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

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### 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.

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<th>Stage 3</th>
<th><strong>Written:</strong> novel, short story, discursive and didactic essays including feature articles, speeches, expository texts, drama script, still images associated with written texts</th>
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<td><strong>Visual:</strong> film, still images</td>
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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.

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.
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?


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.
For copyright reasons this image cannot be reproduced in the online version of this document, but may be viewed at www.nationalgeographic.com/foodfeatures/meat/.html
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.

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
Section Three: Viewing

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.

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.
This is a black and white reproduction of a film poster for the 2014 French feature film The Search.
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This is an image from the photo essay ‘Eight Seconds to Glory: Growing Up in the Rodeo’ published in The New Yorker in 2014.
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


Section Two


Section Three


