



# **LITERATURE**

## **ATAR course examination 2022**

### **Marking key**

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

## Section One: Response – Close reading

30% (25 Marks)

Description	Marks
<b>Reading/s of text</b>	
The response presents:	
a detailed and sustained reading/s using appropriate reading strategies and/or reading practices.	7
a thorough and coherent reading/s using appropriate reading strategies and/or practices.	6
a sound reading using mostly appropriate reading strategies and/or practices.	5
a general reading that makes some use of appropriate reading strategies and/or practices.	4
an inconsistent reading that may impose reading strategies and/or practices inappropriately.	3
a vague reading that may make little use of reading strategies.	2
a limited reading showing little understanding of the text.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>7</b>
<b>Close textual analysis</b>	
The response uses:	
detailed close textual analysis of language, text examples and/or generic conventions and reference to cultural contexts where appropriate throughout the response to develop and support the reading/s.	6
close textual analysis of language, text examples and/or generic conventions and reference to cultural contexts where appropriate throughout most of the response to support the reading/s.	5
close textual analysis of language, text examples, and/or generic conventions with some reference to cultural contexts where appropriate to largely develop the reading/s.	4
some textual analysis of relevant examples from the text that generally develop the reading/s.	3
little textual analysis of examples that do not always develop a reading.	2
limited evidence to support a reading.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>6</b>
<b>Linguistic, stylistic and critical terminology</b>	
The response shows:	
a sophisticated and comprehensive use of linguistic, stylistic and critical terminology suited to the reading.	6
a comprehensive use of linguistic, stylistic and critical terminology appropriate to the reading.	5
a consistent use of linguistic, stylistic and critical terminology mostly related to the reading.	4
some use of linguistic, stylistic and critical terminology mostly related to the reading.	3
infrequent use of linguistic, stylistic and critical terminology not always appropriate to the reading.	2
limited and inaccurate use of linguistic, stylistic and critical terminology.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>6</b>
<b>Expression of ideas</b>	
The response expresses ideas:	
in sophisticated language, style, and structure.	6
in controlled language, style and structure.	5
in mostly controlled language, style and structure.	4
in a generally clear way with deficiencies in language, style and structure which do not inhibit overall communication.	3
in a disjointed style, characterised by unclear language use and lack of structure.	2
that are difficult to follow because of unclear language use and lack of structure.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>6</b>
<b>Total</b>	<b>25</b>

## Section Two: Extended response

70% (30 + 30 marks)

Description	Marks
<b>Engagement with the question</b>	
The response demonstrates:	
a sophisticated and sustained engagement with all parts of the question.	6
a comprehensive engagement with all parts of the question.	5
a thorough engagement with all parts of the question.	4
a general engagement with most parts of the question.	3
a limited or simplistic engagement with the question.	2
little or no engagement with the question.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>6</b>
<b>Course concepts</b>	
The response shows:	
a sophisticated understanding and application of the course concepts that are related to the question.	6
a well-informed understanding and application of the course concepts that are related to the question.	5
a sound understanding and application of the course concepts that are related to the question.	4
a general understanding and some application of the course concepts that are related to the question.	3
a vague understanding of the course concepts that are related to the question.	2
little or no understanding of the course concepts that are related to the question.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>6</b>
<b>Use of evidence</b>	
The response uses:	
detailed textual analysis of text examples, language and/or generic conventions and reference to cultural contexts where appropriate throughout the response to develop and support the answer.	6
textual analysis of text examples, language and/or generic conventions and reference to cultural contexts where appropriate throughout the response to develop and support the answer.	5
textual analysis of text examples, language and/or generic conventions with some reference to cultural contexts where appropriate to largely develop the answer.	4
some textual analysis of relevant examples from the text that generally develop the answer.	3
some use of relevant examples in the answer.	2
limited evidence to support an answer.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>6</b>
<b>Linguistic, stylistic and critical terminology</b>	
The response shows:	
a sophisticated and comprehensive use of linguistic, stylistic and critical terminology suited to the answer.	6
a comprehensive use of linguistic, stylistic and critical terminology appropriate to the answer.	5
a consistent use of linguistic, stylistic and critical terminology mostly related to the answer.	4
some use of linguistic, stylistic and critical terminology mostly related to the answer.	3
infrequent use of linguistic, stylistic and critical terminology not always appropriate to the answer.	2
limited and inaccurate use of linguistic, stylistic and critical terminology.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>6</b>
<b>Expression of ideas</b>	
The response expresses ideas:	
in sophisticated language, style and structure.	6
in controlled language, style and structure.	5
in mostly controlled language, style and structure.	4
in a generally clear way with deficiencies in language, style and structure which do not inhibit overall communication.	3
in a disjointed style, characterised by unclear language use and lack of structure.	2
that are difficult to follow because of unclear language use and lack of structure.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>6</b>
<b>Total</b>	<b>30</b>

**Section One: Close reading****30% (25 Marks)**

The focus in this section should be on the candidate's comprehension and close reading of the selected literary text. Candidates should be rewarded for a close attention to the text, and an analysis of the text based on generic conventions and language use pertaining to poetry, prose fiction or drama as applicable. Suggested readings of texts are not restrictive; some candidates might present close readings which focus on the ideas conveyed and explored in the text, the application of a reading practice such as a gender or psychological reading, or a more eclectic approach which might incorporate more than one appropriate close reading strategy. Some candidates might produce close readings that are individual or unexpected.

**Content**

The key criteria in assessing content are in meeting the targeted requirements of the question which is to demonstrate a close reading.

**Close textual analysis**

It is important for candidates to demonstrate a close analysis of the text and in doing so, to consider language, examples from the text and/or generic conventions and reference to cultural context. These elements of text and/or context need to support the reading/readings of the text.

**Linguistic, stylistic and critical terminology**

Candidates are to be rewarded for a sophisticated and comprehensive use of linguistic, stylistic and critical terminology. In doing so, candidates are to use linguistic terminology such as metaphor, stylistic terminology such as narrative approaches and intertextuality, and critical terminology such as identity and ideology.

**Expression**

Marks are specifically allocated for expression in the areas of:

- structure
- language use and style.

Markers, however, do need to take into account the fact that an examination script is a first draft written under time pressure.

**Question One****Text A: 1915: *The Untold Story*, by Karen Houghton****Reading/s of the text**

The response presents a reading of the text using appropriate and relevant reading practices or strategies.

