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

LITERATURE

ATAR course examination 2024

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.

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LITERATURE **2** **MARKING KEY**

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/or critical terminology suited to the reading.	6
a comprehensive use of linguistic, stylistic and/or critical terminology appropriate to the reading.	5
a consistent use of linguistic, stylistic and/or critical terminology mostly related to the reading.	4
some use of linguistic, stylistic and/or critical terminology mostly related to the reading.	3
infrequent use of linguistic, stylistic and/or critical terminology not always appropriate to the reading.	2
limited and inaccurate use of linguistic, stylistic and/or 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**

MARKING KEY **3** **LITERATURE**

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 to the question.	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 to the question.	5
textual analysis of text examples, language and/or generic conventions with some reference to cultural contexts where appropriate to largely develop the answer to the question.	4
some textual analysis of relevant examples from the text that generally develop the answer to the question.	3
some use of relevant examples in the answer to the question.	2
limited evidence to support an answer to the question.	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/or critical terminology suited to the answer to the question.	6
a comprehensive use of linguistic, stylistic and/or critical terminology appropriate to the answer to the question.	5
a consistent use of linguistic, stylistic and/or critical terminology mostly related to the answer to the question.	4
some use of linguistic, stylistic and/or critical terminology mostly related to the answer to the question.	3
infrequent use of linguistic, stylistic and/or critical terminology not always appropriate to the answer to the question.	2
limited and inaccurate use of linguistic, stylistic and/or 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.

Markers are reminded that the suggestions in this section of the marking key are in no way exhaustive; nor should they be interpreted as the 'correct' or 'preferred' interpretations. 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.

The ideas presented in this section of the marking key are merely a snapshot of potential ways of reading the texts.

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 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: *Brainstorm* by Ned Glaiser

Reading/s of the text

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

- A reading focused on the representation of different social groups may consider the way the play challenges the audience, presumably comprised of adults, to 'look at us.' This is confrontational and direct, forcing the audience to acknowledge that they are making judgements of the teenagers of the play and, by extension, teenagers all around them.

- A feminist reading of the play might focus on the representation of Gracia. Her dialogue is in some ways almost maternal and protective. It is she who issues the challenge to the audience to 'look at us.' She displays both traditionally feminine (nurturing, compassionate) and masculine (confrontational, protective, controlling) traits throughout the scene. Candidates might comment on this being reflective of changing understandings of what is feminine and what is masculine (and whether these designations are even appropriate anymore).

- A reading of the text focused on age might foreground issues of ageism and the subversions of traditional ideas of age. Gracia being the spokesperson for the group is significant – at 18 years old, she straddles both the teenage and adult worlds. She inhabits a liminal space where she is both naïve and worldly, judged and judgemental. The text superficially creates a binary of the young and the adult, seeming to place the audience in the role of the adults. However, the characters of the play are given the roles of those who are more intelligent and interesting, with the absent adults being constructed as silly and superficial.

- Candidates may consider the diversity (or lack of) of the characters in the extract to make a cultural reading of it. Although there is a degree of diversity (a range of ages, both male and female characters, and at least one character who is of a different ethnicity), some may discuss the gaps of the text: the characters appear to be quite homogenous in their attitudes and values, the only mentions of sexuality are heteronormative, and there seems to be an implied shared class or wealth.

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 play's directions for the teens to speak to the audience, to each other, and to the stage director is a demonstration of their ease in multitasking and carrying on multiple conversations at the same time. This is reinforced through staging, when the WhatsApp messages are displayed behind them. This again demonstrates that although the audience might be assuming they are just 'playing on their phones', there are complex processes and discussions occurring.

- The play attempts to challenge the assumption that teenagers are 'crap adults' by invoking the discourse of science. This serves to both underscore the facts that Gracia is conveying (that teenagers are not just 'crap adults') but her understanding and use of the discourse demonstrates that she is knowledgeable and credible.

- Much of the dialogue and descriptions of the teenagers is suggestive of the trite, trivial topics that many adults assume teenagers are concerned with (how good-looking Benedict Cumberbatch is, makeup, refusing to leave their room for a week). However, this is juxtaposed with the narrow-minded and also often quite trivial concerns of their parents: Michael's mother makes idle (and somewhat racist) threats to send him 'back to Nigeria'; Yaamin's mother is outraged because he bought the 'wrong' kind of chicken from the shop. Conversely, the teenagers are also concerned about 'important' things like meeting their father for the first time, feeling like they might be addicted to their phone, and dealing with puberty.

- Gracia and the other characters break the fourth wall by speaking directly to the audience. Their conversations always include the audience, as though they are well-aware that they are being watched (and judged).

