

**ENGLISH TEACHERS ASSOCIATION
Year 11 English ATAR Course Examination, Semester Two 2020**

Question Paper

ENGLISH

English ATAR (Year Eleven)

Time allowed for this paper (or as determined by the school)

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, pencils, eraser or correction fluid/tape, ruler, highlighter
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	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 Western Australian external examinations are detailed in the *Year 12 Information Handbook*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers to each section in the Standard Answer Book or on paper supplied by your school or college.
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.
4. You must not use texts from Section One to answer questions from Section Two.

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

In this section there are **three (3)** texts and **three (3)** 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

Question 1**(10 marks)**

Discuss how voice is constructed in **Text 1**.

Question 2**(10 marks)**

Explain how stylistic choices are used to convey the narrator's attitude towards his sister in **Text 2**.

Question 3**(10 marks)**

Analyse how visual elements are used to shape your interpretation of **Text 3**.

See next page for Text 1

Text 1

The following abridged extract is taken from comedian Urzila Carlson's 2016 autobiography, Rolling with the Punchlines. The title of this chapter is 'The One About the Big Baby'.

I was born in South Africa in 1976. I think for most South Africans, my birth was probably overshadowed by events in Soweto, and, even in my most egotistical moments, I'll admit this is probably fair enough. We'll talk more about Soweto later. In the meantime, back to me!

It was raining in Johannesburg on 15 February 1976, or so I'm told. The rain is part of the legend. Another part is that I was — and remain to this day — the biggest baby ever to have been born in the Queen Victoria Hospital. That's what the nuns told Mom, and nuns aren't allowed to lie. Lettie (my mother) reckons she was in labour with me for more than a week. Mom isn't a nun, so she has been known to lie, or at least gild the lily a bit. But it's safe to believe her when she says it was an epic labour and that at some point the nuns feared she would lose her life, or I would lose mine, or both. I can't remember much about it, but to this day I'm not fond of confined spaces, so it must have left an impression on me, too.

The hospital closed down soon after I was born, but that was probably just a coincidence. I don't think the nuns thought, 'We can't have another monster like that again, ever. It's clearly a sign from God. Let's close up shop.'

Delivering an 11-pound (5.5-kilogram) baby naturally will always be stressful, but actually Mom dodged a bullet. I was a month premature. According to my mother, I was so big the doctors said that if she had gone to full term with me I would've looked like a baby giraffe walking around on little hippo legs. I used to love that story when I was little.

As it was, I had to go into the neonatal ward with all the other premature babies. Most premature babies don't weigh 11 pounds. In fact, if you scooped up all the other premature babies from the incubators in the neonatal ward and weighed them, they probably wouldn't have made 11 pounds put together. I didn't fit in an incubator, so they had me in an oxygen tent. I looked like a five-year-old camping in there amongst all the little plastic boxes containing tiny human beings.

See next page for Text 2

Text 2

The following extract is from the 2016 young adult novel My Sister Rosa, a psychological thriller written by Australian author Justine Larbalestier.

Rosa is pushing all the buttons.

She makes the seat go forwards and backwards, the leg rest up and down, in and out, lights on, lights off, TV screen up, TV screen down.

We've never been in business class. Rosa has to explore everything and figure out what she's allowed to do and how to get away with what she isn't.

The flight attendants love her. Flight attendants always love Rosa. Most strangers do. She's ten years old with blonde ringlets, big blue eyes, and dimples that she can turn on and off like, well, like pushing a button.

Rosa looks like a doll; Rosa is not a doll.

She's in the window seat, which means there's me between her and any potential victims. For the moment she's enjoying the buttons. She can get lost like that, pushing buttons, counting sand, calculating angles, figuring out how things work, how to make them work for her.

I'm hoping she'll be distracted all the way to New York City. It's not a strong hope. The flight is long: Rosa will get bored, she'll look for ways to make trouble without Sally and David, our parents, finding out. That's the game she plays. My job is to stop her.

Business class will keep her occupied longer than economy ever did. It is pretty sweet. I can stretch out. When I reach forward I can barely touch the seat in front. Nothing bangs into my knees. If only there were a gym. If only the plane was headed home to Sydney.

'I wonder how hard it would be to open the emergency exit.' Rosa is staring at the safety card.

'For you? Impossible. You're too small. Besides, no one can get them open when a plane is in flight.' I don't know if that's true. I'm sure Rosa will look it up later and tell me.

'What about setting the plane on fire?'

She wouldn't be saying any of this if Sally and David could hear. But they're in the row in front of us and the low hum of the engines swallows our words. I can hear everything Rosa says, the click and buzz of the buttons she pushes, the creak of her seat, and she can hear me; but we can't hear anyone else's words and no one can hear ours.

See next page for Text 3

Text 3

The following is a reproduction of a black and white photograph taken by Pedro Mena in 2017 and titled Duality of Opposites.



End of Section One

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

In this section there are **six (6)** questions. Answer **one (1)** question.

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)**

Evaluate the effectiveness of the way in which a **studied text** has used rhetorical devices to present an attitude.

Question 5**(40 marks)**

With reference to **at least one studied text**, analyse how language features have been used to offer a perspective.

Question 6**(40 marks)**

Explain how mode and/or medium has shaped your interpretation of **at least one studied text**.

Question 7**(40 marks)**

Examine how a **studied text's** representation of the world has been influenced by aspects of personal, social or cultural context.

Question 8**(40 marks)**

Compare the effectiveness of **two studied texts** in influencing you to accept an idea.

Question 9**(40 marks)**

Discuss how multiple voices have been constructed in a **studied text** in order to achieve a purpose.

End of Section Two

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

In this section there are **five (5)** questions. Answer **one (1)** 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)**

In a form of your choice, create a text that explores the importance of a shared human experience.

Question 11**(30 marks)**

Compose an interpretive text that represents the voice of an overlooked and underestimated person.

Question 12**(30 marks)**

'Conformity is the jailer of freedom and the enemy of growth.' – John F. Kennedy

Create a persuasive text which incorporates this quote or the ideas it contains.

Question 13**(30 marks)**

Craft an imaginative text that uses structural features to surprise an audience.

Question 14**(30 marks)**

Create a text, in a form of your choice, that responds to the image on the following page.



End of Examination

ACKNOWLEDGEMENTS**SECTION ONE****Text 1**

Carson, U. (2016). *Rolling with the Punchlines*. Allen and Unwin Publishing. Reproduced with permission from the publisher.

Text 2

Larbalestier, J. (2016). *My Sister Rosa*. Allen and Unwin Publishing. Reproduced with permission from the publisher.

Text 3

Mena, P. (2017). *Duality of Opposites* [Photograph]. Flickr. <https://www.flickr.com/photos/73778455@N05/44160276861/in/album-72157680740183803/>. Accessed 4 June 2020. Reproduced under the Creative Commons License.

SECTION THREE**Question 12**

Kennedy, J.F. (1961). *Address to U.N. General Assembly, 25 September 1961* [Speech]. <https://www.jfklibrary.org/archives/other-resources/john-f-kennedy-speeches/united-nations-19610925>. Accessed 31 May 2020.

Question 14

Congerdesign. (2019). *Retro Photo Album* [Photograph]. <https://pixnio.com/vintage-photography/photo-album-photo-retro>. Accessed 1 June 2020. Reproduced under the Creative Commons Licence.