Government of **Western Australia**
School Curriculum and Standards Authority

LITERATURE

ATAR course examination 2023

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
Reading/s of text 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
Subtotal	**7**
Close textual analysis 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
Subtotal	**6**
Linguistic, stylistic and critical terminology 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
Subtotal	**6**
Expression of ideas 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
Subtotal	**6**
Total	**25**

Section Two: Extended response 70% (30 + 30 marks)

Description	Marks
Engagement with the question 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
Subtotal	**6**
Course concepts 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
Subtotal	**6**
Use of evidence 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
Subtotal	**6**
Linguistic, stylistic and critical terminology 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
Subtotal	**6**
Expression of ideas 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
Subtotal	**6**
Total	**30**

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 criterion in assessing the content of this question is the extent to which the response demonstrates a close reading.

Close textual analysis
It is important for candidates to demonstrate a close analysis of the text, that is, to consider examples of language and language features and/or generic conventions and reference to cultural context.

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 of ideas
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: 'On the Road to Margaret River', by Rhian Healy

Reading/s of the text

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

- The text could be read as commentary on the way we so often let beautiful and interesting things and experiences pass us by while we're focusing on other things. The persona and 'Peter' are speaking about photographs (i.e. the past) and let their present flash by through the windows, 'uncaptured'.

- Candidates are likely to be able to relate to such a journey from Perth to Margaret River (or any other distant destination) and may connect examples of natural beauty in the poem to their own experiences, perhaps noting how it's easy to see such journeys as tedious and boring while forgetting about the things happening out of the windows.

- The dedication 'for Peter Thompson' and the subsequent naming of Peter in the poem may prompt candidates to connect the poem to others that are dedicated to people or things, and which highlight their beauty and perfection (e.g. 'Ode on a Grecian Urn', 'To His Coy Mistress', or Wright's dedication 'For Kath Walker'). Similarly, the repeated use of 'we' by the persona creates a sense that beauty, love, and togetherness are part of the 'road' of life.

- Candidates may speculate on the identity of 'Peter Thompson'. However, it is important that they do not become over-focused on this feature. Lengthy discussions on who this person is, or leaps of imagination to suggest a romantic connection should not be rewarded.

- Numerous references to light, gold, and rays may be interpreted as religious imagery. The 'black lumps of cow, seemingly doubled over in awe' creates a visual image of bowing, while the connotation of 'awe' suggests something to be revered or worshipped. This could lend itself to a discussion of religion and spirituality, reminiscent of Romantic poetry and the veneration of nature.

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

- The metaphor of the freeway may be interpreted to represent our lives, speeding by as we go from one obligation to the next with 'nowhere to stop' while the 'traffic compels us forward'.

- Various references to artistic or aesthetic 'rules' are made in the poem – the rule of thirds, the golden ratio, and Fibonacci's spiral. This may be interpreted as a comment on the way that nature and perfection, or objective beauty and order are so connected. As humans, we can only strive to emulate or reproduce nature's perfection.

- The reference in the title to Margaret River may lead candidates to comment on the often parochial nature of Australians, and Western Australians in particular.

- Candidates may comment on the capitalisation of 'WE SPEAK' at the beginning of the poem. This might be interpreted as an indication of importance – the persona and 'Peter' speak about photographs rather than living in the moment; perhaps speaking to each other is itself something of substance as long drives often become monotonous and silent. Candidates may also connect this with the way that long car trips, family dinners, and other such times often present as opportunities for reflection and discussion free from the distractions of everyday life. Further evidence that speaking is of some significance in the poem are that phrases such as 'we talk' and 'Peter talks' are repeated throughout. A focus on this may support readings of the importance of 'the journey' over the destination.

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

- The enjambment of the lines, many of which spread sentences across line breaks helps to create a sense of movement and reinforces the image of the freeway where one cannot stop.

- Additionally, sound devices used in the poem, such as sibilance, consonance, and alliteration work to give it a rhythm that mimics the sensation of driving.

- The motif of light, 'chase the light', 'falling light', 'highlights', 'little rays of light' can be associated with wisdom, or a desire for enlightenment. In this case, candidates may connect this motif to the process of art-making itself – the desire to make the fleeting permanent – and the irony that the light is always shifting so in turn, our capacity to achieve true enlightenment may be limited.