- Candidates might make intertextual links to other drama texts which speak directly to the audience, considering how this might serve to make an audience feel uncomfortable or targeted, or perhaps engaged and involved with the narrative.

Linguistic, stylistic and critical terminology

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

- The scene is presentational in style, where the characters are aware of (and speak directly to) the audience. This is a key feature of the scene and places it within a liminal space where the characters are able to voice their opinions and attitudes without limits.

- The language and content of the characters' speech suggests that the audience is both simultaneously teenaged and adult. The characters speak to the audience about their annoyance with their parents and other adults as though they are peers. However, at the same time, the way Gracia explains what the characters are thinking and doing is suggestive of the audience being adults and not their peers. The audience is a character in the scene but their role is not entirely clear.

- Candidates might consider aspects of the text which are not explained to them, such as the clothing or appearance of the characters. Such silences might serve to allow the text to be performed by a wider variety of actors in a range of locations, thus widening the appeal and connection to audiences. Candidates might also consider how leaving out such details might be interpreted as a deliberate oversight – the characters are more interested in the thoughts and experiences of their peers than their appearance.

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. Errors in spelling in particular should not be harshly considered so long as the meaning is clear. Markers are reminded of the ‘first draft’ nature of examination responses.

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

- Candidates should not be arbitrarily penalised for lacking a conclusion to their response. Instead, markers should consider whether there is an internal logic to the response and whether they have made their points clearly.

Text B: *The Jaguar* by Sarah Holland-Batt

Reading/s of the text

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

- Reading the poem with consideration of the way we see the aging process, and the value of people in society may lead candidates to consider the representation of the persona's father. He is constructed as a man in his later years, reacting to the expectations and instructions of his family and of society. He is constructed as rebellious but perhaps not astute – he buys a car that is not particularly valuable, tinkers with it to the point of destroying it, and eventually it sits unusable in the driveway. This may be interpreted as a comment on the way people grapple with the inevitability of aging and the powerlessness they may feel as a result.

- A feminist reading of the text may focus on the way in which the persona and the mother are ignored by the father who seems more interested in the car. He ignores the fact that his behaviour upsets them and that they are concerned about the dangerous way he drives it. His actions could be seen as stereotypically masculine, playing into common conceptions of the 'male mid-life crisis.'

- However, read from a different angle the text can be seen as sympathetic to the father's behaviour. He is 'rebel[ing] against his tremoring hands' and has been told by his doctor that his 'driving years' are behind him. His wife and the persona's displeasure could be read as petty and mean, that they are trying to stop him enjoying the one thing that gives him just a little pleasure. The way the father ultimately destroys the car could be seen as further reason to pity rather than judge him – he is not expert in the mechanics of the car and doesn't even buy a particularly valuable model. He is simply taking joy in his 'folly.'

- A Marxist reading may consider the representation of the father as a symbol of the working class. He is aspirational: he buys a Jaguar which is usually considered to be a car for the wealthy. However, he is only able to buy a relatively cheap model (a vintage 1980 XJ) and his lack of proficiency means that he destroys it. This could be read as symbolic of class struggle and the inability of those in the lower classes to ever really transcend it.

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 father's actions can be seen as selfish and dangerous ('he drove it as though he was punishing her' and 'he was happy' even though 'my mother and I were miserable.') but at the same time can be seen as the actions of a man who has been told 'no' and 'you're too old' once too many times. Candidates might consider who is using this language (i.e., the persona) and how their own attitudes might be shaping their perception of the situation.

- The final sentence 'I can't make anything of it' is dismissive and suggests an inability for the persona to see her father's point of view. The persona displays no empathy for their father and instead uses judgemental language throughout.

- The car may be read as a metaphor for the father – it is past its heyday and is no longer seen as valuable (the father is the 'sole bidder' for the car) and the modifications made to it are no more than 'bandaids' covering over issues that ultimately lead to it becoming unusable. However, in its prime the car 'gleamed' on the driveway and the hood ornament was a 'wildcat forever lunging.' Just like the father, the car is past its prime and becoming 'unusable.'

- The metaphor of the destruction of the car could also be seen as a somewhat nasty comment on the father's actions and potentially on life more generally. The persona notes 'Finally his modifications/killed it, the car he always wanted and waited/so long to buy'. There is an implied judgement with the use of 'killed it' and the reader is perhaps invited to wonder what else the persona is commenting on here.

