

**ENGLISH TEACHERS ASSOCIATION
Year 12 English ATAR Course Examination, 2019**

Question Paper

ENGLISH

Semester Two (Year Twelve)

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, 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)**

Compare the ways Marjan's two sisters are represented in **Text 1**.

Question 2:**(10 marks)**

Explore how the writer uses figurative language to construct his experiences with food in **Text 2**.

Question 3:**(10 marks)**

Explain how two visual conventions influence your response to **Text 3**.

See next page for Text 1

Text 1

This is an extract from the novel Pomegranate Soup by Marsha Mehran, first published in 2005. The novel follows the lives of three Iranian sisters who settled in Ireland after fleeing Iran during the revolution.

Pausing to rub her tired arms, Marjan glanced across the kitchen at her sister Bahar, who was rolling up the first batch of *dolmeh*.¹ With her wide and piercing eyes, Bahar always looked intense when she worked with food — as if her life depended on whichever vegetable or herb was being sacrificed on the chopping block before her. Surprisingly, of the three Aminpour sisters, it was petite Bahar who possessed the greatest upper arm strength. Fragile in most every other way, Bahar had shoulders and arms that were as powerful as those of a man twice her size, which came in handy whenever jars needed to be opened or there was mixing to be done.

Marjan picked up the wooden spoon and returned to the *dolmeh*. Her sister looked too busy now to help her beat the remaining stuffing, for not only was Bahar concentrating on rolling her own grape leaves but she was also keeping Layla's work in check. No matter how many times Marjan was reminded of the differences in her younger sisters' personalities, there was nothing like the simple act of rolling *dolmeh* to show her how poles apart Bahar and Layla really were.

Bahar, guided by a stern inner compass, smartly slapped each grape leaf (vein side up) on the chopping block. It was a consistent, methodical march that started with a no-nonsense scoop of stuffing with her left hand, followed by a skilled right-handed tuck of the grape leaf. Then, bringing the *dolmeh* to a clean surrender, she briskly rolled the grape leaf from the bottom up. Despite her rather gruff manner, Bahar's method for rolling *dolmeh* was always successful; she ensured that her little bundles of good fortune were secure on the road up, lest all that she had gathered should fall asunder.

Rolling was always where Layla faltered, for her method was more carefree and altogether too trusting. Although Marjan and Bahar demonstrated the right way endless times, Layla would still leave her *dolmeh* vulnerable to the elements. One could always tell which bundles were hers, for if neither of her older sisters was quick enough to catch the spill of stuffing, rerolling the grape leaf while shaking her head, the moment of truth came forty-five minutes later with the opening of the oven door. Among the neat, aromatic green fingers expertly tucked by Marjan and Bahar would be the younger girl's unmistakable burst parcels of golden filling. And for some strange reason, they always smelled of Layla's signature scent — rosewater and cinnamon.

It was a familiar enough smell, this faint perfume that accompanied Layla's every move, but odd for a recipe that did not contain either ingredient. The cinnamon-rose *dolmeh* never really surprised her sisters, though. Layla had a way of raising expectations beyond the ordinary.

See next page for Text 2

¹ Dolmeh: A Persian savoury dish made by stuffing grape leaves.

Text 2

This extract is from The Fire Never Dies: One Man's Raucous Romp Down the Road of Food, Passion and Adventure, a non-fiction interpretive text by U.S. travel writer and adventurer, Richard Sterling.

In the sepulchral² dining room I took a seat near the entry. As I waited in the thick, dim gloom, I wondered what ghosts might look like. I could almost hear the echoes of tinkling crystal, the clatter of china, the hum and buzz of conversation as deals were struck, information was exchanged, and successes and failures recounted. I suddenly became aware of the old waiter standing beside me. The menu he brought me was English to the bone: meat, fish, boiled potatoes. At the waiter's suggestion I ordered steamed sole.

As I waited to be served, I realised that there were others in the room. On the far side were an Indian man and a Chinese woman. I couldn't figure how they got there without my noticing. I had sat near the entry so I would be aware of anyone coming or going. They were sitting shoulder to shoulder and were in a whispered and animated, but deliberately subdued argument.

When the sole arrived I found it bland, insipid, uninspired; fit food for ghosts. "This is like eating death," I thought, "I need food for the living!" I caught the waiter's attention and the old bag of bones shuffled over my way. "This is . . . very nice," I said, referring to the meal. "But isn't there anything on the menu with a little bit of . . . spice?"

"Pickled eggs, sir?" he suggested.

"I was thinking of something spicy hot."

He excused himself and disappeared into the kitchen. He soon returned to say, rather apologetically, that, "Cook is fixing himself and staff a bit of Malay curry if . . ."

"I'll take it!"

He returned with a blue Chinese porcelain bowl filled with cubes of snowy white potato and toasty brown peanuts swimming in a thick, red-flecked yellow sauce. A sheen of red chilli-scented oil floated on top and a sprig of green cilantro graced it at the edge. He set it in front of me, ceremoniously turned the bowl 90 degrees, then shuffled quietly away.