- The title of the play may be considered in the context of the way we learn about and understand war today. In contrast to the characters of the play, we have an understanding of the way that war impacts upon societies and people. However, candidates may also see that despite this, in some ways our leaders still seek to glamorise war (such as announcements of weaponry procurement being nation-building and to be celebrated). Candidates may also reflect on what might remain an 'untold story' and what aspects of war may remain hidden today (such as veteran PTSD, or the lack of care for civilians caught up in war).
- Candidates may offer a resistant reading that critiques the notion that this is an 'untold story'. The play focuses on the experiences of Anglo-Australians which have dominated the cultural narrative of our past. Candidates may comment on the parallels with texts like *Gallipoli* and consider how *1915: The Untold Story* serves to reinforce cultural myths rather than expose them.
- The text presents the contrasting experiences of young men before and during wartime. There is a clear juxtaposition between the exuberance and carefree banter between the named boys, and the disconnected, sombre extracts of letters from the frontlines. Candidates may comment on the way that the text helps us to understand the impact of war on people.
- Candidates may comment on the way that Australia's involvement in past wars has often been due to our position in the Commonwealth. The text may be seen as presenting some of the consequences of our remaining under the auspices of England.
- The text may be considered for the way it represents men and women. Men are represented as larrikins, concerned with drinking and girls; women are carers, predominantly being represented in their role as nurses, and as the subject of male desire. Notably, the text begins to consider the way that the war may have impacted on women as being more than just those left at home and losing loved males: one of the Nurses mentions that her 'training back home' couldn't 'prepare [her] for this', hinting at the mental toll taken on women as well.
- The text may be read as representing a view of Australian cultural identity which is built upon the ANZAC legend: that of larrikins, mateship, and doing what is needed in a crisis. Candidates may also challenge this notion, commenting on the way that texts such as this work to reinforce stereotypes and a version of history which ignores Indigenous people's experiences.

**Close textual analysis**

The response uses close textual analysis of language, examples and/or generic conventions and reference to relevant cultural contexts to develop and support the reading.

- That the letter extracts are performed by 'Voice' and 'Nurse' point to the dehumanisation of war, where those sent to fight become mere fodder. They can also be seen as commenting on the universality of these experiences – these Voices and Nurses convey the experiences of the many rather than the individual.
- The subtitle 'The Untold Story' may be commented upon by candidates. It is conceivable that for some, this story is not untold and may instead reinforce what they already know or have learned about the First World War (or indeed, any war). They may reflect on our greater understandings of the realities of war now, particularly in contrast with the positivity of the named boys.
- Candidates may suggest that the six voices at the start of the extract could relate to the six named boys in the latter part (i.e. Marty, Roy, Charlie, Jack, Eddie and Henry). In doing so, they may note the juxtaposition of the silly, carefree chatter at the parade, with the haunting letters of the tableaux.
- The Mayor's speech is stereotypically narcissistic: he says nothing of substance and focuses only on his position in the town. Candidates might comment on the way that those in such positions are often not the ones who stand on the front lines and in harm's way. Some candidates may connect such attitudes to now well-known (and derided) quotes from Australian leaders such as "I don't hold a hose, mate".
- The concerns of the named boys are superficial and unimportant. Marty is focused on 'the girls!' and Jack and Henry on accessing illicit alcohol. Charlie and Eddie are reluctant to join in with the antics of their friends, and both refer to their 'pa'. Candidates may note the youth of these boys who are still concerned with what their father thinks or instructs, and on typically youthful activities, and the tragedy that they are likely to be sent to a far-away war.
- Candidates may comment on the cultural significance of the 'Lighthorse men' as an embodiment of the bush legend – men who could tame and control the wild landscape. Charlie's immense excitement at the prospect of seeing them reinforces that the bush legend and the romanticisation of the drover or horseman played a role in our enthusiasm for war. Candidates may draw parallels to texts like *The Man from Snowy River*.

**Linguistic, stylistic and critical terminology**

The response uses language, stylistic and critical terminology and concepts suited to the reading.

- The underlining present in the speeches of the voices and the nurses indicates that these elements are to be echoed while others are speaking. Candidates may consider how this could create a haunting, sombre atmosphere which adds to the melancholy of this part of the play. They may consider the content of these repeated elements, each focused on a particularly difficult aspect of life at war.
- The text presents specific staging instructions relating to soundscape, music, lighting, proxemics, and props. Candidates may comment on the way that the use of a 'voice over like a newsreel' which crackles assists in situating the play in the past. They may also notice that this is a trope which we as audiences recognise as being 'old fashioned' and which helps us to immerse ourselves in the play.
- The indication that a single soldier standing to attention is to be present centre stage, while the newsreel plays is significant. The enthusiastic announcement of 20 000 men being 'offered' to the Imperial Government is juxtaposed against the unmoving soldier whom we know, in the context of this war, will likely not make it home unscathed. Candidates might comment on the way that '20 000 men' is difficult to imagine and hence can be easily glossed over, but a single soldier standing in front of us encourages us to acknowledge the real human cost of war.
- The presence of a 'carnival atmosphere' filled with streamers, propaganda, and flags works to convey the excitement that came with the announcement of war, and the naivety of Australia at the time.
- Australian colloquialisms are present in the extract and work to situate the play in a time and place. Language such as 'the sarge', 'jeez', 'the tucker', and not giving 'a rat's arse!' helps to construct the characters as typical and recognisable young men of the time. Candidates may comment on how such language helps to construct them as part of the 'Digger' stereotype so lauded in Australia's colonial literature.
- The use of tableaux in the extract is noteworthy. The silencing of the background noise and activity highlights the action of the characters participating in the tableaux, and focuses our attention on what they say and do. The juxtaposition of the initial tableaux, which is haunting and melancholic, with the second and third, which are upbeat and humorous, is striking. The ordering of these scenes is important – depicting the consequences of the war on men and then showing us similar people beforehand makes it all the more poignant.

**Expression of ideas**

The response expresses ideas clearly and cohesively in order to logically present the reading.

