



# Western Australian Certificate of Education Examination, 2014

## Question Paper

# ENGLISH

## Stage 3

### Time allowed for this paper

Reading time before commencing work: ten minutes

Working time for paper: three hours

### Materials required/recommended for this paper

#### *To be provided by the supervisor*

This Question Paper

Standard Answer Book

#### *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 notes or other items of a non-personal nature in the examination room. 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 exam
Section One: Reading	2	2	60	30	33.3
Section Two: Writing	6	1	60	30	33.3
Section Three: Viewing	2	1	60	30	33.3
<b>Total</b>					100

## Instructions to candidates

1. The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2014*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers to each section in the Standard Answer Book.
3. You must be careful to confine your responses 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.

## Stage 3 text types

In Section One: Reading, and Section Three: Viewing, where textual references are required for responses, candidates must make primary reference to text types drawn from the list below. They can also make reference to other text types.

Stage 3	<p><b>Written:</b> novel, short story, discursive and didactic essays including feature articles, speeches, expository texts, drama script, still images associated with written texts</p> <p><b>Visual:</b> film, still images</p>
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In Section Two: Writing, for questions that require reference to texts studied, candidates may make primary reference to any text or text type that they have studied that is relevant to their response.

**Section One: Reading****33.3% (30 Marks)**

In this section, there are **two** texts and **two** questions. Answer **both** questions.

Question 2 requires reference to texts you have studied; you must make primary reference to at least **one** of the **written text types** listed for Stage 3 units. You may also make reference to other text types.

Suggested working time: 60 minutes.

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**Question 1****(15 marks)**

Explain the way conventions work to affect\* the reader in **either** Text 1 **or** Text 2.

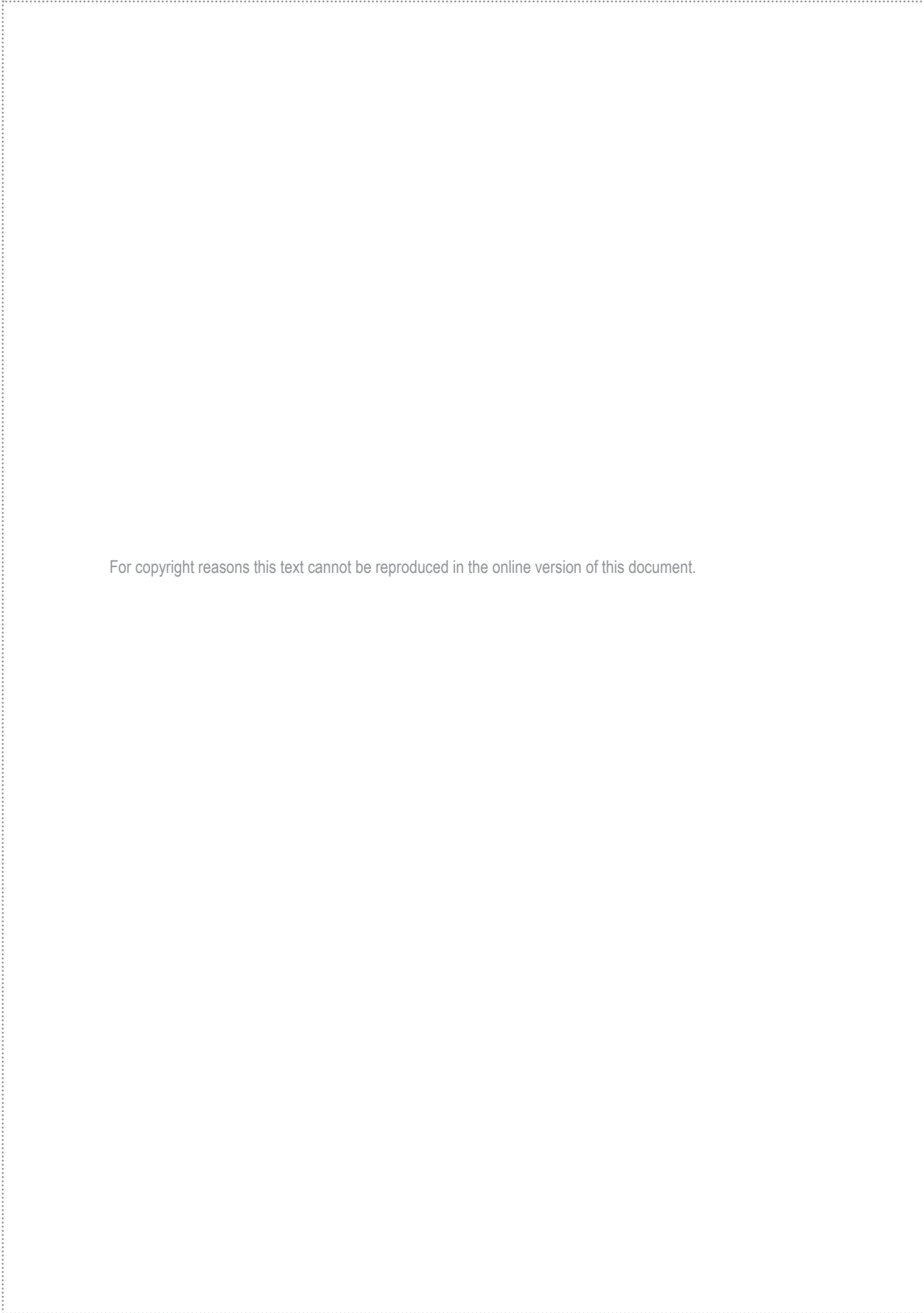
\*Affect: to impress the mind or move the feelings.