- References to religious or spiritual reverence in 'rays of light spearing' and 'doubling over … in awe at the glory' allude to conventional religious iconography and solidifies the valorising of nature this poem seems to present.

- It could be argued that the metaphorical language used in the poem is almost haphazard, even juvenile at times: e.g. 'chase', 'broken', 'compel', 'new'. These appear in contrast to the mathematical discourse, such as 'rule of thirds', 'we divide', 'to lock the golden ratio to'. This juxtaposition may lend itself to a discussion of human vs nature and how much 'we miss, opportunities that pass'. Humans may attempt to control their world, but ultimately they can't, and as such the 'spiral unwinds'.

Expression of ideas
The response expresses ideas clearly and cohesively 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 for 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. Candidates are welcome to write in the first person where it is appropriate to their response.

- 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 given to the appropriateness of the style and the way in which the response is communicated to the reader.

Text B: 'Early Music', by Jeffrey Eugenides

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

- A reading of the text foregrounding gender would allow candidates to consider the way ideas of masculinity and femininity have been played with. The text subverts gender stereotypes through the connection between The Arts and the male protagonist, rather than the usual male-as-provider role. However, reading between the lines, candidates might also comment that it is still the mother (presumably) who is in the role of 'housewife' as while Rodney hopes for some time to indulge in playing music, the girl's mother is cooking dinner. Additionally, Rodney has been at work all day and rather than greeting his family upon his return he '   '.

- Candidates may read the extract as a comment on the way that music often allows people to transform themselves or '   '. Rodney's exterior life, which appears calculated, stiff and uniform, appears to be in conflict with his inner life, where he is passionate and unbothered by practicalities and duties.

- The text presents the music room as a liminal space – it is neither the workplace, nor the domestic place, even though it contains 'working' documents and organisation, and is located in the family home. Candidates may discuss the way that such liminal spaces are important for our wellbeing and sense of peace, and the impact that intrusion into those spaces has on us.

- Candidates may read the text from a Marxist perspective, commenting on the way that Rodney is obliged to work in a job he is seemingly only tolerating, in order to be able to afford the luxury of personal time with his instrument. Furthermore, the fact that Rodney is behind on his payments emphasises the way that work and being able to afford to engage in leisure are intrinsically connected in a capitalist society.

- Candidates may read the text as a comment on the conflict between personal desire and societal expectations. Rodney's '   ' are something he must explore in private, as he is burdened by the contents of his '   .' Candidates may consider how the physicality of his playing, '   ' represents a dream-state, where he can indulge in his artistic pleasures and authentic self.

Close textual analysis

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

- The text places a male protagonist in a role often given to women – that of a parent trying to capture a moment of personal, artistic pleasure in between daily drudgery. Candidates may make connections to other texts which draw on this theme – e.g. 'Suburban Sonnet' by Harwood, and note how this text suggests that it is parents as opposed to only women who may feel this way, at least on occasions.

- As the opening of the extract primarily focuses on Rodney's characterisation, the extract foregrounds readings related to identity and self-expression. Rodney is characterised as someone whose personal desires appear at odds with his social status or capacity. The fact that he has lapsed in his repayments for the instrument is held back until late in the passage, suggesting that in the case of music, practicalities take second place to passion.

- However, while there are some parts of the text that suggest that Rodney being a musician is strange or unusual, or that he is passionate about music, this is downplayed when the music he plays is described as '⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛' and '⬛⬛⬛⬛⬛⬛⬛⬛'. Rodney doesn't play beautiful or harmonious music. Instead, the music he plays is clinical and formulaic. This connection to Rodney's personality is further reinforced through the placement of the instrument next to his '⬛⬛⬛⬛⬛⬛⬛⬛⬛'.

- The comparison of the coldness of the apartment and Bach's music is another reinforcement of the style with which Rodney is comfortable. This repeated connection between music style and Rodney's personality works to reinforce the characterisation of Rodney as cold, clinical and boring.

- Conversely, this characterisation is again subverted when we learn Rodney, despite his organisation and love of rules, has missed several months of payment for the instrument and loses himself in playing '⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛.' The text plays with our expectations of the character by presenting us with many contradictions.

- There are repeated references to time, numbers, and organisation suggesting that Rodney order, logic and the '⬛⬛⬛⬛⬛⬛⬛' element of music; and the '⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛', characterise him as organised and logical.