- In presenting their reading, candidates should adhere to the conventions of Standard Australian English, avoiding errors of spelling, punctuation and grammar to the extent possible in an examination situation.
- Candidates should not be penalised arbitrarily by counting errors. Instead, the standard of written expression should be considered in light of the effectiveness of the expression. Errors in spelling, punctuation and grammar, and deficiencies of structure which detract from meaning or ease of reading should be considered less favourably than those which are simply transcription errors.
- When considering expression of ideas, the fluency and voice of the candidate should be considered. A sense of ease or confidence in their writing should be rewarded.
- The structure of a response should be considered with regard to the logical presentation of ideas. However, there is no requirement that a candidate must adhere to a rigid, pre-determined essay structure. Responses which are somewhat more free-flowing might still be considered favourably, with consideration to the appropriateness of the style and the way in which the response is communicated to the reader.



**Text B: *The Performance*, by Claire Thomas****Reading/s of the text**

The response presents a reading of the text using appropriate and relevant reading practices or strategies.

- This extract offers a 'slice of life' description of an encounter that is well-known: the awkward moment of shuffling past others and taking a seat. The fact this is happening in a theatre is somewhat irrelevant, as this could be any crowded cinema, aeroplane, sports venue or concert.
- That said, readers may comment on the symbolic significance of the theatre as a setting, and the title, which may focus the reader's attention on the notion of performance. The extract focuses on the way we present ourselves to the world but also the way we perform for others – the notion of authenticity and performativity.
- The extract could be read as a representation of age and parochial ideals. Margot is proud of the fact she attends the theatre no matter what is being performed and can instantly recognise when she is seated next to someone unfamiliar. She may be read as representing bourgeois ideals of what the theatre represents and who is 'welcome' in that space.
- In contrast, the young man who is 'doing a bit of Beckett at uni' could be read as not adhering to the same social mores as Margot. He is presented as not following implied theatre protocol by taking up more than his share of the space, is tattooed, and the goosebumps on his arms could be read as an outward indication that he is not dressed appropriately (as someone familiar with the venue would have been). The man challenges Margot's ideals of what being a 'theatregoer' represents.
- The extract features quite a prominent and suspenseful resolution, which is at odds with the rest of the piece. The auditorium 'feeling hopeful in the darkness' could be read as a comment on the power of theatre to engross, engage and transform the audience.
- Candidates may focus on the representation of bodies and the relationship between body and self. Margot refers to her own 'presumptuous' arm and fixates on her own and others' physicality. Margot's musings on the young man's tattoos ('Is he thinking of pirates, perhaps?') reveals her belief that the body is an aspect of self. 'For decades, Margot wore sleeves.'
- Candidates may also focus on the representation of gender and consider the way power operates within the space. Margot and the young man's interaction can be interpreted as a broader representation of gender relations in society – Margot 'considers asserting her claim' but is also 'conscious of her bare arm' and 'coughs more loudly than she'd like.' The narrative point of view focuses on the ways Margot negotiates her position within the space – navigating personal desire and social etiquette – this could be interpreted as a comment on the ways women regulate and even police their own behaviour to satisfy and placate others.
- Candidates may focus on the interaction between Margot and her father, as a representation of normalised misogyny and the way young girls internalise feminine ideals which limit their capacity to accept their whole self. 'Her father, many years ago when he was still alive and she wasn't old, told her she shouldn't expose her elbows if she could help it.' The title *The Performance* also works to support a reading focused on the representation of performative femininity.

**Close textual analysis**

The response uses close textual analysis of language, examples and/or generic conventions and reference to relevant cultural contexts to develop and support the reading.

- The text may prompt candidates to comment on the way that the man initially appears to be incongruous with the theatre environment, with his tattoos, and somewhat inconsiderate occupation of the limited space. However, this assumption is challenged and he may in fact be the more 'authentic' theatre patron: while Margot has attended without even knowing what play she would be seeing, the man is studying theatre at university and has made a conscious choice to see this play in particular.
- Identifying the reference to Samuel Beckett is not essential to forming an understanding of the text. Candidates may infer that the young man, being a university student, is somewhat of a novice but is venturing to educate himself in the theatre-going experience. Others may consider that the man's university studies make him more of an expert, and more serious about theatre, than Margot.
- Candidates who have an awareness of Samuel Beckett's plays may comment on their complexity and significance, and hence the superficiality of Margot in not realising she was seeing one of his works. Similarly, candidates may comment on the man's remarks that they were 'doing a bit of Beckett at uni' as being flippant, perhaps to downplay his presence at the theatre, or as evidence of his own arrogance as a student of drama.
- Candidates may comment on the subtle environmental comments made in the text. Margot and the young man discuss the weather, extreme heat and smog, as the narrator refers to 'bushfires taking hold' outside the comfort of the theatre. The theatre is constructed as an artifice – 'false cold' air-conditioning, velvet padding, and a place of make-believe – in contrast to the realities of the outside world.
- Signs of wealth disparity between the two characters are evident in the text. Margot drives to the theatre, the young man catches a tram; the narrator points out that Margot's seat is 'expensive' due to the view she has. While the man next to her would presumably also have an expensive seat, candidates might speculate that Margot can afford to have a subscription to this seat (and can afford to not care what she sees) whereas the man is there as a 'once off'. The reference to the man's tattoos being related to pirates may also suggest she sees him as taking something that he hasn't earned or deserved.
- Candidates may identify the reference to Margot's 'bruises'. This is intentionally broad and could be interpreted as a reference to domestic violence or even certain blood disorders which cause bruising. This sentence functions as a structural feature in foreshadowing potential challenges for the characters and could also be read as a sign of Margot's awareness of her body.

**Linguistic, stylistic and critical terminology**

The response uses language, stylistic and critical terminology and concepts suited to the reading.

