South West English Teachers’

Association Inc.



**Practice Western Australian Certificate of Education**

**ATAR course examination, 2017**

**Question/Answer booklet**

**YEAR 11**

**ATAR ENGLISH**

Place your student identification label in this box.

Student number: In figures

In words \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Time allowed for this paper**

Reading time before commencing work: ten minutes

Working time: three hours

**Materials required/recommended for this paper**

Number of additional

answer booklets used

(if applicable)

**To be provided by the supervisor**

This Question/Answer booklet

**To be provided by the candidate**

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters

Special items: nil

**Important note to candidates**

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

**Structure of this paper**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Section | Number of questions available | Number of questions to be answered | Suggested working time (minutes) | Marks available | Percentage of examination |
| Section One  Comprehending | 3 | 3 | 60 | 30 | 30 |
| Section Two Responding | 6 | 1 | 60 | 40 | 40 |
| Section Three Composing | 5 | 1 | 60 | 30 | 30 |
|  |  |  |  | **Total** | 100 |

**Instructions to candidates**

1. The rules for the conduct of the Western Australian Certificate of Education ATAR course examinations are detailed in the *Year 12 Information Handbook 2017.* Sitting this examination implies that you agree to abide by these rules.
2. Write your answers in the Question/Answer booklet.
3. You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question. If you fail to comply you will be penalised.
4. Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

**Section One: Comprehending 30% (30 Marks)**

In this section, there are **three** texts and **three** questions. Answer **all** questions.

You are required to comprehend and analyse unseen written and visual texts and respond concisely in approximately 200-300 words for each question.

Suggested working time: 60 minutes.

**Text 1**

*The following extract is from the exposition of the novel* Summer House with Swimming Pool *by Herman Koch. The novel is translated from the Dutch and was published in 2014.*

I am a doctor. My office hours are from eight-thirty in the morning to one in the afternoon. I take my time. Twenty minutes for each patient. Those twenty minutes are my unique selling point. Where else these days, people say, can you find a G.P. who gives you twenty minutes? – and they pass the information along. He doesn’t take on too many patients, they say. He makes time for each individual case. I have a waiting list. When a patient dies or moves away, all I have to do is pickup the phone and I have five new ones to take their place.

Patients can’t tell the difference between time and attention. They think I give them more attention than other doctors. But all I give them is more time. By the end of the first sixty seconds I’ve seen all I need to know. The remaining nineteen minutes I fill with attention. Or, I should say, with the illusion of attention. I ask all the usual questions. How is your son/daughter getting along? Are you sleeping better these days? Are you sure you’re not getting too much/too little to eat? I hold the stethoscope to their chests, then to their backs. Take a deep breath, I say. Now breathe out nice and slow. I don’t really listen. Or at least I try not to. On the inside, all human bodies sound the same.

First of all, of course, there’s the heartbeat. The heart is blind. The heart pumps. The heart is an engine room. The engine room only keeps the shop going; it doesn’t keep it on course. And then there are the sounds of the intestines. Of the vital organs. An overburdened liver sounds different from a healthy one. An overburdened liver groans. It groans and begs. It begs for a day off. A day to deal with the worst of the rubbish. The way things are now, it’s always in a hurry, trying to catch up with itself. The overburdened liver is like the kitchen in a restaurant that’s open around the clock. The dishes pile up. The dishwashers are working full tilt. But the dirty dishes and caked-on pans only pile up higher and higher. The overburdened liver hopes for that one day off that never comes. Every afternoon at four-thirty, five o’clock (sometimes earlier), the hope of that one day off is dashed again. If the liver’s lucky, at first it’s only beer. But you always have those for whom beer alone isn’t enough. They order something on the side: a shot of gin, vodka or whiskey. Something they can knock back. The overburdened liver braces itself, then finally ruptures. First it grows rigid, like an overinflated tyre. All it takes then is one little bump in the road for it to blow wide open.

I listen with my stethoscope. I press against the hard spot, just beneath the skin. Does this hurt? If I press any harder, it will burst open right there in my office. Can’t have that. It makes an incredible mess.

**Question 1 (10 Marks)**

Discuss how at least two narrative techniques in **Text 1** encourage the reader to respond to the character in a particular way.