- The narrative appears to span a significant amount of time – the descriptions are lengthy and detailed. When the passage ends, '⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛⬛', we are snapped out of the scene much as Rodney is out of his reverie. Readers are invited to empathise with such a moment when we are rudely awakened from a pleasurable pastime.

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

- The '░░░░░░░░░░░░░░░░' of Rodney's daughter and the ambiguous reaction from Rodney can act as a sort of gap in the text – there is a disappointed tone with the inclusion of '░░░░░░░░░░░░░░░', while Imogene's actions create the auditory imagery in '░░░░░░░' as if Rodney has been pulled forcefully from his solitude. The use of the metaphor of '░░░░░░░░░' may also symbolise the way Rodney feels towards his family – they are a chore for him that gets in the way of his true love that he thinks about for the '░░░░░░░░░░░░' he is at work.

- Rodney's height '░░░░░░░░░' is juxtaposed against the small instrument of the clavichord. The passage constructs the main character as idiosyncratic and perhaps ill-suited to the instruments he loves. This may be read as a metaphor for his feelings about life more broadly – he seems disinterested in his family or his work yet he must endure them.

- The third person limited narrative point of view enables us to empathise with Rodney, as we are given small insights into his inner mind. e.g. '░░░', '░░.'

- Structurally, the sentences at the start of each paragraph are short. The syntax then becomes more developed and paragraphs lengthier, before becoming shorter again with the dialogue. This seems to mimic Rodney's energy and music. The hyperbole of listing a series of details feels like unravelling how Rodney's character is developed: he initially is '░░░░' but his music allowed his '░░░░░░░░░░░░░.'

Expression of ideas
The response expresses ideas clearly and cohesively 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 for 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. Candidates are welcome to write in the first person where it is appropriate to their response.

- 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 given to the appropriateness of the style and the way in which the response is communicated to the reader.

Text C: *Dogged*, by Andrea James and Catherine Ryan

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

- Candidates may read the text as symbolic of Indigenous Australian culture with a focus on the impact of progress and power on connections to and ownership of land and family.

- Candidates may interpret the character of DINGO as a representation of Indigenous people at the hands of colonisers – they may connect the loss of the puppies in particular to experiences of the Stolen Generations.

- Candidates should consider the drama as a Post-Colonial text – that is, it is not appropriate to suggest they are making a Post-Colonial *reading* of the text. They may consider the way the text highlights contemporary issues relating to coloniser/colonised power relationships and discourses.

- Candidates may read with a focus on DINGO's gender and the experiences of being female, or the experiences of feminised roles in a patriarchal culture. They may choose to focus on the repeated references to 'female' and the experience of DINGO as a woman – in some ways threatened, in others threatening, particularly in the role of a mother.

- Candidates may read the text by paying attention to notions of power and what it can bring or take away. DINGO is constructed as both fierce and vulnerable, suggesting that our experience of power and control is nuanced and context-specific.

- The text may be read with a focus on its use and manipulation of stagecraft, as evidenced by the use of many stage directions. Candidates could discuss the way that such directions are read by us as readers in potentially different ways to how we might interpret them as an audience member. Candidates may discuss the efficacy of such directions, particularly those which may be difficult to enact on stage, e.g. 'An ever-present boundless immediate now' as the time-setting.

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

- Candidates may draw on contextual understandings of potential progress towards Reconciliation with the current government's promise to present a referendum on an Indigenous Voice to Parliament within their first term. However, they may also draw on knowledge of issues, such as Indigenous deaths in custody, which may be particularly pertinent to the fear and trauma DINGO demonstrates.

- Interpretation of the text as an allegory of Indigenous experience is reinforced by the setting details of 'Gunaijurnai Mountain Country (and Countries all across Australia)', and the use of a native Australian animal as the main character. However, candidates might also read the text more broadly as a comment on invasion or loss.

- Candidates may comment on the use of the 'heartbeat' as a sound device to shape audience responses – 'sounds of heartbeats gather one by one', 'cacophony of heartbeat rhythms' – this may evoke a sense of shared consciousness and heighten the audience's sense of connection to the action around them. Alternatively, the trope of a beating heart is often used to connote fear, tension, and impending doom.