- The opening paragraph establishes a sense of familiarity and depersonalisation through the repeated use of 'legs' in the 'legs of the already seated people' and 'the seated legs' as Margot 'says to no one in particular. Excuse me.' Candidates may suggest the use of 'legs' as a synecdoche for the unknown others whom we must squeeze past but otherwise not interact with.
- Specific language choices add nuance to the text and establish the passive-aggressive nature of the theatre-goers. Margot is described as 'almost late', as though one should arrive much more in advance of the starting time, and as a silent punishment 'only some of the seated legs are shifting' so that she can pass. Furthermore, Margot 'considers' claiming space on the arm-rest but ultimately does not, and her observation of the man not usually being at the Friday show is taken as an insult or accusation ('He frowns at her.').
- The third person narrative point of view works to establish an observational tone for the piece. However, while the point of view allows some insight into Margot's feelings, it does not provide the same for the man beside her. Readers are thus prompted to make assumptions and inferences based on outward appearances, just as Margot does.
- There is a sarcastic tone in the construction of the young man, who 'frowns' and replies to Margot's questions at one point with 'a whole sentence.' The specific mention of his use of a whole sentence highlights his otherwise minimal engagement with Margot. This sarcasm may be considered by candidates as demonstrating Margot's judgement of the man, as though he is invading her symbolic space and behaving inappropriately.
- The man copies Margot's phrasing, a subtle and pointed comment on her ability to afford luxuries such as a car and a theatre subscription. Margot complains that the traffic is 'always absolutely dire in the heat' to which the man responds that the lack of air conditioning on public transport is 'absolutely dire'. This echoing of language works to highlight Margot's privilege in comparison to others, and the way that the man challenges her.
- Candidates may comment on the structure of the extract. Margot's expectations and attitudes of how people should behave and dress are implied by her response to the man seated next to her, seeming judgemental and dismissive. However, she is then described as breaking with expectations of femininity instilled in her by her father, and suggests that her own appearance is out of step with what she would see as acceptable in that environment 'bare legs and sandals ... bare toenails, unpainted.' The resolution of the extract perhaps foreshadows a blossoming friendship between the young man and Margot 'the auditorium feels hopeful in the darkness.'
- Furthermore, the extract ends with Margot taking up more space within the theatre 'her legs are stretched straight' and she is represented as a far more contented person than at the start. Candidates may consider how the ending offers a hopeful comment on women's capacity to reclaim space in the world, or perhaps the way that this is possible in the 'dark' or liminal space of the theatre.

**Expression of ideas**

The response expresses ideas clearly and cohesively in order to logically present the reading.

- In presenting their reading, candidates should adhere to the conventions of Standard Australian English, avoiding errors of spelling, punctuation and grammar to the extent possible in an examination situation.
- Candidates should not be penalised arbitrarily by counting errors. Instead, the standard of written expression should be considered in light of the effectiveness of the expression. Errors in spelling, punctuation and grammar, and deficiencies of structure which detract from meaning or ease of reading should be considered less favourably than those which are simply transcription errors.
- When considering expression of ideas, the fluency and voice of the candidate should be considered. A sense of ease or confidence in their writing should be rewarded.
- The structure of a response should be considered with regard to the logical presentation of ideas. However, there is no requirement that a candidate must adhere to a rigid, pre-determined essay structure. Responses which are somewhat more free-flowing might still be considered favourably, with consideration to the appropriateness of the style and the way in which the response is communicated to the reader.

**Text C: 'The Runner', by Nina Nyhart**

'For copyright reasons quotes from the poem cannot be reproduced in the online version of this document and have been removed below.'

The response presents a reading of the text using appropriate and relevant reading practices or strategies.

- The title, 'The Runner', frames a reading focused on the representation of competition, drive and ambition. Candidates may focus their interpretation on the representation of athletic determination and commitment.
- Candidates may also consider how the race the subject is running could be a broader representation of the human condition and the way that we are locked into an endless 'race' to be the wealthiest, or most successful, or happiest, or any of myriad other socially or self-determined goals. They may draw parallels between the uncertainty of the runner ( ) and the uncertainty of life in the modern world.
- Candidates may consider the poem from a gendered perspective and look at the ways the poem represents masculinity and heteronormative ideals. The poem is focused on the male athletic experience and considers the ways men are compelled to overcome pain and adversity in order to succeed. Despite the , the runner continues on. Candidates may consider the way he needs to remain ahead of the pack and the way competition is a gendered construct. They may also comment on the way spending time with is represented as idealised and something which must be sacrificed in order to win.
- The poem suggests that the desire to win is all-encompassing, and perhaps even damaging. The runner is forced to sacrifice pleasure and to endure pain, and even in victory there will be discomfort . However, the poem may also suggest that without a goal and a struggle, a life is less worthy or purposeless .
- The runner refuses to look back – when referring to the other runners gaining on him, it is only through sensing their presence that he knows they are there, and he notes that . Candidates may consider the way that the poem suggests that our struggles are not always tangible, and that we must keep to be able to prevail.
- Candidates may consider the way that the text seems not to challenge ideals of masculinity and competition. There is suggestion that from pain and sacrifice comes virtue, and that the desires of the flesh can (and should) be overcome by mental strength.

### Close textual analysis

The response uses close textual analysis of language, examples and/or generic conventions and reference to relevant cultural contexts to develop and support the reading.

- Candidates may draw parallels between the metaphorical 'pack of wild dogs' and the holding him back, and the idiom . In this way, the poem represents the competitive nature of the modern world and the need to stay ahead in order to both survive and thrive.
- Furthermore, the representation of other runners as wild dogs is significant as it is only the runner and his lover who are represented as humans. Not only will they catch up with him, but they will . Candidates may consider the way that we often dehumanise others who are competing with us so that we can be ruthless in our ambition – we must get them before they get us.
- The runner is represented as introspective as he asks himself and considers what 'might' be if he was . Candidates may comment on the way the meditative and methodical act of running enables introspection, and on the way the structural elements within and across stanzas enable readers to move between the inner and outer world of the runner.
- It is when the runner lapses into thinking about his lover that he , suggesting that a desire for human connection and love is a weakness that will allow others to catch up and overtake us.
- Candidates may make connections between the year of the poem's publication (1988) and the Olympic Games. While they may not be aware that these Games were held in Seoul, South Korea, they may realise that this was an Olympic year and hence comment on the way that athletic competition is valued, and has been for millennia: competitiveness seems to be a part of the human condition.
- Candidates may also suggest that the poem's subject matter could be read as a metaphor for the competitive and capitalistic mindset commonly associated with the 1980s which encouraged ruthlessness and a win at all costs mindset.
- The runner's relationship with his lover is constructed as stereotypical and superficial. While he runs (i.e., is active), she waits for him – she is present only in potential. Furthermore, she has baked a cake and has perhaps made the patchwork quilt they lie upon. She is associated with nurturing and passivity, whereas he is active and competitive.
- Mental strength is highlighted by the poem. The runner acknowledges fear and weakness but overcomes them. and . He wonders whether the struggle is worth it but convinces himself that victory is near. However, the poem ends with a doubt, realising that he has not made it yet and that perhaps suggesting that the doubt is always present and needs to be constantly fought against.

**Linguistic, stylistic and critical terminology**

The response uses language, stylistic and critical terminology and concepts suited to the reading.

