



# Western Australian Certificate of Education Sample Examination, 2016

## Question/Answer Booklet

### ENGLISH

Please place your student identification label in this box

Student Number: In figures

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In words

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#### 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/Answer Booklet

Number of additional answer booklets used (if applicable):	<input type="text"/>
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##### *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: Comprehending	3	3	60	60	30
Section Two: Responding	6	1	60	25	40
Section Three: Composing	5	1	60	25	30
<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 2016*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers to each section in this Question/Answer Booklet.
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.
4. Spare pages are included at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.
  - Planning: If you use the spare pages for planning, indicate this clearly at the top of the page.
  - Continuing an answer: If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question that you are continuing to answer at the top of the page.

**Section One: Comprehending****30% (60 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.

The questions are of equal weighting.

Suggested working time: 60 minutes.

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**Text 1**

*This is an edited passage from the novel The Song of Achilles by Madeline Miller. It describes the arrival of the Greek army at Troy. It is narrated by Patroclus, one of the Greek warriors.*

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We gained the beach, and pulled the ships on to the sand. Scouts were sent ahead to watch for further Trojan ambush, and guards were posted. Hot though it was, no one took off his armour.

The sun beat down on us – it seemed brighter here, but perhaps that was only the whiteness of the sand. We walked until we came to a grassy rise springing from the beach. It was crescent shaped, cradling our future camp at the side and back. At its top was a forest that spread east towards a glinting river. To the south, Troy was a smudge on the horizon.

We stood on a hill that marked the boundary between sand and grass, and regarded the thing we had come for. Troy. It was separated from us by a flat expanse of grass and framed by two wide, lazy rivers. Even so far away, its stone walls caught the sharp sun and gleamed. We fancied we could see the famous Scaean gate<sup>1</sup>, its brazen hinges said to be as tall as a man.

Later, I would see those walls close up, their sharp squared stones perfectly cut and fitted against each other, the work of the god Apollo it was said. And I would wonder at them – at how, ever, the city could be taken. For they were too high for siege towers and too strong for catapults, and no sane person would ever try to climb the sheer, divinely-smoothed face.

Raiding was typical of siege warfare – you would not attack the city, but the lands that surrounded it, that supplied it with grain and meat. You would kill those who resisted, make serfs of those who did not. All their food went to you now, and you held their daughters and wives as hostage to their loyalty. Those who escaped would flee to the city for sanctuary. Quarters would quickly grow crowded and mutinous; disease would arise. Eventually the gates would have to open – out of desperation, if not honour.

<sup>1</sup> The main gate to the city of Troy, mentioned in Homer's *Iliad*





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**See next page**

**Text 2**

*This passage is taken from the opening of Part Two of the novel Ransom by David Malouf. It describes the city of Troy and introduces its king, Priam.*

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Laid out on uneven ground along a rocky bluff, Troy is a city of four-square towers topped by untidy storks' nests each as tall as a man; of dovecotes, cisterns, yards where black goats are penned, and in a maze of cobbled squares and alleys, houses of whitewashed mud-brick and stone, cube shaped and with open stairways that at this hour mount to dreams. On the flat roofs under awnings of woven rush, potted shrubs spread their heavy night odours, and cats, of the haughty, small-skulled breed that are native to the region, prowl the parapets and yowl like tormented souls in their mating. Tucked in between rocky outcrops there are kitchen gardens, with a fig tree, a pomegranate, a row or two of lettuce or broad beans, a clump of herbs where snails the size of a baby's fingernail are reborn in their dozens after a storm and hang like raindrops from every stalk.

Here for eleven nights Priam has been wrestling with dark thoughts as he lies sleepless on his couch – but sleepless in his case like so much else in his life, is a manner of speaking. It is what he feels is proper to his grief.

In fact he has slept, but so fitfully, picking his way past eddies of murky flame, and corpses heaped in piles round fallen archways or crammed into wells, that when he wakes it is to deeper exhaustion.

The grief that racks him is not only for his son Hector. It is also for a kingdom ravaged and threatened with extinction, for his wife Hecuba, and the many sons and daughters and their children who stand under his weak protection; and for Troy, once a place of refinement and of ceremonies pleasing to the gods, now in the waking dreams night after night trouble his rest, a burnt out shell, whose citizens – though they believe themselves quietly asleep and safe in their beds – are the corpses he moves among.







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**See next page**

Text 3

This is a black-and-white reproduction of the cover of the February/March 2010 issue of the magazine *Outback: The Heart of Australia*.







**Section Two: Responding****40% (25 Marks)**

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

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

You must make primary reference to any text or text type that you have studied.

Suggested working time: 60 minutes.

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**Question 4****(25 marks)**

Texts can help us to reflect on our relationship with our own culture, even when they are set in places or times different from our own.

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

**Question 5****(25 marks)**

With reference to a text you have studied, discuss how the construction of a distinctive voice has worked to convey particular attitudes to ideas presented in the text.

**Question 6****(25 marks)**

Compare the ways in which **two** studied texts have been effective in bringing important issues to a reader's or viewer's attention.

**Question 7****(25 marks)**

How does the context in which a text is read or viewed affect the meaning you make as a reader or viewer?

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

**Question 8****(25 marks)**

Discuss how a text you have studied works to present a particular perspective on an issue.

**Question 9****(25 marks)**

Compare the impact of genre, mode or medium on your experience of **two** texts you have studied.













**Section Three: Composing****30% (25 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.

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**Question 10****(25 marks)**

Using the image below, construct a narrative passage about the main character entering this setting for the first time.

**Question 11****(25 marks)**

In a form of your choice, present a sustained argument in response to the following quotation from a speech given by Nelson Mandela.

‘Education is the most powerful weapon which you can use to change the world.’

## Question 12

(25 marks)

In a form of your choice, use the image below to construct a text that explores a central idea.



## Question 13

(25 marks)

Technology offers our only way forward.

Present an argument for, and an argument against this statement.

## Question 14

(25 marks)

Write a narrative that illustrates and develops a character based on the qualities described in the following quotation:

‘She was unlike most girls of her age, in this—that she had ideas of her own.’

**End of questions**





















## ACKNOWLEDGEMENTS

### Section One

- Text 1** Miller, M. (2011). *The song of Achilles*. London: Bloomsbury, pp. 204–205.
- Text 2** Malouf, D. (2009). *Ransom*. Sydney: Random House, pp. 39–40.
- Text 3** Cover image: *Outback: The heart of Australia*, (69), Feb/Mar 2010. Photograph by Terry Trewin.
- Question 10** Nikada. (n.d.). *Spiral staircase* [Image]. Retrieved February, 2014, from [www.gettyimages.com.au/detail/photo/spiral-staircase-royalty-free-image/184855682](http://www.gettyimages.com.au/detail/photo/spiral-staircase-royalty-free-image/184855682)  
Nikada/Getty Images.
- Question 12** Ellis, R. (1970-71). Auntie Mame, King's Cross 1970-71 [Photograph]. In S. Van Wyk, R. Ellis, & G. Negus. (2008). *No standing, only dancing*. Melbourne: National Gallery of Victoria, p. 25. © Rennie Ellis Photographic Archive.

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