



# Western Australian Certificate of Education Examination, 2015

## 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 2015*. 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 how **either** Text 1 **or** Text 2 works to engage the reader.

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

Identity is a construct. Explore this statement with reference to at least **one written text** you have studied.

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

**Text 1**

*This passage is from the crime fiction novel, Prime Cut, written by Western Australian author, Alan Carter. The novel is set in Hopetoun, a town on Western Australia's south coast.*

Tuesday, October 14th. Mid evening.

'Likes his bloody peace and quiet doesn't he.'

Stuart Miller had been in Hopetoun for just under twenty-four hours. He hadn't showered or shaved for nearly two days. His face was grizzled by grey stubble. His clothes were beginning to assume a life of their own. They had called in at Greg Fisher's house so the younger man could change out of his uniform and marked car and into jeans, T-shirt and an unmarked, battered fifteen-year-old Hilux. Miller had noticed a beautifully maintained 1970s Land Rover glide by while Fisher was inside getting changed. A real classic, unlike this rust bucket.

The ute's suspension was shot to hell but at least it was, if required, four-wheel drive. According to the lad, some sections of the gravel road out to Starvation Bay could develop axle-shearing potholes almost overnight from a good rain. Potholes or not, the journey was playing havoc with an arthritic trapped nerve in the small of Miller's back. He hadn't expected Billy Mather to be living forty kilometres away along an unsealed road. He was tired, smelly, hungry and in pain.

Greg Fisher swerved as a roo crashed through the bush and across their path.

'Bit of a hermit our Billy. Free spirit. The outback is full of them.'

He was clearly enjoying himself. And why not, maybe he was about to be a key player in unlocking a thirty-odd year old murder mystery. Does a young lad's career prospects no end of good. And if not? Well it was a nice night for a drive, clear and still – but bloody bumpy. Miller grimaced as the ute fishtailed round the turnoff to Starvation Bay.

A nearly full moon flickered across the surface of the Southern Ocean. There was a gentle breeze punctuated by the scratchings and twitterings of animal nightlife. The light was on in Billy Mather's caravan. They pulled up and hopped out, Miller standing tall and arching his back to ease out the kinks, cramps, and aches. A washing line fluttered gently. A folding card table and a frayed, old-fashioned canvas deckchair sat under a makeshift tarpaulin awning strung between the caravan and an adjacent gum tree. The card table was marked with coffee cup rings, a pair of well-worn thongs beneath the deckchair. There was a smell of recent cooking: meat, eggs. Something else, Miller couldn't place it.

He was uneasy but not sure why. Was it just that he was out of practice? He glanced around and then through the trees just a few metres away he noticed it: the classic old Land Rover he'd seen earlier in town was parked nearby. Coincidence – or had Mather been following them? His unease grew. There was no sign of any other life in the camping area. No campervans, no grey nomads. Billy Mather obviously had the place to himself. So why hadn't he appeared at the approach of Greg Fisher's rumbling and wheezing out-of-condition ute?

Greg called out. 'Billy? You in? It's Greg Fisher. The cop from Hopey, remember?'

Nothing. Maybe he was asleep. Miller tapped on the door. They waited. No reply. Fisher looked at Miller and shrugged. The curtains were drawn in the windows. Miller tried to look through a gap. He could see a stove and sink, some plates and cups, unwashed. No sign of Billy Mather. A mournful bird sound rose from the trees followed by a rustle and flutter. That smell teased his nostrils again, what was it?

'Try the door?' said Greg.

Miller turned the handle. As the door swung open there was a rasping, scraping sound and the smell got stronger. Miller realised too late what it was. Gas. The caravan exploded.

**Text 2**

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**End of Section One**

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**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)**

In a genre of your choice construct a text that explores the connection between an individual, social context and fear.

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

The most memorable texts are those that conform to audience expectations.

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

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

Create a narrative passage that explores the concept below.

‘We are who we are because we are not them.’

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

With reference to at least **one** text you have studied, discuss how the construction of voice can be powerful in the conception of identity.

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

The ideologies that surround us determine our actions. Explore this statement in a form of your choice.

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

Narratives often rely on landscape or place in order to shape our responses to the main ideas.

With reference to at least **one** text you have studied, explore the statement above.

**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 images provided and at least **one visual text** you have studied, explore how constructions of identity and/or otherness serve a particular purpose.

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

With reference to **one** of the images provided and at least **one visual text** you have studied, discuss how elements of genre work to affect an audience.