Linguistic, stylistic and critical terminology

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

- The juxtaposition in the use of language in the poem is important to communicating meaning. The car is initially described as beautiful and full of promise. It is 'iridescent emerald' in colour and is compared to a Christmas beetle. Its interior of 'doeskin' and the metallic paint suggests that it has an air of luxury. It is described as 'gleam[ing]' and 'miraculous and sleek.' However, the second half of the poem describes it as broken and decrepit. The seats 'peeled and cracked,' the father's modifications are described as 'jury rigg[ing]' and he 'hacked a hole' into it. This downward spiral from beauty to ugliness, or newness to destruction is reflective of the father's own feelings about his aging.

- Furthermore, the persona's language when describing their mother and father's actions is quite different. The mother 'begged' the father to stop and he was 'punishing her.' The father 'killed' and 'hacked' the car and it (or perhaps the relationship between family members) became 'a carcass' and 'like a headstone, like a coffin.' There is a motif of violence and death that permeates the poem.

- The use of en dash and full stop in the final lines of the poem slow the pace considerably. This change of pace from the enjambment of long sentences crossing multiple lines, to those which are short and direct is suggestive of the end of a journey or the closing of minds.

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. Errors in spelling in particular should not be harshly considered so long as the meaning is clear. Markers are reminded of the ‘first draft’ nature of examination responses.

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

- Candidates should not be arbitrarily penalised for lacking a conclusion to their response. Instead, markers should consider whether there is an internal logic to the response and whether they have made their points clearly.

Text C: *The Island of Sea Women* by Lisa See

Reading/s of the text

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

- Reading with a focus on how gender is represented may allow candidates to consider the role of women in communities, particularly in regard to their strength and work ethic. However, Young-sook is also removed from others in the text – she observes them and they observe her. There is a mention that 'she is not alone'; however, the other sea women do not interact with her. Regardless, there is a sense that these women unite and define this culture.

- A feminist reading may look at the silences created in the text due to Young-sook's distance from others, almost as if she is an artefact or a specimen that is different to what is expected (of women). Her children and others question her motivations (money and husbands) and she rejects their expectations of her. The questions towards the end of the extract are unanswered, suggesting society continues to question women's intentions.

- A reading focusing on humanity vs. status, class and/or power may also be discussed. Yong-sook is not moved by wealth or status, and the text tells us that her house, where the 'joy, laughter, sorrows and regret' is stored, is more important to her than any amount of money. The text suggests that this is what creates a full life, not possessions, money or other superficial trappings.

- An eco-critical reading may draw parallels between the sea women and environmental conservation. The women, and Young-sook in particular, move within their environment with ease. Their 'hands-on' approach to their task, even in a period where one might expect automation or mechanisation to have taken its place, speaks to a deep connection and affinity with the natural world. The text suggests a link between nature and the women, as one of the 'Three Abundances', as if they are part of the natural world of the island.

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 short sentences used in the opening paragraph mirror Young-sook's straightforward and simple perspective on her life and needs. She is disinterested in the possibility of money or an easier life. She appreciates the simplicity of her home and environment.
- The text gives the reader an insight into the 'observed'. Young-sook and the other women are clearly used to being watched
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  but the text shows that they are also watching and making judgements of others. Even though the people watching the women think they are the observers, it is perhaps the women who are doing the viewing.
- The text celebrates the women but also shows us how this can be exploitative in itself. Young-sook wonders 'will they pay?' and notes that 'the haenyeo [are] a cultural heritage treasure', implying that in the past the women have been taken advantage of and are seen as something 'owned' by the country rather than having agency of their own.
- Candidates should not be expected to have an awareness of the Haenyeo specifically before entering the examination. However, the contextual information provided along with the textual information should allow candidates to understand that these women and their predecessors have a cultural importance to the island of Jeju, and South Korea more broadly. Candidates may make connections to other groups, in Australia and around the world, who have similarly contributed to the richness of their culture. In doing so, they may comment on the way that much of this cultural heritage seems to be 'dying out' as we become more technologically advanced.

Linguistic, stylistic and critical terminology

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

- Stylistically, the omniscient third person narration creates a certain distance from Young-sook: in some ways, we are also observers of her. However, in other instances the text allows us insights into her thoughts. As such, we are both connected to and distanced from Young-sook. Even as readers, we are invited to reflect on whether we are participating in the same sort of voyeurism as the tourists and journalists are.
- Young-sook's characterisation is supported through language such as 'vigilant' and the description of her and the other sea women as being 'in their eighties and nineties'. When combined with the ethereal and idyllic setting
  ('For copyright reasons this text cannot be reproduced in the online version of this document'),
  this constructs a strong, proud, stoic figure at one with their environment.
- Young-sook's dialogue also develops her character, stating
  "For copyright reasons this text cannot be reproduced in the online version of this document"
  highlighting the value of her work and her home. Similarly, the last line of the extract suggests she has more important things to do than to appease others around her.
- The structure of the extract encourages the reader to reflect on their judgements of Young-sook, and the other women. It begins with a rather humorous description of a woman with a 'cushion strapped to her bottom' performing what might be considered a menial task. However, by the end of the extract we are well-aware that Young-sook is not a woman to be trifled with, and that the task she performs has high cultural value.