- DINGO's visual movements as detailed in the stage directions may also be read as creating a tense and physical experience for an audience – she 'approaches', 'jumps', 'sits next to' – perhaps mimicking the experiences of those whose survival is threatened.

- Candidates may make intertextual links to other plays, such as Davis's *No Sugar* and Shaffer's *Equus* which are deliberately constructed to create an immersive and uncomfortable experience for the audience. Candidates may comment on drama being an important space for social commentary and even activism.

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

- Candidates may comment on the adjectives and phrases used to characterise DINGO – 'all seeing and all knowing', 'mystical and earthly', 'bound to this earth'. In this way, candidates may interpret DINGO as a representation of spirituality, a spiritual presence on earth, and this may be connected to The Dreaming.

- Theatre as an immersive experience is highlighted in this text – the instructions in the Prelude/Audience Entry section indicate that all pre-show instructions happen in the foyer rather than in the theatre itself is important. The audience is invited to leave reality at the door.

- The detailed instructions given for the creation of soundscape and lighting suggest that this is a play that invites audience engagement, not positivity.

- The passage is a monologue, enacted by the character of DINGO. The 'fourth wall' is broken when she interacts directly with audience members by entering the seating area and identifying the 'alpha' and the 'weakling'. This is somewhat humorous (we can imagine the experience of someone being identified as these 'characters' and what they might look like) but potentially also an uncomfortable experience. It may be suggested that this could put the audience 'on edge' and make them feel the same vulnerability that DINGO does.

- Elements of DINGO's inner thoughts are also included 'Was it…?'/'Did I just…?'. Such interruptions to the addressing of the audience create a tone of threat and nervousness. The audience is not allowed to relax.

- The use of wordplay or pun in 'I swear to Dog' and the humour of that analogy, mimicking of Christian values.

- The choice of language points to a discourse of prey/predator: 'sussing you out', 'lick of the lips', 'sharp your teeth are'. DINGO's identity and ways of being all seem linked to this binary – everyone she meets must be assessed as friend or foe. Candidates may comment on how experiences of trauma, particularly intergenerational trauma, can fundamentally shape our identity.

Expression of ideas
The response expresses ideas clearly and cohesively 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 for 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. Candidates are welcome to write in the first person where it is appropriate to their response.

- 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 given 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)**

Engagement with the questions
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 present a developed argument, 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.

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 represented by 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 their arguments. 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 a 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 of ideas
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)**

Discuss the ways that a text you have studied has presented a multilayered representation of Australian values and attitudes.

- The question requires that candidates engage with the idea of the representation of Australian values and attitudes being multilayered. This suggests that the representation is not singular, or perhaps not simple. Candidates should explain the conflicts between or the points of disagreement in these representations.

- The multilayered representation should be evident within a single text rather than across texts. However, candidates may wish to explore the way this occurs in more than one text.

- Candidates should be able to articulate what makes something an Australian value or attitude and from where this has originated.

- Candidates should be able to distinguish between a value and attitude (although they do not have to engage with both if they choose not to). They should be able to discuss how these attitudes and values are evident through the construction of voices, actions, personas or characters in the text.

- Tim Winton's *Cloudstreet* depicts characters who can be seen to represent various aspects of the Australian identity. For example, Oriel's work ethic and 'never say die' outlook on life epitomises the Australian value of hard work and resilience in the face of hardships. Conversely, Sam's laid-back attitude and love of drinking and gambling constructs him as the quintessential Australian larrikin. Both characters are presented at times sympathetically and harshly, suggesting that Australian values are not necessarily clear and consistent.

- Richard's Beynon's *A Shifting Heart* shows how Australian attitudes towards migrants has been multilayered. For example, Clarry's attitude towards Gino appears to be accepting; however, he doesn't want to go into business with him, suggesting an underlying attitude of mistrust. Gino's family are naturalised and he even receives an Australian birth certificate, but still experiences racism, rejection and violence – As a nation we say we value multiculturalism and differences, but our attitudes and behaviours often say otherwise.

Relevant syllabus content:

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

Question 3 **(30 marks)**

Reflect on the way that a text you have studied has represented your social group, gender or culture in ways that surprised or concerned you.

- In responding to this question, candidates should highlight the social group, gender or culture to which they feel they belong. Reward candidates making authentic responses that relate to their lived experience, remembering that they are young and may have limited perspectives.