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**Text 2**

*This is an edited extract from Meera Atkinson’s essay ‘Confessions of a Vegetarian’, published in The 2013 Voiceless Anthology, which includes a collection of short fiction and non-fiction exploring the role animals have in human lives.*

Let’s get it out of the way: I’m a hypocrite. I’ve been a committed vegetarian for over twenty years but I sometimes buy and wear leather shoes. I became vegetarian on ethical grounds, yet I still consume dairy products and eggs, which, when produced for human consumption, necessarily involve the exploitation and abuse of animals. These contradictions are hard to justify when you vehemently question, as I do, the assumption that humans have the right to enslave and kill other sentient beings, given viable alternatives, and when you believe, as I do, that no circumstance gives humankind the right to routinely oppress, or ritually torture, animals, as is the custom of our culture. How then do I plead in defence of this hypocrisy? And why have I bothered taking a stand at all, when I clearly fall short of my own altruistic ambitions?

I could point out that I eat only organic, free-range eggs and that I have been known to walk out of restaurants rather than order a meal made with eggs born of a caged hen. I could bemoan the difficulty of finding a truly comfortable and smart non-leather shoe for a fussy, difficult-footed, style-conscious fashionista such as myself, despite my awareness of the existence of vegan footwear specialists and non-leather options in mainstream stores. I could protest that, furthermore, some animal welfare groups condone the use of leather, deeming it the lesser of evils on the theory that it is a by-product of meat (though this is not necessarily, nor reliably, the case). I could explain that I buy non-leather alternatives where possible on days when my moral fibre is high, and that I buckle only when worn down by lack of suitable, readily available non-leather options, or in moments of self-centred weakness and wanton vanity.

Justifications aside, I am forced to own that my hypocrisy is shameful, and that at times I can and do talk myself into supporting industries and actions I deplore because I am, despite my self image as an evolved and sensitive person, still capable of the kind of denial that has turned the other cheek in the face of outrageous injustice through the ages. There are times when I am my most petty self – selfish and greedy and unwilling to make certain sacrifices – and I am prone, when clouded by compulsion, to delude myself that the irresistible shoe was not once a living being that deserved a better life and death.