**Question 2****(15 marks)**

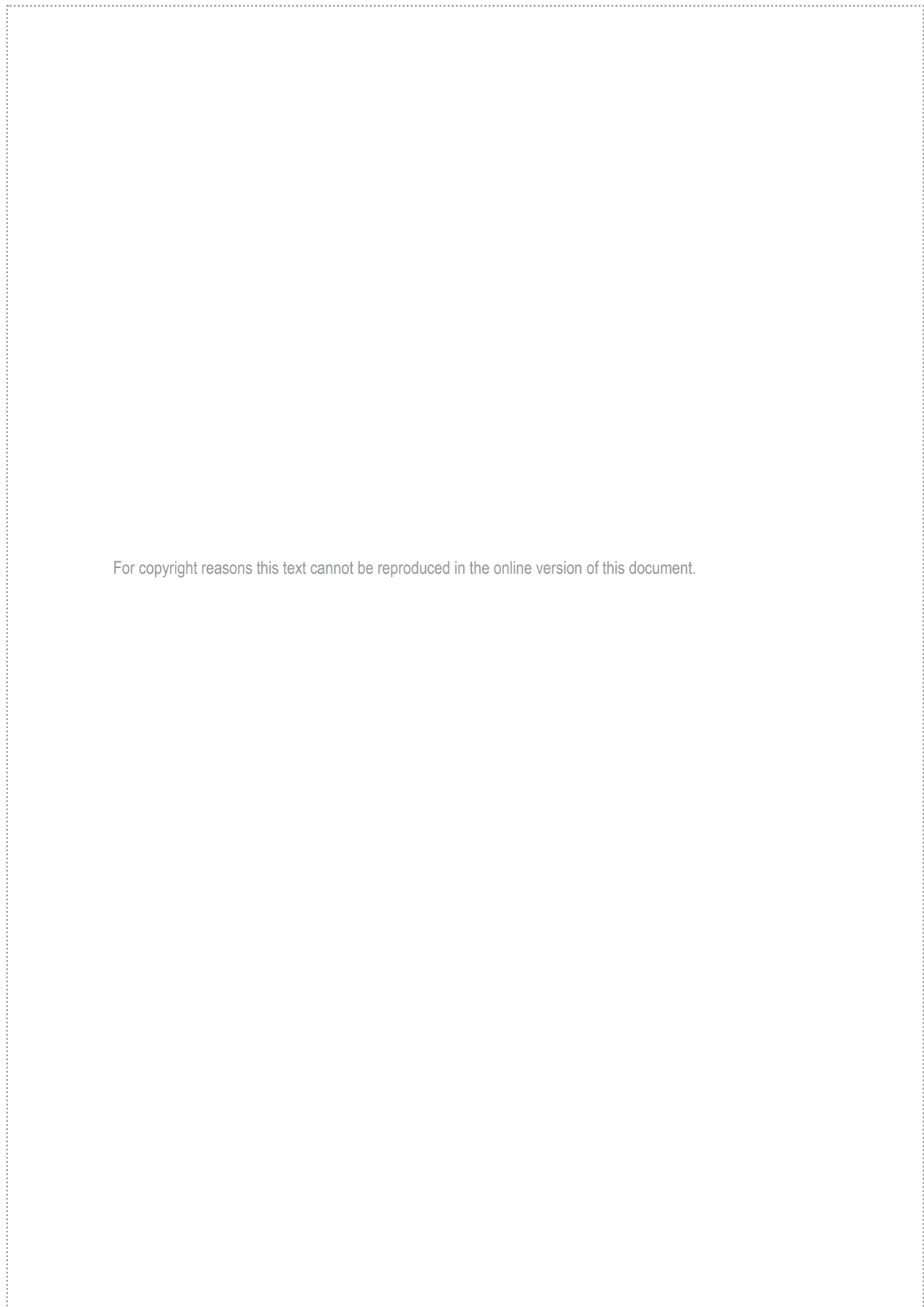
Discuss how at least **one written text** that you have studied relates identity to a social, cultural or political context.