- The poem is structured in quatrain stanzas and candidates may comment on the way the enjambment between lines creates a rhythm similar to running, steady and unsteady in parts.
- Candidates may also comment on the way that the runner seems to move through thoughts in a fluid way, not quite completing one before smoothly moving to another. While the poem appears to be structured quite rigidly, upon closer inspection this contrasts with the way that the runner's thoughts shift and move throughout.
- Candidates may comment on the form, an irregular ode, and consider the relationship between form and meaning. Ancient Greek odes focused on the celebration of athletic victories, much like this poem. This connection may be enhanced through the allusion to the Ancient Greek Olympics, where laurel leaves crowned the victors.
- The runner is constructed through the descriptions of quite specific body parts, namely his eyes and his legs. His \_\_\_\_\_ are announced in the first line, conveying strength and steeliness. He describes that his \_\_\_\_\_ and he must \_\_\_\_\_. His feet, legs, and heels are specifically mentioned, but other body parts are absent.
- Symbols of victory are noted several times in the poem, the \_\_\_\_\_ and \_\_\_\_\_ both present easily recognisable symbols of success. However, other more subtle references are also made, such as the references to the future, and having one eye fixed forward, perhaps connecting to the idiom of having your eye on the prize.
- Animalistic imagery is created through metaphor and zoomorphism. The other runners are described as wild dogs who will rip and tear the runner's clothing and flesh; \_\_\_\_\_ is used as a metaphor for the prospect of failure, and that success is never guaranteed.

**Expression of ideas:**

The response expresses ideas clearly and cohesively in order to logically present the reading.

- In presenting their reading, candidates should adhere to the conventions of Standard Australian English, avoiding errors of spelling, punctuation and grammar to the extent possible in an examination situation.
- Candidates should not be penalised arbitrarily by counting errors. Instead, the standard of written expression should be considered in light of the effectiveness of the expression. Errors in spelling, punctuation and grammar, and deficiencies of structure which detract from meaning or ease of reading should be considered less favourably than those which are simply transcription errors.
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- The structure of a response should be considered with regard to the logical presentation of ideas. However, there is no requirement that a candidate must adhere to a rigid, pre-determined essay structure. Responses which are somewhat more free-flowing might still be considered favourably, with consideration to the appropriateness of the style and the way in which the response is communicated to the reader.



**Section Two: Extended response****70% (30 marks each)**

The focus in this section should be on analytical and critical thinking skills in relation to the candidates' capacity to engage with the chosen question and apply syllabus knowledge to address the question with supporting text references. Answers should be marked on the quality of their content. Higher marks should be given to responses that are a developed argument, that sustain a point of view, and use relevant and accurate evidence from texts to support points made.

- A key criterion in assessing content is engagement with the question rather than the reproduction of memorised information. It is important that candidates address all aspects of a question.
- The questions examine candidates' knowledge of syllabus concepts. Answers should be assessed according to the extent to which their comments about texts are used to support arguments in relation to the question.
- Higher marks should be awarded to candidates whose responses demonstrate skilful inclusion of textual interpretation, analytical comments, comparison, contrast, reflection, evaluation, or any other skills required by the chosen question in order to demonstrate knowledge of syllabus content.
- Answers might make use of personal experiences, values and responses to support or explain arguments.
- It is important that the majority of the answer refers to at least one text from the prescribed text lists. Other texts referred to must be clearly identified.

**Demonstration of course concepts**

It is important that candidates demonstrate a detailed understanding of syllabus concepts as applied to the primary text(s) used to support their answer to the question. In particular, understanding of course concepts that are the key words of the question is to be demonstrated through supporting text references.

**Use of evidence**

It is important for candidates to use evidence from the text and/or cultural context to support the arguments they make. It is important that the use of supporting evidence and examples are strategic in that they support particular readings of the text and points made by the candidate, rather than unselected text detail and summary being provided for its own sake.

**Linguistic, stylistic and critical terminology**

Candidates are to be rewarded for a sophisticated and comprehensive use of linguistic, stylistic and critical terminology. In doing so, candidates are to use linguistic terminology such as *metaphor*, stylistic terminology such as *narrative approaches* and *intertextuality*, and critical terminology such as *identity* and *ideology*.

**Expression**

Marks are specifically allocated for expression in the areas of:

- argumentation
- structure
- language use and style.

Markers, however, do need to take into account the fact that an examination script is a first draft written under time pressure.

**Question 2****(30 marks)**

Reflect on how at least one literary text challenged your attitudes through its representation of a particular issue or group.

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- The question instructs candidates to reflect. That is, they are expected to produce a response which focuses on their own, rather than a generalised, response to the text.
- In addressing the question, candidates will need to identify their own attitudes relating to a particular issue or group. They must also identify how the text makes representations which show them a different perspective or lead them to question their own attitudes.
- The question requires the candidate to consider how their attitude was challenged. Therefore, they should not be writing about how a text reinforced their own perspectives. Candidates who do so would not be fully engaging with the question.
- Candidates may consider how their attitudes towards Australia's colonial history have been challenged through texts such as *No Sugar* by representing the experiences of Indigenous characters. The foregrounding of these characters' perspectives may present candidates with the opportunity to reflect on what Australia's often white-washed history has presented them with.
- The representation of the Congolese, degraded and damaged by the imperial pursuit of ivory in Conrad's *Heart of Darkness*, may challenge our attitudes towards consumer goods which we often accept as simply appearing in shops without an understanding of the human cost which is required to get them there.
- Heaney's sympathetic depiction of the Catholic Irish in many of his poems may challenge candidates to reconsider their attitudes towards infanticide, women who break conventions (such as having relationships with 'the enemy'), and what constitutes 'the enemy' in conflict.
- Ouyang Yu's experimental poetry may challenge readers to reconsider their attitudes towards multiculturalism as they are confronted with the cultural displacement that ensues for migrants. Furthermore, students may comment on the ways the representation of the Chinese-Australian experience, in particular alienation and loss of cultural identity, challenges their attitudes towards Asian Australians or other migrant groups.

**Relevant syllabus content:**

**Unit 3:** how readers are influenced to respond to their own and others' cultural experiences.

**Unit 4:** how literature represents and/or reflects cultural change and difference.

## Question 3

(30 marks)

With reference to at least one literary text, discuss the way that reading intertextually can lead to a deeper appreciation of a text.

