ENGLISH

Please place your student identification label in this box

Student number: In figures

In words

Time allowed for this paper
Reading time before commencing work: ten minutes
Working time: three hours

Materials required/recommended for this paper
To be provided by the supervisor
This Question/Answer booklet

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 material. If you have any unauthorised material with you, hand it to the supervisor before reading any further.
ENGLISH 2

Structure of this paper

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Instructions to candidates

1. The rules for the conduct of the Western Australian Certificate of Education ATAR course 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 in this Question/Answer booklet.

3. You must be careful to confine your answers 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. Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.
Section One: Comprehending

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.

Suggested working time: 60 minutes.
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Question 1
(10 marks)

Explain how the use of setting shapes the construction of one of the characters in this passage.
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As you fly out of Perth, heading east, the wheat and sheep country cushioning the world’s most isolated capital city quickly recedes. The already sparse signs of settlement diminish, and soft yellows and greens give way to the harsh rust-reds of the continent’s interior. But this is not the mostly flat, mostly featureless landscape characteristic of much of central Australia – not nowadays, anyway. This is a landscape pockmarked with man-made hills, and gigantic holes gouged out of the earth. This is gold country.

Of all those holes, none other compares with the Super Pit, one of the biggest craters ever dug by man – so vast that it can be seen from space, and is even reputed to influence the weather in Kalgoorlie, the hard-bitten town crouched on its rim.

A few decades ago, Kalgoorlie was peppered with towering headframes over mine shafts, and the town consisted of separate neighbourhoods, each one centred on a mine. Over time they were all consolidated into what became Kalgoorlie-Boulder – except for one, Williamstown. A bleak, sunbaked spot, Williamstown is Kalgoorlie’s other forgotten community – it does appear on the map, and is even pointed out as a curiosity to visitors on bus tours.

Callers to Kalgoorlie Consolidated Gold Mines’ (KCGM) ‘Public Interaction Line’ are greeted by a recorded message advising them to ‘please press 2 ... for today’s blasting times’. In Williamstown, Keren Calder points to widening cracks in her living-room wall. ‘When there’s a big blast, the whole house shakes and it feels like the floor’s going to cave in,’ she says. ‘All the pictures are at an angle, and I’ve had ornaments fall off the shelf and smash. Visitors get a hell of a fright. The dust is diabolical, too – if I don’t sweep my floor every day, it’s like someone has emptied a vacuum cleaner over it.’ Cheri Raven hears drilling beneath her feet when she takes a shower. ‘Sometimes it sounds so close you think a miner’s going to pop up the plughole.’ Like her neighbours, Raven is certain that KCGM – which has already bought and bulldozed houses in the suburb – would like Williamstown to fade into history. ‘But I’m not moving; it doesn’t matter how much money they offer me,’ she vows. ‘My grandparents lived here; my husband and I were both raised here; I’ve got history here.’

Tony Cooke, an adjunct professor at the John Curtin Institute for Public Policy in Perth, was commissioned by the Western Australian Government to report in 2004 on the gold industry’s impact on Kalgoorlie. He says that valuable ore bodies lie beneath residential streets, and he predicts some households in Boulder will have to move as mining activity creeps closer. (KCGM denies it.) Cooke also maintains that the area is unstable because of decades of shaft mining: one person ‘lost their washing and Hills Hoist clothes line into a hole that just opened up in the back garden’, he says, and even cars have been gobbled up. Seismologists, meanwhile, blame mining activity for some of the tremors that periodically shake Kalgoorlie. ‘It feels like the Super Pit is swallowing up the town,’ says Steve Kean, a Williamstown resident.

Others, in Kalgoorlie and beyond, remain dazzled by gold and its seemingly limitless potential. Tyler Mahoney, Ted and Lecky’s fourteen-year-old daughter, found a sliver lying in a puddle in Hannan Street recently, a few hundred metres from the site of Paddy Hannan’s gold find. In 1995, near Coolgardie, in ground that had been intensively worked for more than a century, the second-largest gold nugget in existence – the Normandy Nugget, weighing more than eight hundred ounces – was discovered. The mine at Gwalia, already reborn once in the 1980s, reopened in 2008, and historic mining towns such as Bendigo and Charters Towers are once again producing gold. Boom and bust, winners and losers, elation and heartbreak: Australia’s love-hate relationship with the mining industry shows no sign of waning.
Question 2
(10 marks)

Explain how an attitude towards mining is expressed through the use of a specific textual feature.

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Question 3  
(10 marks)

Explain the visual element that has the greatest effect on your interpretation of this image.
End of Section One
See next page
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Section Two: Responding  

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

In the form of an essay, 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.

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**Question 4**  
(40 marks)

Compare the effectiveness of the endings of two texts to position their audience to respond strongly to their themes or ideas.

**Question 5**  
(40 marks)

Reflect on how at least one text works to challenge or endorse a controversial perspective.

**Question 6**  
(40 marks)

Explore how the patterns of language or structure are used to represent a complex idea in at least one text.

**Question 7**  
(40 marks)

Account for the differences in the way two texts use generic conventions by considering their contexts.

**Question 8**  
(40 marks)

Compare how two texts use voice to encourage you to empathise with others outside of your own context.

**Question 9**  
(40 marks)

Explain how at least one text has transformed or adapted genre to alter an audience’s attitude towards an issue or concept.

See next page
ENGLISH

Section Three: Composing 30% (30 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.

Question 10 (30 marks)

Use the statement below to compose the openings of two different narrative passages, each employing the features of a specific genre.

I’d never laughed so hard in my life as I had in the previous few days. Or allowed myself to be quite so recklessly happy. It had been an unplanned, unexpected bubble of paradise. One we didn’t want to end. Ever.

Question 11 (30 marks)

Respond to the image below by creating a text that employs stylistic features to challenge or surprise an audience.

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Question 12 (30 marks)

‘What the mind doesn’t understand, it worships or fears.’

Write a persuasive text in response to this statement that works to convince a particular audience.

Question 13 (30 marks)

In a form of your choice, create a distinctive voice to communicate an unexpected perspective with reference to the image below.

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Question 14 (30 marks)

‘Lost in the solitude of his immense power, he began to lose direction.’

Compose an interpretive text that uses this quote at a key point in its structure.

End of questions
Question number: _______________
Additional working space

Question number: _____________
Additional working space

Question number: ______________
ACKNOWLEDGEMENTS

Text 1  

Text 2  

Text 3  

Question 10  

Question 11  

Question 12  

Question 13  

Question 14  