- Candidates should demonstrate their understanding of the nuances between social group, culture and gender, rather than using the words or phrase as a label itself. For example:
  - a social group may be defined as a group within a society adhering to accepted or expected ways of living or being (e.g. young adult high school students; athletes)
  - gender refers to the sociocultural (as opposed to biological) experience of being male and female. Gender may be experienced on a wide spectrum, and may also encompass sexual identity
  - culture refers to groups who share values, behaviour, beliefs and practices.

- When articulating their surprise, candidates may express being 'pleasantly surprised' or buoyed by a representation. Alternatively, they may relate this surprise to being challenged, or dismayed. Candidates responding about their concern should not be expected to necessarily be outraged (though they may be). Instead, they may consider the way that a particular representation is being naturalised or reinforced in a way which may be problematic.

- In responding, candidates should consider why a representation is surprising or concerning to them. They should provide enough discussion of their personal beliefs, values and/or attitudes, or their prior experiences to underpin why the text had such an impact on them.

- Atwood's depiction of women turning on each other in *The Handmaid's Tale* may be surprising or concerning to candidates who expect to see members of a gender working together for their rights. They may comment on the violence and hatred the women direct at each other, rather than at the structures and systems which imprison them all.

- Candidates may reflect on their surprise when reading the poems of Les Murray, who produced works representing Australian culture in complex, witty and at times, anti-authoritarian ways.

- Candidates may reflect on the ways Enright's *Blackrock* represents the social forces that perpetuate toxic masculinity and comment on the ways this concerns them as a male reader or Australian adolescent, given the continuation of these social forces today.

Relevant syllabus content:

Unit 3: the influence of the reader's context, cultural assumptions, social position and gender

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Question 4 (30 marks)

Explore the ways that at least one text you have studied can be seen as a 'call to action' for readers to address particular social concerns.

- The directive to explore 'the ways' should not be read too narrowly. Candidates may interpret this as an instruction to discuss the construction of the text (such as language features, form, genre, specific techniques, conventions, style); however, they may also interpret this to mean that a text can be interpreted by readers in different ways (such as by drawing on different reading strategies or practices).

- A 'call to action' connotes ideas, such as movement, unity, retaliation and decision making. That is, something beyond reflection or thoughtfulness is implied. The question requires candidates to specify what action is being suggested or endorsed by the text.

- Candidates need to explain the 'particular social concern' they see addressed in the text. This can be interpreted quite broadly and may encompass large-scale, even worldwide concerns, such as climate change, or it may relate to more local issues. Contextual information, such as where, when, and what is being discussed should be incorporated into responses.

- The imperative 'still I rise' in Maya Angelou's poem uses repetition of a statement of defiance to impassion and inspire the reader. By using 'still', the poet highlights that this action takes place in spite of challenge and resistance. The poet implies that the reader must also rebel against the structures that marginalise and disempower people of colour, in particular.

- The perambulatory style of Davis's *No Sugar* can be interpreted as a physical instruction to 'get up' and take action. Davis does not allow the audience to simply view the action on the stage; he compels them to move, both to give them the experience of forced relocation and as a symbol of making a mental, social and personal shift towards Reconciliation.

- Böll's *The Lost Honor of Katharina Blum* can be read as a call to action through the way the narrator directly addresses the reader. The novel presents readers with the dire and violent consequences of unethical and opportunistic journalism, while also exploring issues such as misogyny, sexism, and bullying. The narrator draws the reader's attention to the way an innocent life can be ruined when police and media power remain unchecked, and the use of an intrusive narrator aims to force the reader to remain personally involved in the action of the narrative.

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 5 **(30 marks)**

Discuss how the aesthetic qualities of at least one text you have studied have served an ideological function.

- The 'aesthetic qualities' of a text are those that play on our senses and emotions. Candidates may discuss aesthetics as enhancing the pleasure of reading a text. However, they may also consider the ways texts can make us feel unpleasant or uncomfortable.

- Candidates need to articulate what is meant by a text having an 'ideological function'. Serving an ideological function relates to the way 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 use of the word 'served' indicates that the aesthetic considerations of the text are directly linked to the ideological function. Reward candidates who are able to make this connection clearly in their response.