Image 1

*This is a black and white reproduction of a film poster for the 2014 French feature film The Search.*

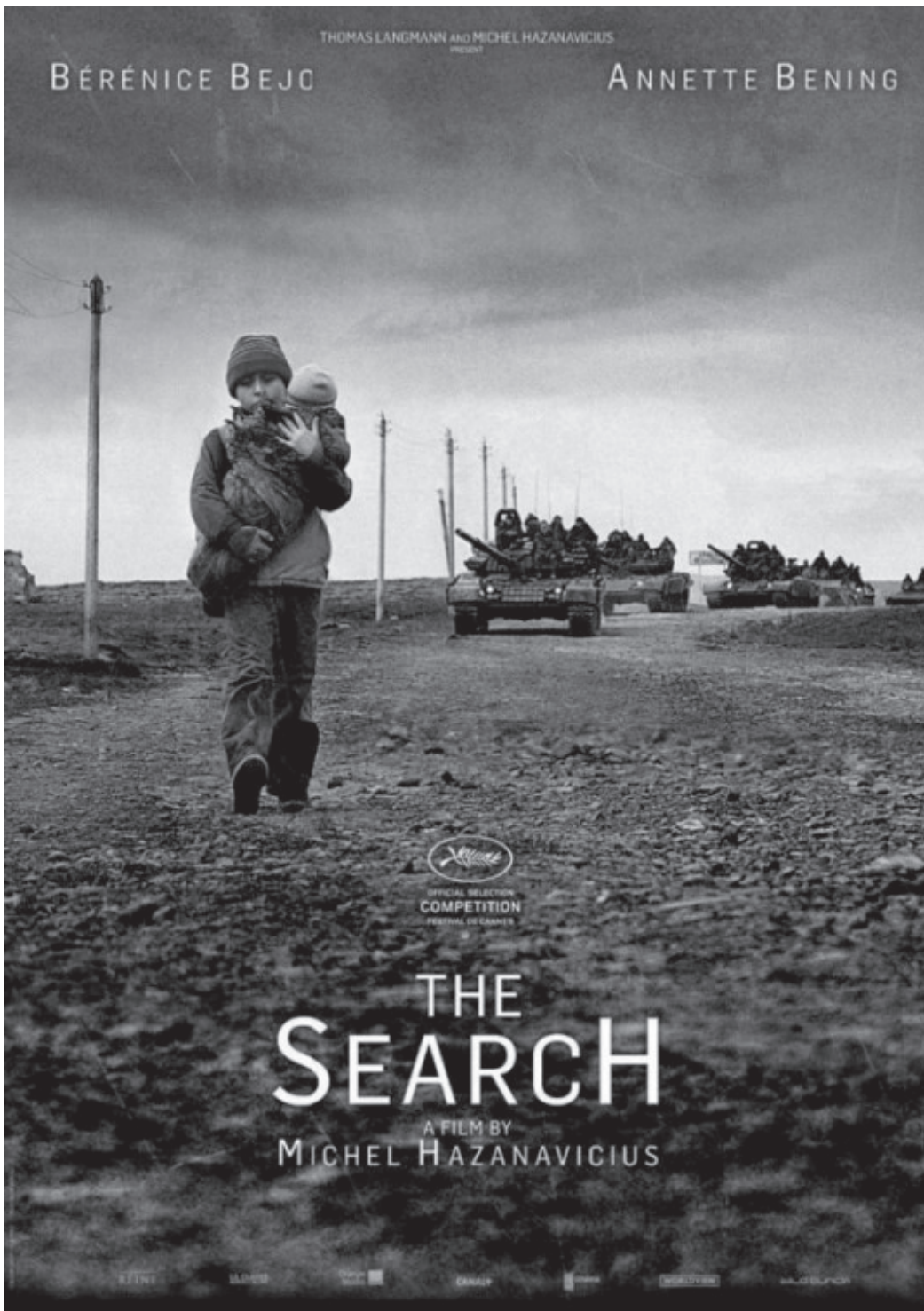


Image 2



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