You must **not** make reference to Text 1 **or** Text 2 for this question.

**Text 1**



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Text 2



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**End of Section One**

**See next page**

**Section Two: Writing****33.3% (30 Marks)**

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

Your response should demonstrate your understanding of form, purpose, context and audience.

Where a question requires reference to texts you have studied, you may make primary reference to any text or text type that you have studied. Where a question does not require reference to texts studied but you wish to refer to a text, you may use any text of your choice.

Suggested working time: 60 minutes.

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**Question 3****(30 marks)**

The representation of 'other' within a text can be a political and/or social comment.

Discuss with reference to at least **one** text you have studied.

**Question 4****(30 marks)**

Write a persuasive text that promotes a dominant or subordinate ideology for a specific audience and context.

**Question 5****(30 marks)**

Certain approaches or reading practices may expand or contract our appreciation of a text.

Respond to this statement with reference to at least **one** text you have studied.

**Question 6****(30 marks)**

'People say you're born innocent, but it's not true. You inherit all kinds of things that you can do nothing about. You inherit your identity, your history, like a birthmark that you can't wash off ...'

Respond to the ideas in this quote in a genre of your choice.

**Question 7****(30 marks)**

In many texts, a moment changes all.

Discuss how a moment to do with an event, character or place is vital in communicating ideas with reference to at least **one** text you have studied.

**Question 8****(30 marks)**

Create a text in which you explore **two** different representations of the same person, group or ideas.

**End of Section Two**

**See next page**



**Section Three: Viewing****33.3% (30 Marks)**

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

Where a question requires reference to texts you have studied, you must make primary reference to at least **one** of the **visual text types** listed for Stage 3 units. You may also make reference to other text types.

Suggested working time: 60 minutes.

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**Question 9****(30 marks)**

With reference to **one** of the following images and at least **one visual text** you have studied, explain how texts engage with a particular genre.

**Question 10****(30 marks)**

With reference to **one** of the following images and at least **one visual text** you have studied, discuss how representations of the human body help to convey complex meanings and ideas.

**End of questions**

**See next page**

**Image 1**

*This is a black and white reproduction of the cover of Time Magazine for April 7, 2008.*