- Reward candidates who are able to explain how the aesthetic experience of the text has been constructed through the use of generic conventions. Being able to discuss the way that the aesthetic qualities of a text are produced may act as a discriminator between responses.

- Candidates may discuss the way that harsh or unconventional use of stagecraft, such as lighting, sound and props, contribute to the avant-garde aesthetic of works, such as Shaffer's *Equus* or Brecht's *The Caucasian Chalk Circle*. Such innovative, experimental, or daring qualities of their construction serve to privilege radicalism over social compliance, and progressivism over tradition.

- Candidates may refer to Modernist works, such as the poetry of e.e.cummings, whose poetry incorporated evocative images, vague figures, fragmented lines and experimental punctuation in order to privilege the ideology of Individualism.

- Candidates may refer to Kim Scott's *True Country* and discuss his construction of a lyrical, dream-like story through language features and generic conventions, such as characterisation and setting. This creates an intimate yet universal experience of finding one's identity and allowing audiences to experience and understand the emotional and physical impact of finding belonging.

Relevant syllabus content:

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

Question 6 **(30 marks)**

Explore how at least one literary text's form or medium has been integral to communicating its meaning to readers.

- Form refers to the specific structures or conventions of a text. This may be interpreted as formal technical structures, such as sonnets or the 'well-made play', or it may be considered with regard to looser narrative forms, such as bildungsroman or multi-generational stories.

- Medium refers to the way in which a text conveys itself to the audience. Candidates may interpret medium broadly to mean written (as in poetry or prose fiction) or aural/visual (as in drama). However, they may also consider the way some written texts seem designed or apt for verbal communication, such as when aural imagery is produced in poetry texts.

- The question suggests candidates should be discussing how and why a text has been structured to communicate its meaning in a certain way – it may suggest subversion of form or medium, experimentation, transformation, or multimodality.

- The inclusion of 'integral' instructs that candidates must show there is a strong connection between the form/medium and the meaning.

- Candidates may explore a Shakespearean play and comment on the integral role conventions of tragedy have in communicating meaning to audiences. Viewers of *Othello*, *Macbeth*, *Hamlet*, and others are aware that the main character's hamartia will lead to their own, and many others', eventual demise. Audiences are profoundly aware they are being constantly 'educated' about the frailties of humankind and are being encouraged to avoid such flaws in their own lives.

- Candidates may discuss the form of Garner's *Monkey Grip*, which resembles a diary in its loose, slow driving plot, and consider how this enables readers to understand the countercultural function of the novel: to invite readers to reassess the conventions that rule their lives and rethink the way we live.

- Harwood's 'Suburban Sonnet' uses the sonnet form in a subversive way. The 'rules' of the form are adhered to, but the content does not. Instead of being a poem extolling the beauty or attractiveness of a woman under the gaze of a man, Harwood depicts melancholy and suburban ordinariness. The use of the form is important in highlighting the lived experience of women when the way they view themselves is very different from that which is shown when they are under the gaze of men.

Relevant syllabus content:

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

Question 7 **(30 marks)**

Examine how changing ways of thinking about the world are reflected in the manipulation of language in at least one text you have studied.

- The topic suggests candidates must examine what 'changing ways of thinking' means and specify what has changed them – e.g. contextual influences, movements, events.

- The phrase 'manipulation of language' means a deliberate choice to incite a response. For example, Desdemona's dialogue in *Othello* may reflect Jacobean England's changing ways of thinking about people of colour: 'I think the sun where he was born drew all such humours from him' – this manipulation of metaphorical language suggests Othello is the centre of her universe and he is different in a good way from typical Venetian men.

- Candidates may refer to the works of Romantic poets to examine the ways imagery and allusion have been constructed, as a reflection of the shift towards individualism and growing suspicion of science and industrialisation.

- The Creature's language acquisition, beginning with infantile and simplistic speech and ending with poetic, complex phrasing in Shelley's *Frankenstein* mirrors the human experience, and reflects changing ways of thinking about humanity and what it means to be human during the Enlightenment period. The shifts in the Creature's language suggest the inherent capacity for knowledge and goodness in all people.

- Candidates may refer to post-modernist works, such as Rushdie's *Midnight's Children*, which manipulates language through neologism and portmanteau of blending various Indian languages, which reflects the post-modernist way of thinking about literature: that writing should embrace play, fragmentation, and subjectivity.