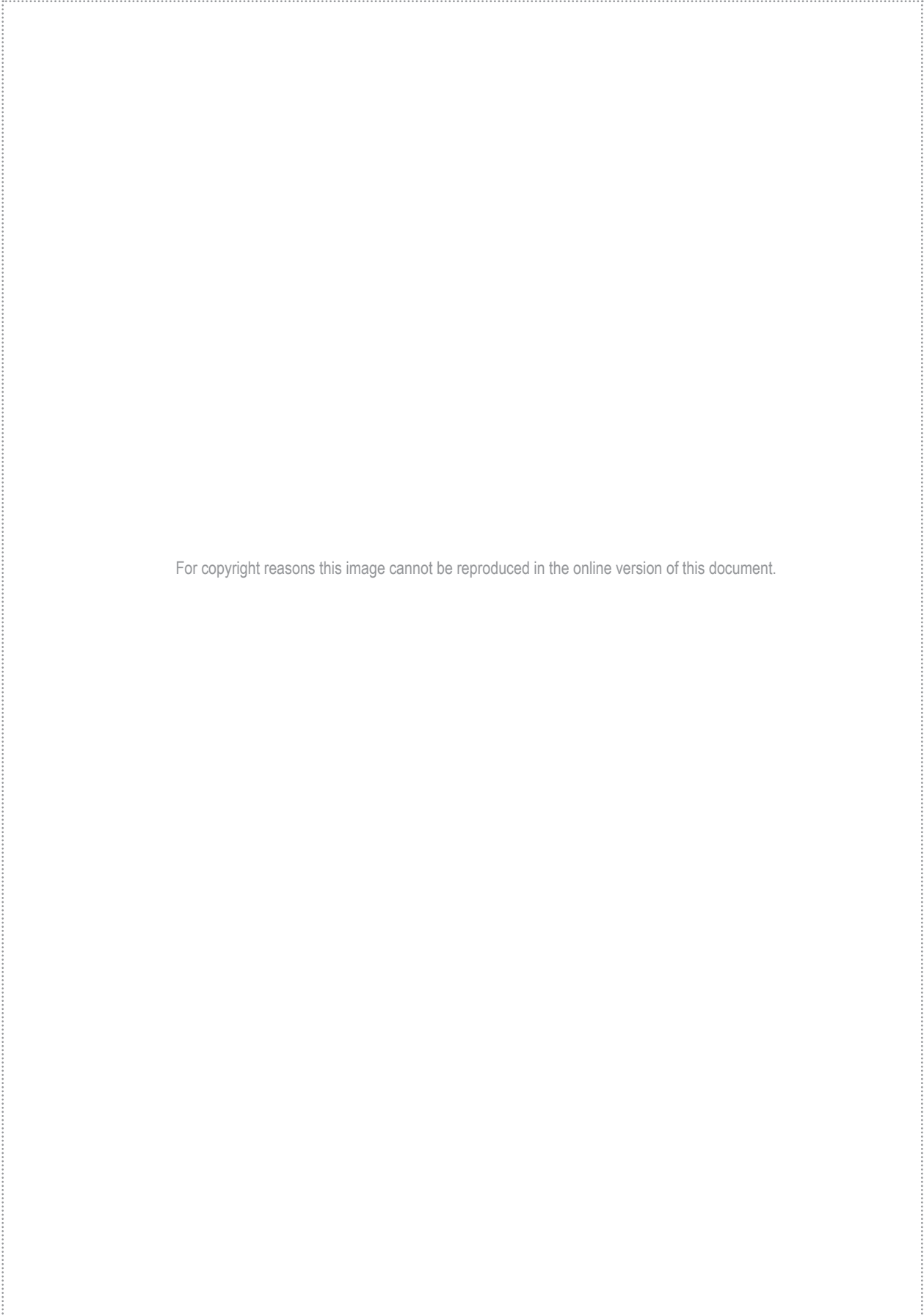
**Image 3**

*This is an image from the photo essay 'Eight Seconds to Glory: Growing Up in the Rodeo' published in The New Yorker in 2014.*



