



**Methodist Ladies' College
ATAR course examination, Semester 2, 2019**

Question Paper

**ENGLISH
ATAR Year 12**

Student Name: _____

Teacher Name: _____

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 booklet
Three MLC Answer booklets

Number of additional answer booklets used (if applicable):

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.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of examination	Your mark
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 the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2019*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers in the MLC Answer booklets. Use a separate MLC Answer booklet for each section. If you require more paper, ask for another booklet. Label the second booklet appropriately.
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.
4. All planning must be done in the MLC Answer booklet. No loose sheets of paper will be provided for planning.
5. You must not use texts from Section One to answer questions from Section Two.

See next page

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

In this section there are **two (2)** 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 the narrator and his father are represented in **Text 1**.

Question 2:**(10 marks)**

Explain how **Text 2** uses language devices to put forward a particular idea.

Question 3:**(10 marks)**

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

See next page for Text 1

Text 1

Text 1 is a section from a short story titled Genetic Material by Australian author Christos Tsiolkas first published in 2014. The story is a son's collection of memories as he reflects on his father's life as his father succumbs to Alzheimer's.

All my life it was said of my father that he was a handsome man. And it was true: his was a ravishing beauty, accentuated by a virility that cleaved from it any hint of effeminacy. He was raised on the land, and even though he was only an adolescent when he came to the city to start his apprenticeship, he always made time to return to the bush. As youngsters every weekend would be spent out of Melbourne; we would follow him into steep ravines, walk for hours in the forests behind the Great Ocean Road. There were times when we walked so far, walked so long, that all I wanted was to sit down on a rock and weep. But I never did. I knew I had to be as tough as him, I knew he would never love me if I wasn't as strong as him. So I walked: I walked with blisters on my feet, I walked in the burning sun; I walked in the drizzle, in the sleet and in the rain.

My mother, my sister and I had always lived in the shadow of his good looks. Not that my mother wasn't herself attractive, or that Sophie and I were ugly. Quite the contrary. However, my father was the kind of man who could walk into a crowded room and draw every set of eyes to him. Wherever he was, he would be the centre of attention. There were moments when I witnessed women literally draw in their breath at the sight of him. It was also his good fortune to be possessed of a disarming larrikin charm, a natural gift for telling stories and jokes, and a peaking voice that was both melodic and of a rich baritone timbre. He entered the room and everyone turned his way; everyone wanted to be close to him. To be captivated by him.

I wouldn't have been more than six or seven when I first became aware of the power of such beauty. He would often swim out far from shore, outdistancing the other swimmers, his strokes carrying him so far that my mother would rise from her beach towel and come to stand beside my sister and me to make sure that he had not completely disappeared from view, that she could still make out the faint speck of him on the horizon. A smile would spread across her face once she glimpsed him returning to us through the waves, his strokes measured and unforced, his outline slowly gaining shape and solidity. She would lie back on the sand, return to her book and await the moment his shadow would fall across her, the sea water dripping onto her body as he stood over her towelling himself dry, his eyes ablaze with the pleasure of the swim. Sophie and I would look up to see him fall to his knees on the sand, kiss our mother's shoulder, put on his sunglasses and lie down beside her in the sun. It was one of the most comforting sights of my childhood.

Text 2

This extract is from a non-fiction text Table Talk written by British food critic A. A. Gill (2007). The extract is from the chapter titled 'Organic'.

Can we just get the organic thing clear? Organic does not mean additive-free; it means some additives and not others. Organic does not mean your food hasn't been washed with chemicals, frozen or kept fresh with gas, or that it has not been flown around the world. Organic does not necessarily mean it is healthier, or will make you live longer; nor does it mean tastier, fresher, or in some way improved. Organically farmed fish is not necessarily better than wild fish. Organically reared animals didn't necessarily live a happier life than non-organic ones and their death is no less traumatic.

More importantly, organic does not mean that the people who picked, packed, sowed and slaughtered were treated fairly, paid properly or were free from artificial exploitation. The Chinese workers who drowned in *Morecambe Bay were picking organic **cockles for a pittance. If you really want to feed the hunger in your conscience, buy Fairtrade.

So what does organic actually mean? Bugged if I know.

It usually means more expensive. Whatever the original good intentions of the organic movement, their good name has been hijacked by supermarkets, ***bijou delicatessens and agri-processors as a value-added designer label. Organic comes with its own basket of aspiration, snobbery, vanity and fear that retailers on tight margins can exploit. And what I mind most about it is that it has reinvigorated the old class distinction in food.

In general, I applaud and agree with many of the aims of environmentally careful producers, but it is time we all admitted that the label 'organic' has been polluted with cynicism, sentiment, sloppy sharp practice and lies to the point where it is intellectually and practically bankrupt. What organic actually means is less than nothing.

And it hasn't made anyone a better cook.

* Morcambe Bay – an estuary in the UK

** cockles – an edible shellfish

*** bijou – small and elegant

Text 3

Text 3 is from a blogsite where photographers post their work. This page's title is Brooklyn Streets Photography created in September 2018.



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 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.

Question 4:**(40 marks)**

Examine how at least **one text** you have studied manipulates or subverts the conventions of a particular genre to comment on societal attitudes.

Question 5:**(40 marks)**

Compare the ways in which at least **two texts** you have studied represent a similar issue or controversy.

Question 6:**(40 marks)**

Drawing on at least **one text** you have studied, consider the ways in which stylistic or structural devices are used to encourage a particular response.

Question 7:**(40 marks)**

Explain how voice and / or point of view have been effective in presenting perspectives reflective of a particular context in at least **one text** you have studied.

Question 8:**(40 marks)**

Compare the ways in which language features have been used in **two texts** to persuade you to accept particular ideas.

Question 9:**(40 marks)**

Explore how elements of multimodality have been particularly effective in challenging or reinforcing your attitudes towards the dominant beliefs of a particular context.

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)**

Compose a response in any form that draws on the setting in this image either literally or metaphorically.

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

“Real happiness is cheap enough, yet how dearly we pay for its counterfeit.”

- Hosea Ballou

Create a persuasive text that uses the ideas in the above quotation to challenge a specific audience to change some form of their behaviour.

Question 12: (30 marks)

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

Question 13: (30 marks)

Compose an interpretive text which features at least one extended allusion as your central focus.

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

ACKNOWLEDGEMENTS

For the construction of questions in the MLC exam paper, the *ETAWA Year 12 English ATAR Examination, Semester Two 2019* has been consulted as a resource.

SECTION ONE

Text 1

Tsiolkas, C. (2016). *Merciless Gods* (1st ed.). Allen & Unwin.

Text 2

Gill, A. (2007). *Table talk* (1st ed., p. 23). London: Weidenfeld & Nicolson.

Text 3

Brooklyn Streets Photography | Olivero. (2018). Retrieved 10 September 2019, from <http://internetsecuritysoftware.info/bari/b/brooklyn-streets-photography/>

SECTION THREE

Question 10

<https://www.countryfile.com/go-outdoors/50-amazing-things-to-do-in-the-countryside-this-year/>

Question 11

<https://www.keepinspiring.me/quotes-about-happiness/>

Question 14

Black, S. (2019). *stelarc evolution third hand from behind - blacksteps*. Retrieved 11 September 2019, from <http://www.blacksteps.tv/stelarc-the-sound-of-three-hands-clapping-3-in-the-haptics-series/stelarc-evolution-third-hand-from-behind/>

End of Examination