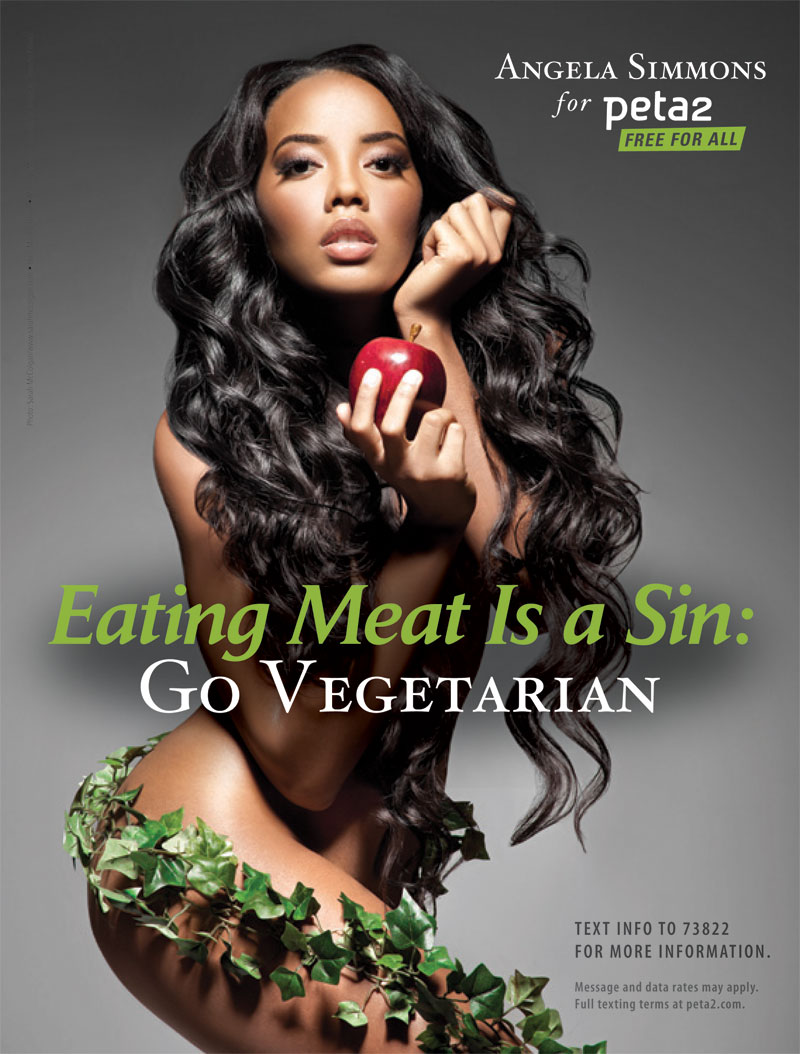
**Question 2 (10 Marks)**

Analyse how the author of **Text 2** has used language features to construct a perspective on being vegetarian.

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**Text 3**

*American television celebrity, Angela Simmons, stars in this PETA (People for the Ethical Treatment of Animals) advertisement campaigning for the rights of animals through vegetarianism.*



**Question 3 (10 Marks)**

Explore how the visual conventions in **Text 3** influence an audience.

**End of Section One**

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**Section Two: Responding 40% (40 Marks)**

In this section, there are **six** questions. Answer **one** question.

In the form of an **essay**, your response should demonstrate your analytical and critical thinking skills with reference to any text or text type you have studied.

Suggested working time: 60 minutes.

**Question 4 (40 Marks)**

Explore how a social group has been represented through generic conventions in at least **one** text you have studied.

**Question 5 (40 Marks)**

*“A book should open old wounds, even inflict new ones. A book should be a danger.”* E.M. Cioran.

Evaluate the ways in which a text you have studied this year stirred an emotion and/or raised a controversial issue.

**Question 6 (40 Marks)**

*The setting of a narrative is not simply background: settings are able to influence characters, motivate them, and cause conflict.*

Discuss, making detailed reference to **one** or more texts you have studied this year.

**Question 7 (40 Marks)**

Compare the way in which **two** texts you have studied uses language features to encourage a particular response in the reader.

**Question 8 (40 Marks)**

Explore how context can affect our response to ideas, events and people, referring to at least **one** text.

**Question 9 (40 Marks)**

*“I have survived by representing these sufferings of mine in the form of a novel.”* Kenzaburo Oe.

Explain how a text you have studied represents the suffering of humans.

Question number: **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**End of Section Two**

**Section Three: Composing 30% (30 Marks)**

In this section, there are **five** questions. Answer **one** question.

You are required to demonstrate writing skills by choosing a form of writing appropriate to a specific audience, context and purpose.

Suggested working time: 60 minutes.

**Question 10 (30 Marks)**

*I see my books as warnings. I’m the man at the side of the road who yells,*

“*Slow down!”* (J.G. Ballard, author).

Write a text of your choice that warns its audience about a future problem it is heading towards.

**Question 11 (30 Marks)**

Write a narrative inspired by the image below.



**Question 12 (30 Marks)**

“If I could give my younger self just one piece of advice, it would be this: stop being so afraid.” (Michelle Obama).

In a form of your choice, give advice to your younger self about what really matters.

**Question 13 (30 Marks)**

Write a narrative that incorporates this sentence or the ideas it presents:

“The train snaked almost silently around the bend in the distance. He hitched his backpack onto his shoulders, and tried to collect his thoughts.”

**Question 14 (30 Marks)**

“Humanity is acquiring all the right technology for all the wrong reasons” (R. Buckminster Fuller, author and inventor).

Present an argument addressing the ideas in this quote.

**End of questions**

Question number: **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Additional working space

Question number: **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Additional working space

Question number: **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Additional working space

Question number: **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**ACKNOWLEDGEMENTS**

**Text 1**

Koch, H. 2014. Summer House with Swimming Pool. America: Hogarth.

**Text 2**

Coetzee, J.M. The 2013 Voiceless Anthology. Atkinson, M. ‘Confessions of a Vegetarian’. London: Allen and Unwin.

**Text 3**

Image retrieved February 2017 from:

http://www.peta.org/action/action-alerts/angela-simmons-eating-meat-sin-go-vegetarian/

**Question 11**

Image retrieved February 2017:

https://au.pinterest.com/pin/200691727114704235/

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