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Image 4

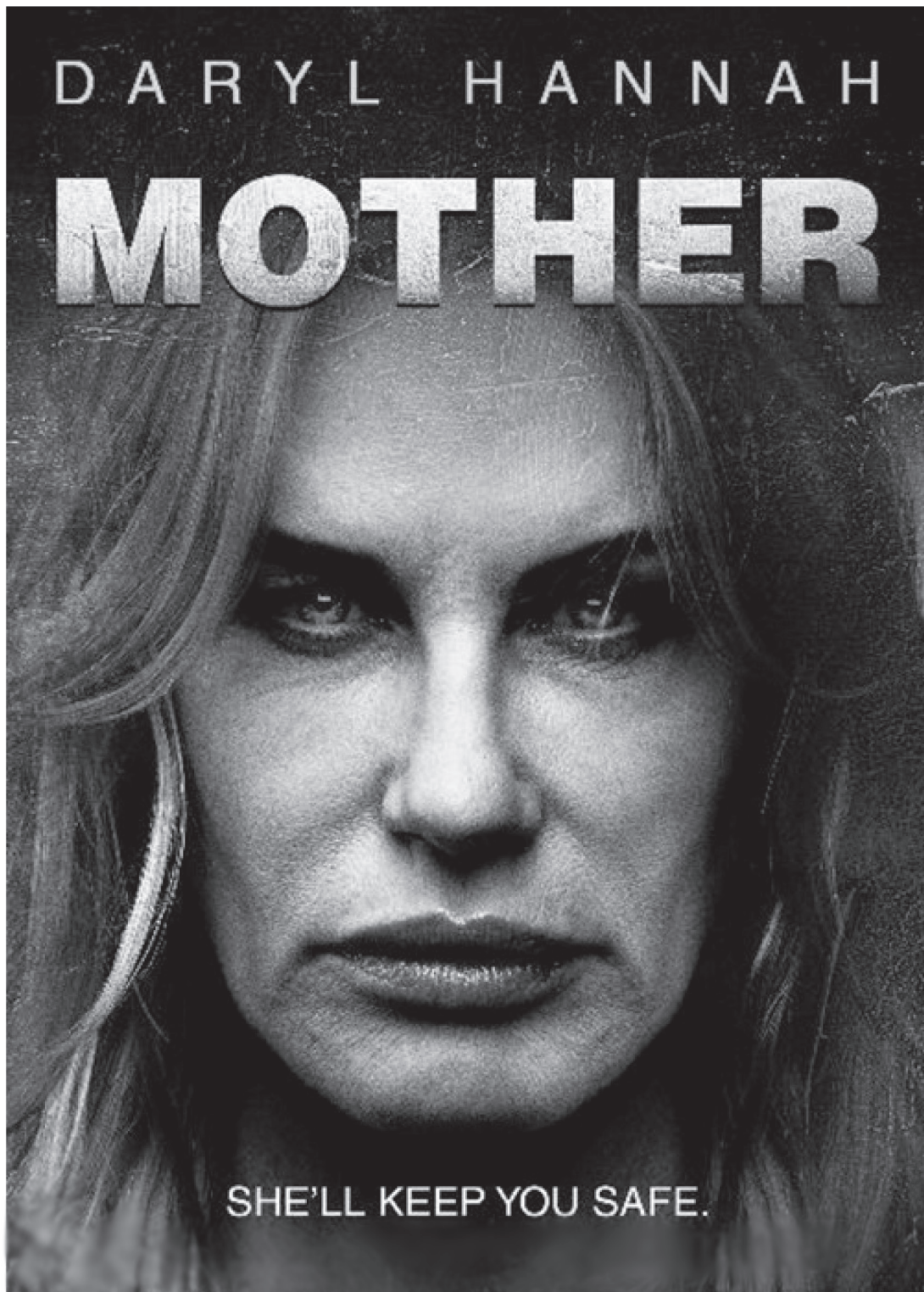


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Image 5

*This is a black and white reproduction of a film poster for the 2013 film, Mother.*



End of questions

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## ACKNOWLEDGEMENTS

### Section One

#### Question 1

##### Text 1

Carter, A. (2011). *Prime cut*. Fremantle, WA: Fremantle Press, pp. 207–208.

##### Text 2

Adapted from: Kunzig, R. (2014, November). Carnivore's dilemma. *National Geographic Magazine*. Retrieved April, 2015, from [www.nationalgeographic.com/foodfeatures/meat/](http://www.nationalgeographic.com/foodfeatures/meat/)

### Section Two

#### Question 5

Quote from: Jacobson, H. (2014). *J: A novel*. London: Random House.

### Section Three

##### Image 1

Warner Bros. (2014). *The search* [Promotional movie poster]. Retrieved April, 2015, from [www.imdb.com/title/tt2177827/](http://www.imdb.com/title/tt2177827/)

##### Image 2

Modola, S. (2014, December 14). [Image of girl trying to escape arranged marriage, Kenya]. *Guardian*. Retrieved April, 2015, from [www.theguardian.com/artanddesign/gallery/2014/dec/13/the-20-photographs-of-the-week](http://www.theguardian.com/artanddesign/gallery/2014/dec/13/the-20-photographs-of-the-week)

##### Image 3

Rattman, J. (2014, December 8). Eight seconds to glory. In B. Bilger, The ride of their lives. *New Yorker*. Retrieved April, 2015, from [www.newyorker.com/magazine/2014/12/08/ride-lives](http://www.newyorker.com/magazine/2014/12/08/ride-lives)

##### Image 4

Carey, M., & Gross, P. (2012). *The unwritten: Vol. 5. On to genesis* [Front cover]. New York: Vertigo.

##### Image 5

Asylum. (2012). Mother [Promotional movie poster]. In J. Bene. (2013). *Daryl Hannah is one bad mother in the new film from The Asylum*. Retrieved April, 2015, from [www.killerfilm.com/articles-2/read/daryl-hannah-is-one-bad-mother-in-the-new-film-from-the-asylum-114580](http://www.killerfilm.com/articles-2/read/daryl-hannah-is-one-bad-mother-in-the-new-film-from-the-asylum-114580)

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