- Candidates will need to demonstrate an understanding of reading intertextually as a reading strategy. That is, reading intertextually is not simply a matter of identifying direct allusions to other texts (though this may be part of it). Rather, reading intertextually involves approaching a text with a view to considering how prior reading and viewing may influence what they take from a text.
- Candidates will need to articulate what a 'deeper appreciation of a text' involves. This may be related to a more nuanced understanding of a text's meaning, a greater enjoyment of a text, or a more detailed understanding of a text's significance. Candidates may also consider how a prior reading of the text was subsequently enhanced upon rereading or reconsidering the text in light of new intertextual understandings.
- It is acceptable for candidates to draw on intertextual understandings gained from their reading of non-literary works (e.g., film, television, artworks, songs, and so on). However, they must do so with a direct connection to how such understandings deepened their appreciation of texts on the prescribed reading lists.
- Intertextuality relates to more than just direct allusions to other texts. From the syllabus glossary: ...Readers might see connections in terms of the representations of ideas or groups of people; in terms of the generic conventions used; in terms of the plots or characters or themes. Some texts allude to others, sometimes directly, sometimes subtly...
- Clear allusions to Coleridge's 'The Ryme of the Ancient Mariner' in Shelley's *Frankenstein* may deepen our understanding of the mindsets of Victor and Walton whose ambition drives them to take risks and forsake morality. An understanding of Rousseau's concept of 'tabula rasa' may lead us to more readily forgive the monster's crimes and further condemn Victor for his ignorance of the responsibilities of the parent and society to shape young people.
- Knowledge of Achebe's commentary of Conrad's *Heart of Darkness* may prompt candidates to critique their own readings of the text which may have been less critical of the text's position in a colonial discourse.
- Candidates may reflect on the ways that women and violence are often represented in texts, such as *The Lost Honour of Katherina Blum*, *Medea* and *Hedda Gabler*, as well as numerous poems by Heaney and Wright, and how these may lead us to a more nuanced (rather than reactionary) response to incidents which involve violent acts.
- Candidates may refer to colonial Australian artworks to reflect on how these representations have been challenged by texts they have read, deepening their appreciation of its value in giving voice to marginalised groups. An understanding of the postcolonial gaze in early Australian artwork (such as that of John Glover) may lead to a deeper appreciation of the pastoral aesthetic in David Malouf's *Remembering Babylon*. Examining the works of artists such as Fredrick McCubbin may enhance the reader's understanding of the Mclvor family and the way they experience their new Australian surroundings as lonely, mysterious and threatening.

**Relevant syllabus content:**

**Unit 3:** how reading intertextually helps readers to understand and critique representations.

**Unit 4:** how texts in different literary forms, media or traditions are similar or different.

## Question 4

(30 marks)

Examine how a text you have studied offers some hope, promise or optimism for cultural change in Australia.

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- The question asks candidates to 'examine how', indicating that they should provide a detailed discussion of aspects of the text, such as language, structural and stylistic choices, work to convey the hope, promise or optimism conveyed by the text.
- Candidates should not be framing their response around the way a text does not offer hope, optimism or promise. Those doing so would not be engaging fully with the question.
- Candidates may consider the extent to which hope, promise or optimism is conveyed (e.g., that it is but a glimmer, or that it is overwhelming). However, they should link this with the way that the text does so – that is, a focus on the 'how' is important in this question.
- While texts which are written by Australian authors or in an Australian context are likely to be best suited to this question, it is possible that candidates may draw on texts from other contexts and make connections to how this is relevant or related to Australian cultural change.
- Perdita's realisation of her role in the blaming of Mary for Nicholas's death in Jones's *Sorry*, may provide a sense of hope that Australia is capable of Reconciliation if we are able to acknowledge the mistakes of the past.
- Similarly, the final scenes of *No Sugar* offer layers of symbolic optimism, particularly in the deliberate colours of the props, suggesting that social mobility and success is possible for the Millimurra family and that their sense of family spirit is enduring.
- *Box the Pony* presents the real-life journey of Indigenous woman, Leah Purcell, and her determination to break the cycle of violence and racism that has bound generations of women in her family. Candidates may comment on the ways Purcell's success in achieving fame on her own terms offers hope that self-determination for all Indigenous Australians will enable them to fully realise their hopes and dreams.

**Relevant syllabus content:**

**Unit 3:** the ways in which authors represent Australian culture, place and identity both to Australians and the wider world.

**Unit 3:** the ways in which language, structural and stylistic choices communicate values and attitudes and shed new light on familiar ideas.

**Unit 4:** how literature represents and/or reflects cultural change and difference.

## Question 5

(30 marks)

Account for the way that at least one literary text can be seen as a record of the entrenched ideologies within the context in which it was produced.

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- This question requires candidates to 'account for the ways' their chosen text can be understood as a 'record', indicating they should analyse the effect of several language, structural or stylistic features at work.
  - Seek to reward candidates who clearly place their chosen text within a specific context of production and identify cogent ideologies, rather than broadly repeating the term.
  - A candidate referring to Margaret Atwood's 1985 novel *The Handmaid's Tale* may comment on the resurgence of conservative family values in America in this time period due to political shifts. Atwood draws on biblical allusions to highlight how the oppression of women and the ideological view that they are valued only as child bearers is deeply entrenched in society and perhaps all too easily resurfaces. This is further highlighted by the striking visual image of the handmaids clothed in red dresses and white bonnets which alludes to habits worn by nuns, the menstrual cycle and the strict changes to the clothing of women under the Ayatollah Khomeini, who was in power in Iran at this time.
  - Similarly, Arthur Miller's play *The Crucible* can be read as a scathing record of the paranoid ideologies of its time period. Told as a historical tragedy, the text's setting and characters can be read as a metaphor for McCarthyism and the trials of the 1950s, and the problematic assumption that people in power are to be trusted and respected.
  - *Tsosti* by Athol Fugard is a record of the entrenched ideologies of separation and white dominance that led to South Africa's apartheid era, a period marked by fear, violence, and resistance. Tsosti, the central character, undergoes a moral transformation as he accepts his traumatic past; regaining his lost humanity by confessing his story.
  - *Sons and Lovers* by D.H. Lawrence acts a record of the entrapment and imprisonment caused by industrialisation which was still evident in Lawrence's own time.

**Relevant syllabus content:**

**Unit 3:** how representations of culture support or challenge various ideologies. Representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking, and in doing so, reshape values, attitudes and beliefs.

**Unit 4:** the ways in which ideological perspectives are conveyed through texts drawn from other times and cultures, and how these perspectives may be reviewed by a contemporary Australian audience.