Relevant syllabus content:

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

Question 8   (30 marks)

Discuss the way that at least one literary text has relied upon readers' intertextual knowledge so that its representations can be critiqued and/or understood.

- While the candidate must focus upon at least one text from the Literature set text list, it is expected that they may draw on their knowledge and experience of other texts which may or may not be on this list. In marking responses, consider carefully whether the non-set texts are being clearly connected to their understanding of the prescribed text or whether they are being focused on without such purpose.

- 'Intertextual knowledge' refers to candidates' experience with and understanding of other texts. Texts may be novels, short stories, poems and drama texts, or they may be broader literary movements or the combined work of a writer. Candidates may also draw on genres not found in ATAR Literature (such as films, newspapers, memes, songs, and so on).

- For example, a candidate may bring in their knowledge of a writer's previous works to comment on or critique the focus text, or their knowledge of expository or nonfiction texts to supplement their critique or commentary.

- A candidate's reading of Wright's 'Two Dreamtimes', a poem dedicated to Kath Walker (the name previously used by Oodgeroo Noonuccal), may be enhanced when read intertextually with Noonuccal's works and lead to a more nuanced critique of Wright's representation of Reconciliation. For example, candidates who have read Noonuccal's 'Municipal Gum' where she asks, 'what have they done to us?', or in 'Dreamtime' where she writes, 'we, who are the strangers now', may link this to Wright's presentation of she and Noonuccal as 'shadow sisters' or the idea that 'we too have lost our dreaming'. When reading how Wright represents her experiences as equal to Noonuccal's experiences, this intertextual understanding may help a candidate critique Wright's poetry.

- An understanding of the fundamental orientalism and exoticism present in Puccini's opera *Madame Butterfly* allows for a deeper understanding of the critique Hwang presents of Western attitudes towards Asian cultures in *M. Butterfly*.

- Candidates could refer to McEwan's *Atonement*, which contains numerous overt and subtle intertextual references that are necessary to understand in order to fully capture the novel's representation of historical events, writing and relationships. For example, the quote from Austen's *Northanger Abbey* in the epigraph is not only critical in foregrounding Briony's lie, it also enables readers to understand the novel's preoccupation with truth-telling in its metafictional construction.

Relevant syllabus content:

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

Question 9 **(30 marks)**

Discuss the way that a **prose fiction** text you have studied has borrowed or blended conventions from other genres for a particular purpose or purposes.

- In addressing the question, candidates must focus upon a prose fiction text. While they may make reference to other genres, their primary text must be a novel or short story.

- 'Borrowed or blended' means that generic conventions outside of the prose fiction genre or subject matter genres, are evident in the text. Candidates should demonstrate a clear grasp of genre (of form) or genre (of subject matter) and be able to argue how these would not be considered conventional to the prose fiction text they have studied.

- '… for a particular purpose' indicates that the candidate needs to connect the blending/borrowing of generic conventions with an outcome. Candidates should make this purpose clear in their response. For example, the use of a 'fairy tale' structure in a novel aimed at adults may be employed for nostalgic reasons, or it may function to subvert reader expectations of a conclusion.

- Zusak's *The Book Thief* uses lists, changing typography, and comic-book graphic style layout. These atypical features add to the playfulness of the narrator, Death, as well adding some lightness to a dark and tragic novel. Candidates may argue that Zusak may want to encourage readers to find hope in a dark, violent world.

- In *The Lost Honor of Katharina Blum*, Böll draws on conventions of news reporting, such as a (supposedly) distanced and unbiased reporter, in order to comment on how the media takes advantage of and sensationalises situations. The repeated references to the narrative being a 'report' alongside the obviously manipulated depictions of Katharina's experience, serve as reminders to the reader of the way the media works in both their own, and Böll's life.

- Candidates may refer to works that borrow from others, such as Malouf's *An Imaginary Life*, which reads like an extended prose poem, or *Ransom*, which draws on the closing books of Homer's *The Iliad*. In the case of *Ransom*, candidates may discuss Malouf's borrowing of Homeric conventions as a means of exploring the concept of storytelling, and the way stories evolve over time.

Relevant syllabus content:

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 10 **(30 marks)**

Discuss the ways that at least one **poem's** language features have been crafted to maximise emotional impact.