The vapours rose up and stung my nostrils. The smells of chilli, garlic and ginger were sharp and powerful. The buttery smell of peanut and the mellowness of turmeric combined with them as they formed an almost visible wreath around my head. I ignored the spoon and picked up the bowl with both hands. I sucked at the creamy sauce. Savoury spicefire rushed through my mouth, tiny beads of sweat popped from my brow, and my pallet sang: "Alive!" I had sucked in a small piece of chilli so I bit into it and it burst into an explosion of flavourheat. I swallowed and the glow went down to my gut and it screamed, "Alive. Alive. Alive!" I took up the spoon and scooped curry into my mouth and chewed. The capsicum struck my taste buds and they resonated like tiny tuning forks, each one a different tone, all together in harmony, a resounding air that kept the ghosts at bay.

As I reached the bottom of the bowl I tipped it up and let the last tasty, searing bits slide into my mouth. Had the bowl been shallower I'd have licked it. The curry was so hot my mouth throbbled with a burning, life-affirming pleasure-pain. I felt like the only man of flesh in a cold charnel house.³

See next page for Text 3

² Sepulchral: Relating to a tomb or interment – gloomy; dismal.

³ Charnel house: A building or vault in which corpses or bones are kept.

Text 3

This photograph, taken by Spencer Platt on the first day of a ceasefire in the civil war in Beirut, Lebanon (August 2006), won World Press Photo in 2007.



End of Section One

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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)**

Explore how symbolism in at least **one text** you have studied has encouraged you to reflect on social attitudes and values.

Question 5:**(40 marks)**

Explain how multimodality was used to persuade you to accept particular ideas in at least **one text** you have studied.

Question 6:**(40 marks)**

Discuss the ways point of view or voice encouraged you to consider a social issue from a different perspective in at least **one text** you have studied.

Question 7:**(40 marks)**

Examine the ways the conventions of a specific genre have been used to reflect or challenge the dominant beliefs of a particular context in at least **one text** you have studied.

Question 8:**(40 marks)**

Compare the ways at least **two texts** you have studied represent a controversy or comment on a current issue.

Question 9:**(40 marks)**

Evaluate the function and effect of structural or stylistic devices in at least **one text** you have studied.

End of Section Two

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

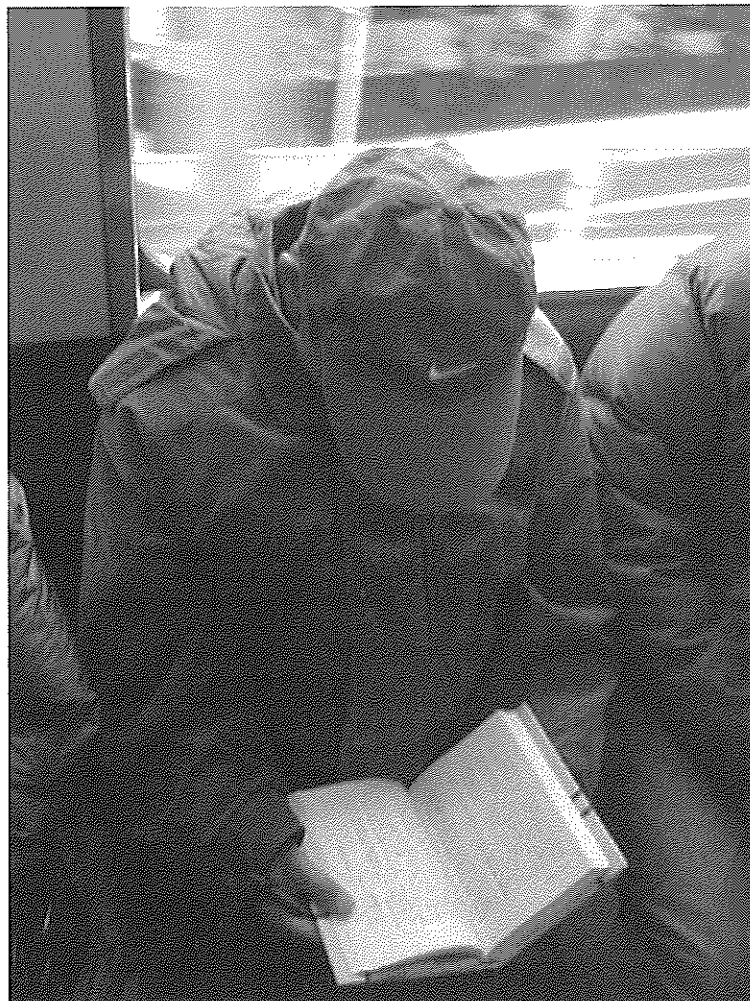
In this section there are **five (5)** questions. Answer **one (1)** question.

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)**

Compose a text inspired by this image which features a literal or metaphorical journey.

**Question 11:****(30 marks)**

Create a persuasive text in which you convince an older audience that they are not acting in the interests of the younger generation and need to change a specific aspect of their behaviour.