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. Errors in spelling in particular should not be harshly considered so long as the meaning is clear. Markers are reminded of the ‘first draft’ nature of examination responses.

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

- Candidates should not be arbitrarily penalised for lacking a conclusion to their response. Instead, markers should consider whether there is an internal logic to the response and whether they have made their points clearly.

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.

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 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 way an adherence to specific form or tradition has been integral in communicating meaning in at least one **drama** text you have studied.

- Form is defined by the syllabus as the shape and structure of texts; therefore, if discussing the form, candidates should refer to how their drama text is 'shaped' and 'structured'. This may include reference to plot devices, such as circular or overlapping events (such as in Stoppard's *Arcadia*) or stagecraft (such as the perambulatory nature of Davis's *No Sugar*) to shape the play, or to the structure of the play itself (e.g., three act play).

- A tradition is understood to be an established or customary way of presenting ideas and is often related to a particular movement or philosophy. In literature, we would consider that to mean that a text from a particular time, place or movement has expected features and/or conventions. For example, the adherence to the literary tradition of Tragedy would lead us to expect the play to involve conventions of hamartia, peripeteia, hubris and catharsis, and to be making comment on the inherent weaknesses of (hu)mankind. In Greek Tragedy, we would expect conventions such as the deus ex machina to be displayed and the use of a chorus to represent ideas.

- It is important to understand that there may be some cross-over between tradition and form (i.e., that form may be a feature or aspect of particular traditions). Reward candidates who are able to convincingly use these terms in the context of their chosen text(s).

- Adherence to the tradition of Tragedy in Shakespeare's *Macbeth* is integral in communicating meaning. The audience understands that Macbeth will begin the play as an honourable man who will make choices that will inevitably lead to his downfall. The audience is given little room to interpret the meaning differently due to their understanding of the expectations of the genre.

- Brecht's *Caucasian Chalk Circle* adheres to Epic Theatre form through its presentational and unrealistic style, episodic or mise en abyme structure, and inclusion of songs. As such, the audience is kept distant through this constantly changing narrative and reviews the text from an objective rather than emotive perspective. In doing so, the form communicates meaning about the importance of remaining impartial as an audience.

- Shaffer's adherence to the form of Total Theatre in *Equus*, where all elements – music, voice, movement, and spectacle – work together, is integral in communicating to the audience that our conscious and subconscious minds can be complicated and confronting.

Relevant syllabus content:

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

Question 3 **(30 marks)**

Discuss the way the powerful or privileged have been represented through the construction of at least one **poem** you have studied.

- Candidates are instructed to refer to 'the construction' of their text. This may include the poetic form or structure, generic conventions or language features.

- The 'powerful or privileged' may refer to an individual or group in society. Candidates should make it clear in their response who the powerful or privileged are, in the context of their text.

- Oodgeroo Noonuccal represents powerful white men as physically violent in her poem 'Time is Running Out' via her tactile and visual imagery, derogatory and aggressive adjectives, and the personification of the land.

- Adrienne Rich's poems such as 'Snapshots of a Daughter-in-Law' and 'Diving into the Wreck' represent the power of patriarchy in limiting, silencing and controlling the lives of women by drawing on metaphor and the construction of persona. Rich interrogates patriarchal power and in turn advocates for female emancipation.

- In Heaney's poem 'Oysters', the speaker displays internal conflict in taking pleasure eating oysters with friends whilst feeling shame and guilt at the privilege of doing so. This is achieved through Heaney's manipulation of tone and tactile imagery. In this way, the poem represents the privileged position of the upper class in Ireland.

Relevant syllabus content:

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 4 **(30 marks)**

With reference to at least one **prose fiction** text you have studied, discuss the way the application of different reading strategies has allowed you to interpret a character or event in the text in at least two differing ways.

- The crux of the question is that applying different reading strategies allows us to understand a text in different ways. Candidates are asked to focus their application of reading strategies towards their interpretation of a character or an event. As such, candidates should be rewarded for that focus over those who discuss the text more broadly.

- Candidates may decide to examine more than one character or event in their response. So long as each character or event has been examined "in at least two differing ways", candidates should not be penalised or disadvantaged for taking this approach.