- In addressing the question, candidates must focus upon a poetry text. While they may make reference to other genres, their primary text must be a poem.

- The question is open to candidates presenting a personal response about their own emotional experience with poetry, or they may choose to write more generally about the emotional impact of poetry on 'the audience' or 'the reader'.

- In being 'crafted to maximise', there is an implication of a purpose to doing so. Candidates may consider the purpose of the emotional impact; for example, to highlight an issue or give voice to a marginalised group. Contextual understandings of a time, place, event or group, may be relevant to candidates' responses.

- However, candidates may also consider how the text impacts upon their own emotions purely for aesthetic or entertainment reasons. If taking this approach, it would be expected that candidates are able to articulate why the poem's language features did impact them emotionally due to their attitudes, beliefs, values and/or context.

- 'Language features' refer to the grammar, vocabulary, and language structures that create meaning in a text. This may include, but is not limited to, figurative language; eliciting of connotation; dissonance, assonance, and sibilance; ellipsis and enjambment; and so on. In accordance with the syllabus glossary, text structures, such as form (e.g. sonnet) are not included in language features.

- Yeats's 'The Second Coming' incorporates the falcon, as a metaphor for loss of control, religious imagery, and repetition that all work together to evoke a sense of horror at the potential collapse of modern society.

- Oliver's poem 'Starlings in Winter' incorporates the metaphor of starlings as acrobats to evoke a sense of possibility in the face of improbability or awkwardness. In a similar vein, her poem 'Wild Geese' employs the metaphor of geese to celebrate the flaws and idiosyncrasies that make us human and invite readers to do the same.

- Through the use of the conceit of an Iron Age 'bog body' in the poem 'Punishment', Heaney evokes strongly negative and sympathetic emotions to shine a light on the harsh treatment of Northern Irish women who were involved in relationships with English men during The Troubles.

Relevant syllabus content:

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

Question 11 **(30 marks)**

Explain how the use of monologue and/or soliloquy and/or aside in at least one **drama** text has fundamentally shaped your perception of a character or characters.

- In addressing the question, candidates must focus upon a drama text. While they may refer to other genres, their primary text must be a play.

- The inclusion of 'fundamentally shaped' implies that monologue, soliloquy and/or aside has had a significant impact on the way we understand and relate to characters. Candidates may discuss the way that these features of the text have revealed something to them which has been integral to their understanding of the character's motivation, personality, internal conflict, or other important aspect.

- The use of 'your perception' in the question indicates that candidates should respond about their personal interpretations of characters, rather than 'the audience's' or 'our' perceptions. However, candidates may write more generally about 'audience response' when defining or explaining relevant terminology.

- Whether candidates refer to one, two or all three of the features mentioned in the question, reward candidates' ability to explain the concept(s) they have chosen.

  - Monologue: a speech delivered by a single character, to the audience or other characters.
  - Soliloquy: the act of speaking thoughts aloud, either when a character is by themselves, or as though other characters present cannot hear them.
  - Aside: a remark that is intended for the audience, but not the other characters who are present. Often an aside will break into a speech or conversation to add commentary.

- Candidates should not refer to these features as though they are interchangeable.

- Where ambiguity exists (for example, Lady Macbeth's 'Out, damned spot' soliloquy, where her inner thoughts are spoken aloud, but where other characters are viewing and responding to them), candidates should not be penalised for potentially incorrect use of the terminology.

- The use of soliloquy and aside is frequent in Shakespeare's plays. In *Hamlet,* Hamlet's 'To be or not to be' soliloquy reveals his inner turmoil and lack of certainty about the direction he ought to take. This speech, in which Hamlet vacillates between action and inaction, shapes the way we see him: as inexperienced, uncertain, and perhaps even unworthy of the throne his uncle now sits upon.

- Blanche's monologue to Stella in Williams' *A Streetcar Named Desire* constructs her as insensitive and self-obsessed. These qualities add to the multi-layered depiction of the violence and emotional abuse in the play: we both sympathise with and reject Blanche, leading the audience to question whether we are guilty of 'blaming the victim' in our own lives.

- Lewis' final monologue in *Cosi*, where he narrates Julie's death, helps shape our perception of him as finally accepting the other characters as they are, embracing difference, and represents his entry into their world.

Relevant syllabus content:

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.

ACKNOWLEDGEMENTS