Question 12: (30 marks)

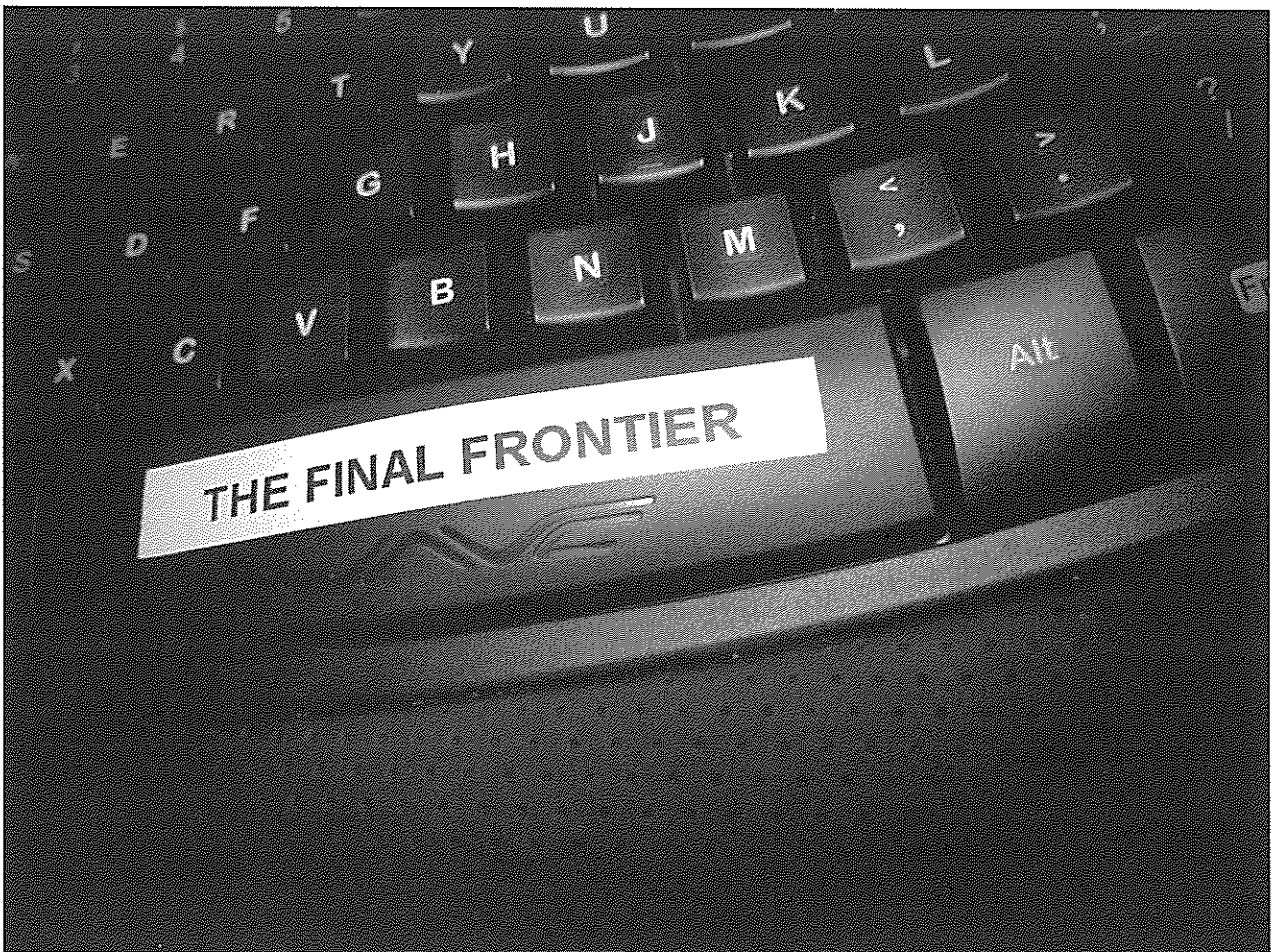
Compose a complete interpretative text which features a flashback or memory within it.

Question 13: (30 marks)

Craft an imaginative text in which you contrast two settings for effect.

Question 14: (30 marks)

The image below is the main artwork for your new publication. Write the prologue or exposition for this text.



End of Examination

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

Mehran, Marsha. (2012). *Pomegranate Soup*. Sydney: HarperCollins Publishers Australia Pty Ltd. Permission for use granted by the publisher.

Text 2

Sterling, Richard. (2001) *The Fire Never Dies: One Man's Raucous Romp Down the Road of Food, Passion and Adventure*. Palo Alto California, USA: Travelers Tales/Solas House Inc. Permission for use granted by the publisher

Text 3

Platt, Spencer. (2006). 'Beirut Lebanon Ceasefire 2006'. [Photograph]. Getty Images. Published with permission from the photographer, Spencer Platt.

SECTION THREE**Question 10**

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"<https://www.flickr.com/photos/29544454@N00/26462129162>">"Scene2"

Question 14

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