**Unit 4:** how ideas, values and assumptions are conveyed, that is, how the ideas represented in a text are just one possible way of thinking about the world and may reflect a particular set of values and attitudes. Some literary texts reflect the system of attitudes, values, beliefs and assumptions (ideology) of powerful groups. In this way, literary texts may be used to 'naturalise' particular ways of thinking, to serve the purposes of these powerful groups, while marginalising the views of other less powerful groups.

## Question 6

(30 marks)

Discuss the ways your expectations of a literary style or movement shaped your understanding of the studied text.

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- Literary styles or movements refer to the ways texts can be associated with a particular author or time period, such as The Harlem Renaissance, Modernism or the work of the confessional poets. This question requires candidates to articulate their own 'expectations' of a particular style or movement and how this influences their understanding. In this way, candidates could consider how their knowledge enhanced or enriched their understanding. It would also be acceptable for candidates to argue against this idea, suggesting instead that their expectations of a literary style played no part in their understanding of a text. However, this could lead to an underdeveloped response.
- As the question requires candidates to consider their 'understanding', a personal response is acceptable, allowing for reflection on their unique interpretation or appreciation.
- An appreciation of the confessional poetry movement could assist readers in grappling with the deeply personal and reflective tone of much of Sylvia Plath's work. This movement privileged autobiographical interpretation and the articulation of private experiences which had not been covered in the orthodoxy of poetry. An appreciation of this could allow the reader a unique insight into texts such as 'You're' (which captures the sensations of a joyous pregnancy) or 'Tulips' (which describes the dysregulated feeling of emerging from an anaesthetic and fighting consciousness). Both poems have a lyrical style, laden with figurative language intent on articulating abstract sensations.
- Postmodern novelists often feature metafiction and intertextuality in their writings. Candidates may comment on their expectations of postmodernism and consider how this enabled them to understand the ordering of parts and intertextual references more clearly in McEwan's *Atonement*.
- Candidates may discuss their expectations of the Theatre of the Absurd, with its roots in the literary movements of expressionism and surrealism and explain how these shaped their understanding of Stoppard's *Rosencrantz and Guildenstern Are Dead* as a representation of fate and free will.

**Relevant syllabus content:**

**Unit 4:** the ways in which the expectations and values of audiences shape readings of texts and perceptions of their significance; and how the social, cultural and historical spaces in which texts are produced and read mediate readings.

## Question 7

(30 marks)

Consider the extent to which the application of a reading practice or strategy has influenced the way you have come to value a literary text.

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- Candidates should identify the reading practice or strategy they have employed when addressing this question. While they may identify a particular nominated practice (e.g., a Marxist reading, a post-colonial reading) they may also describe their method of arriving at meaning without giving a specific label (e.g., by approaching the text with the intention of analysing the generic conventions, or by considering the text as part of an ensemble of texts which present different perspectives on a particular issue).
- The question asks for a personal response and candidates should be rewarded for considering it from the perspective of their own reading of literature. Candidates who respond to the question in a generalised way will not be engaging fully with the question.
- Candidates should articulate what they mean by 'valuing' a text. They may consider that they have particularly enjoyed it, or that it has taught them something of significance. They may consider that they can see how it has a place as a social record, or that it is important for the way that it challenged the status quo of the time. Candidates' understanding of 'value' will be different and personal.
- Approaching texts with an eye to analysing their depiction of daily life and the 'ordinary person' may be apt for 'slice of life' drama such as the works of Ibsen and Wilde which may be considered as valuable for their insight into the otherwise hidden domestic spaces of their context. Furthermore, a reading highlighting Wilde's depiction of the absurdity of the British class hierarchy and behaviour could result in the texts being seen as valuable for the way they challenged the authority of such people at the time.
- Taking a post-colonial reading of Conrad's *Heart of Darkness* may illuminate the inherent racism of the text which may be otherwise overlooked. In this way, such a reading practice may diminish what we see as the value of this text, or it may force us to adjust *how* we value it (i.e., as an insight into the attitudes of the times rather than as a challenge to ingrained systems).
- By reading Oscar Wilde's *The Picture of Dorian Gray* with a focus on cultural identity, candidates may come to value the text as a highly relevant exploration of duality and the notion of performative identity. Dorian's desire to play a respectable role while inwardly pursuing an existence that crossed the boundaries of socially acceptable behaviour may be paralleled to the existence of online platforms like Second Life or the performative nature of Instagram and Tik Tok.

**Relevant syllabus content:**

**Unit 4:** exploring a range of critical interpretations produced by adopting a variety of reading strategies. Multiple readings of a text are possible.

## Question 8

(30 marks)

Discuss the way that at least one literary text has become significant outside of its time and place of production.

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- In order to address the question, candidates must consider the significance of the text in a different context to its initial production. While they may make reference to the text's original significance, their focus should be on the significance in a different context.
- Candidates should articulate what significance means to them. For example, this may be in terms of a text's lasting relevance, the way that it has been read in different ways by different people, or by how it has sparked controversy.
- Candidates may consider the way that Shelley's *Frankenstein* has had a lasting importance many years after its production. While Shelley commented on the impact of a growing emphasis on science in her own context, the text has had ongoing significance for its relevance to genetic manipulation, artificial intelligence, transhumanism, and other scientific advancements.
- The works of Modernist poets continue to pose questions of significance to modern readers, with their focus on the experience of humans in a changing, fast-paced world where human connections seem to be elusive.
- The observations and comments made on Australian culture and identity through the works of Australian writers such as Davis, Wright, Noonuccal, Wagan Watson, and Winton continue to be significant outside of their original time, due to the ongoing discussion and (perhaps lack of) progress towards Reconciliation.

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**Relevant syllabus content:**

**Unit 3:** how readers are influenced to respond to their own and others' cultural experiences.

**Unit 4:** how interpretations of texts vary over time.



## Question 9

(30 marks)

Discuss how at least one poem has drawn on language features to highlight experiences that would otherwise be hidden, unnoticed or taboo.