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**Image 2**

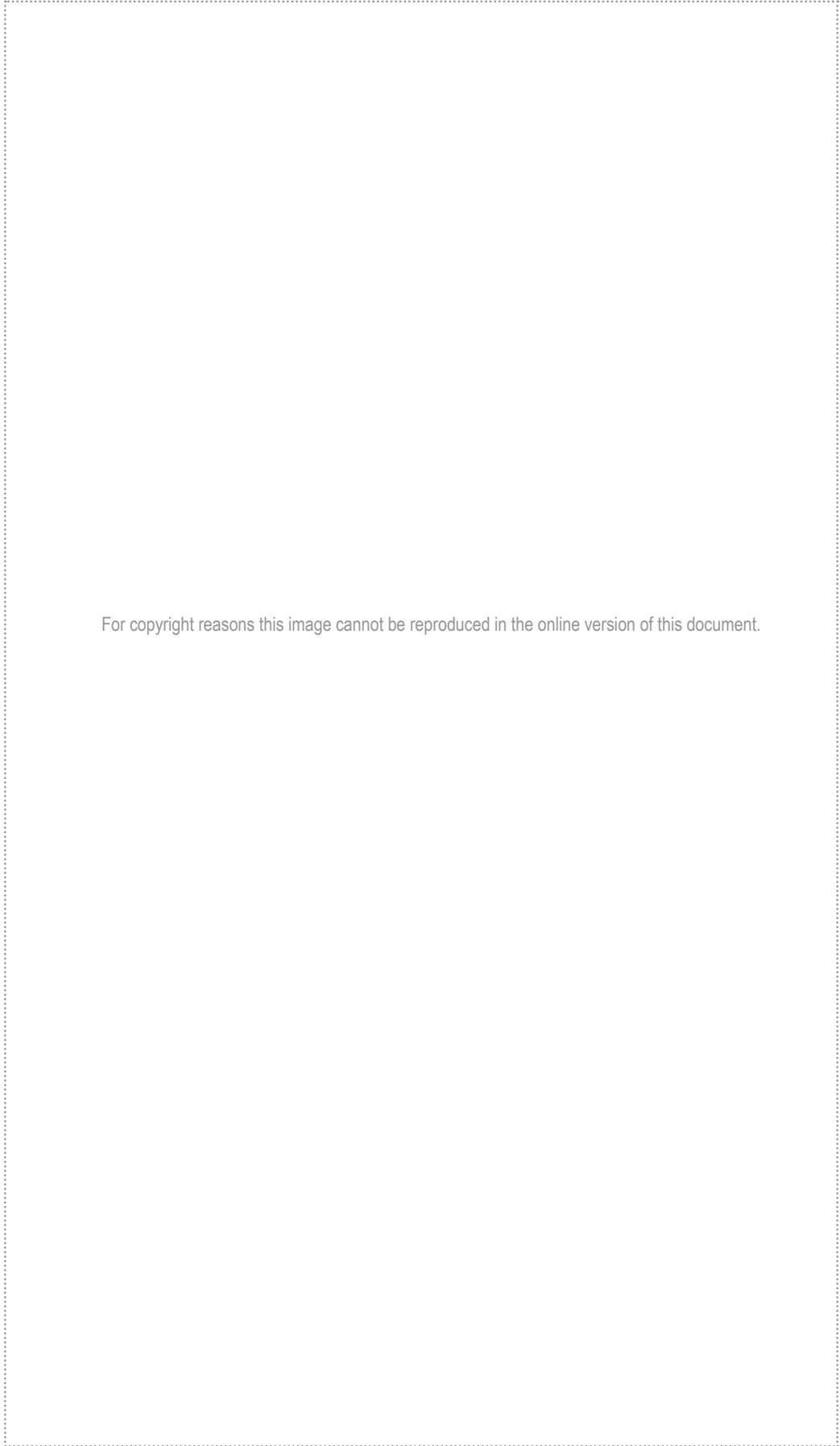
*This is a black and white reproduction of a film poster for the 1973 movie, Deadly China Doll.*

For copyright reasons this image cannot be reproduced in the online version of this document, but may be viewed at [http://wrongsideofheart.com/wp-content/gallery/posters-d/deadly\\_china\\_doll\\_poster\\_01.jpg](http://wrongsideofheart.com/wp-content/gallery/posters-d/deadly_china_doll_poster_01.jpg)

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**Image 3**

*This is a black and white reproduction of a still image from the 2014 American television program True Detective, Episode 3, 'The Locked Room'.*