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- In addressing the question, candidates must focus upon a poetry text. While they may make reference to other genres, their primary reference must be to a poem.
- As a question focused upon poetry, candidates should incorporate discussion of the genre's features in their response. Language features relevant to poetry are numerous. Candidates should demonstrate an understanding of how these function in a poem (as opposed to in drama or prose texts).
- From the syllabus glossary, language features are those which: ...support meaning, for example, sentence structure, noun group/phrase, vocabulary, punctuation, figurative language. Choices in language features and text structures together define a type of text and shape its meaning...
- The Romantics' poetry often draws our attention to the unnoticed beauty of the natural world through its construction of imagery.
- Wright and Harwood's poetry focussing on the experiences of women in pregnancy, childbirth, and motherhood, particularly when those experiences are less than joyful, uses metaphor, poetic structure, and cacophony (among others) to illuminate them for a society which often viewed discussion of 'women's business' as taboo.

**Relevant syllabus content:**

**Unit 3:** the power of language to represent ideas, events and people in particular ways, understanding that language is a cultural medium and that its meanings may vary according to context.

**Unit 4:** how specific literary elements and forms shape meaning and influence responses. Genres may have social, ideological and aesthetic functions. Writers may blend and borrow conventions from other genres to appeal to particular audiences.

**Unit 4:** how genre, conventions and language contribute to interpretations of texts. Choice of language is related to ideological and aesthetic considerations.

## Question 10

(30 marks)

Discuss the importance of setting in the development of conflict within at least one prose fiction text.

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- In addressing the question, candidates must focus upon a prose fiction text. While they may make reference to other genres, their primary reference must be to a novel.
- In order to address this question, candidates will need to demonstrate an understanding of the conflict present in the text as well as how this is connected to the setting. Conflict may be internal, external, or interpersonal, or a combination. The setting itself may play a literal role in the development of conflict or it may act as a representation of, or metaphor for conflict which occurs in the text.
- In discussing the setting, candidates should consider the way that it has been purposefully constructed by the author, paying attention to the way that it has a role specifically in developing conflict. Candidates should refrain from simply describing a setting and instead examine the way it has been constructed through the use of language. Candidates may also consider the importance of setting to conflict in the context of particular genres, such as texts in the gothic tradition such as *Frankenstein* or *The Picture of Dorian Grey*.
- In Charlotte Bronte's *Jane Eyre*, the five settings of Gateshead Hall, Lowood School, Thornfield Hall, Moor House and Ferndean all encompass a stage of Jane's life. The various settings act as causes of distress and freedom for Jane, and as such develop a reader's understanding of the internal and external conflicts she faces.

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**Relevant syllabus content:**

**Unit 3:** the impact of the use of literary conventions and stylistic techniques.

**Unit 4:** how specific literary elements and forms shape meaning and influence responses. Genres may have social, ideological and aesthetic functions. Writers may blend and borrow conventions from other genres to appeal to particular audiences.

## Question 11

(30 marks)

With reference to at least one drama text, explain how its resolution serves an ideological function.

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- In addressing the question, candidates must focus upon a drama text. While they may make reference to other genres, their primary reference must be to a play.
- What constitutes the 'resolution' of the text may differ between candidates. They may focus on a particular aspect of the text's conclusion, or they may consider the entirety of the final scene. Some candidates may consider 'resolution' to be bounded by staging elements (e.g. as indicated by the final scene or act); others may take it to mean the resolving of elements of the plot (which may come at different points for different characters).
- As a question focused upon drama, candidates should incorporate discussion of the genre's features in their response. This may include elements such as proxemics, lighting, sound, props, and stagecraft. When doing so, these elements should be those found in the text and not examples from particular performances.
- Serving an ideological function relates to the way that the text challenges or reinforces the ingrained or accepted ways of thinking and behaving in societies. Texts may do this through the way that they present characters, situations or events.
- The ending of Cribb's *The Return*, which sees characters announcing their homosexuality, admitting to the 'social experiment' being played by the writer and his girlfriend, and arriving at the Fremantle station terminus, leaves the audience with a clear message of this being 'the end of the line' and suggests that we need to 'come clean' in order to be able to function as a society.
- The conclusion of Euripedes' *Medea* sees the deus ex machina carry Medea in Helios' chariot to Athens, associating her actions with the will of the gods. This resolution reaffirms her role as a powerful woman and absolves her of crimes. The audience is reminded that the gods are all-powerful and that the concerns of man are trivial.
- The resolution of many of Shakespeare's plays serves to reinforce ingrained power structures and ways of thinking. For example, the death of Othello and the arrest of Iago in *Othello* serves to 'put right' the social order which had been disrupted in the play. Similarly, in *The Tempest*, the reinstatement of Prospero's position as Duke and the foreshadowed marriage of Miranda and Ferdinand reinforce social structures of the time.

**Relevant syllabus content:**

**Unit 3:** the impact of the use of literary conventions and stylistic techniques.

**Unit 4:** how specific literary elements and forms shape meaning and influence responses. Genres may have social, ideological and aesthetic functions. Writers may blend and borrow conventions from other genres to appeal to particular audiences.

**Unit 4:** the ways in which ideological perspectives are conveyed through texts drawn from other times and cultures, and how these perspectives may be reviewed by a contemporary Australian audience.

## ACKNOWLEDGEMENTS

- Question 1 Text A** Quotes from: Houghton, K. (2015). *1915* [Playscript]. Australian Plays Transform, pp. 2–4. Retrieved October, 2022, from <https://apt.org.au/product/1915-4>
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- Question 5** Dot point 5 (sentence 1) adapted from: Jenkins, S. M. (2013). *The Unspoken Voices of Apartheid: Confessions of the Interregnum* [Master's thesis, Western Carolina University]. NC DOCKS. Retrieved October, 2022, from <https://libres.uncg.edu/ir/wcu/f/Jenkins2013.pdf>
- Question 6** Dot point 4 (sentence 1) adapted from: Han, J., & Wang, Z. L. (2014, October). Postmodern Strategies in Ian McEwan's Major Novels. *Advances in Literary Study*, 2(4), p.135. Retrieved October, 2022, from [https://www.scirp.org/html/5-2820092\\_51089.htm](https://www.scirp.org/html/5-2820092_51089.htm)  
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- Question 8** Dot point 6 adapted from: Deutsche Welle. (n.d.). *Heinrich Böll: 'The Lost Honour of Katharina Blum'*. Retrieved October, 2022, from <https://learn german.dw.com/en/heinrich-b%C3%B6ll-the-lost-honour-of-katharina-blum/a-44527015#>
- Question 10** Dot point 5 adapted from: Jai. (2022). *Which Historical Period is the Setting for Beloved?* Retrieved October, 2022, from <https://bookvea.com/which-historical-period-is-the-setting-for-beloved/>

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