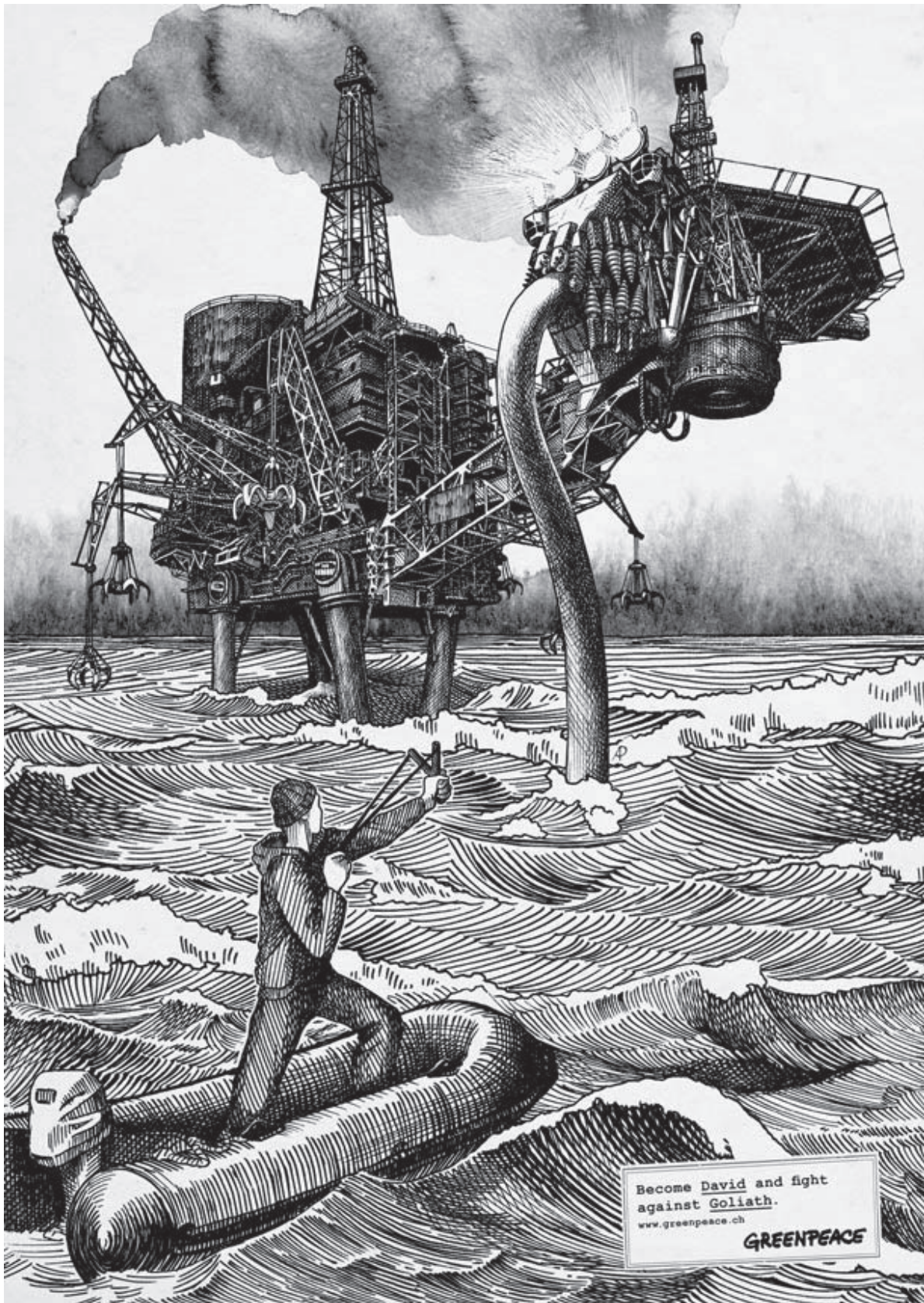
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## Image 5

This is a poster for a 2012 campaign by the non-government environmental organisation, Greenpeace.



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## ACKNOWLEDGEMENTS

### Section One

#### Question 1

**Text 1** Excerpt from: O'Reilly, P.A. (2012). *The fine colour of rust*. London: Blue Door, pp. 208–210.

**Text 2** Excerpt from: Kinsella, J. (2012). The house near the cemetery. In *The shade of a shady tree: Stories of the Australian Wheatbelt*. Athens, OH; Swallow Press, pp. 88–90.

### Section Two

#### Question 6

Excerpt from: Hamilton, H. (2006). *The sailor in the wardrobe*. London: HarperPerennial, p. 1.

### Section Three

#### Image 1

Image adapted from: Time. (2008, April 7). *Unhappy, unloved and out of control* [Magazine cover]. Retrieved March, 2014, from <http://content.time.com/time/magazine/europe/0,9263,901080407,00.html>

Adapted from: Time. (2008, April 7). *Hillary Clinton* [Photograph on magazine cover]. Retrieved March, 2014, from <http://content.time.com/time/magazine/europe/0,9263,901080407,00.html>

Adapted from: Time. (2008, April 7). *R.E.M.* [Photograph on magazine cover]. Retrieved March, 2014, from <http://content.time.com/time/magazine/europe/0,9263,901080407,00.html>

#### Image 2

Image adapted from: Pansia Films & Fan Au Film Company. (1973). *Deadly China Doll* [Promotional poster]. Retrieved March, 2014, from [http://wrongsideoftheheart.com/wp-content/gallery/posters-d/deadly\\_china\\_doll\\_poster\\_01.jpg](http://wrongsideoftheheart.com/wp-content/gallery/posters-d/deadly_china_doll_poster_01.jpg)

#### Image 3

Image adapted from: Pizzolatto, N. (Writer), & Fukunaga, C. (Director). (2014, January 26). The locked room [Television series episode]. In C. Cuddy (Producer), *True Detective*. New York, NY: Home Box Office Inc.

#### Image 4

Image adapted from: Ealing Studios. (2009). *Dorian Gray* [Promotional poster]. Retrieved March, 2014, from <http://mjmbecy.blogspot.com.au/2011/01/film-review-dorian-gray-2009.html>

#### Image 5

Pickmann, A. (n.d.). *Become David and fight against Goliath* [Greenpeace poster]. Retrieved March, 2014, from [www.ufunk.net/en/publicite/greenpeace-david-contre-goliath/](http://www.ufunk.net/en/publicite/greenpeace-david-contre-goliath/)

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