- Candidates may consider reading practices which relate their approach to a text, such as re-reading or reconsidering over time – their first reading might be changed or built upon after further consideration. Candidates might reflect on when they took into consideration their own values, attitudes or context (or ignored them), or how they took into consideration different audiences' needs or expectations.

- Candidates might also consider how different reading lenses or theories might be applied, or how drawing upon contextual knowledge influences our understanding of a character or event.

- A theoretical practice may involve candidates applying a specific lens, such as Marxist Literary Theory or Psychoanalytical Theory, to interpret parts of a whole in multiple ways.

- The deliberate choice to re-examine the death of Jay Gatsby and Mrytle Wilson in Fitzgerald's *The Great Gatsby* may lead a reader to interpret them as more than representations of toxic ambition or greed. Rather, through a feminist reading perspective, the contrasting descriptions of Gatsby's poetic death and Myrtle's visceral, dehumanised one reveal the inherent misogyny of Nick's narration. In death, Myrtle is reduced to flesh whereas Gatsby is elevated to the status of mythology.

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 5 **(30 marks)**

Discuss the way at least one literary text you have studied has been constructed to present a view of a nation's past that is difficult to ignore.

- Candidates are instructed to focus their response around how their text 'has been constructed.' Thus, it is important that they consider conventions and features of the genre they are engaging with.

- The question focuses the critique of the text to be around 'a view of a nation's past that is difficult to ignore.' Candidates need to consider what makes something difficult to ignore. This may relate to having an emotional impact, being particularly thought-provoking or presenting an unheard perspective, being uncomfortable, or drawing on strong evidence or examples. Candidates should be rewarded for engaging with this discriminator rather than simply discussing themes of the text.

- Candidates may consider any nation that is relevant to the text they are discussing. Although texts presenting difficult to ignore representations of Australia's colonial past are common in the prescribed text list, this is certainly not the only way to address this question.

- In Andrew McGahan's *The White Earth*, the overt manipulation of gothic narrative techniques such as the motif of decay and the haunting symbolism of fire, present the view that is hard to ignore - that Australia's colonial past has led to successive waves of disaster and despair sustained by self-justifying myths that prevent colonial Australia from recognising its complicity.

- The confronting, direct address of the character monologues in Kaufmann's *The Laramie Project* present audiences with the harrowing personal stories of those impacted by hate and bigotry towards the LGBTQI+ community in the USA during the 1990s. The style of the play and the resulting discomfort of the audience is such that they cannot ignore the view presented.

- The emotive representation of an unwed mother drowning her newborn child in Heaney's 'Limbo' is difficult for the reader to ignore both in subject matter and poetic representation. The mother, despite her actions, is constructed as highly sympathetic and her choices as desperate, presenting a view of Ireland's past as misogynistic and dangerously restrictive.

Relevant syllabus content:

Unit 3: The ways in which representations of the past allow a nation or culture to recognise itself.

Question 6 **(30 marks)**

Explore how the perspectives within at least one literary text you have studied may be reviewed by a contemporary Australian audience.

- 'Perspective' in the syllabus can refer to the beliefs, values and attitudes found within texts. The question asks candidates to critique these perspectives from their position as a contemporary Australian audience.

- Candidates will engage with reviewing the perspectives within the text. These may or may not be the perspectives of the author.

- The inclusion of 'reviewed' in the question suggests that candidates need to critique these perspectives rather than simply describe them. Reviewing the perspectives within the text through the lens of a contemporary Australian is vital to success in this question.

- The audience must be contemporary Australians, which may or may not be the candidate themselves. However, the text they are responding to need not be Australian.

- For example, in Tim Winton's short story 'Long Clear View' from *The Turning*, protagonist Vic believes that with his father absent he must protect his mother and baby sister. Subsequently, he leaves school, acquires his father's gun and undertakes a solitary, obsessive, soldier-like presence in his home. A contemporary Australian audience who values childhood innocence and has an understanding of the toxicity of Australian masculinity or the pressures that boys face to be 'men', may review this characterisation with disdain or sadness.

- Contemporary Australian audiences may review the perspectives offered within Shakespeare's *Othello*. Given a Royal Commission into family violence and a more widespread understanding about the hallmarks of coercive control, toxic masculinity and partner violence, a contemporary Australian audience may reconsider the extent to which Othello's perspective and violent actions stem from his victimhood and manipulation, or his inherent need for control and deep-rooted misogyny. A modern Australian audience may be far less likely to forgive, understand or dismiss Othello's actions than would one from the past.

- Judith Wright's 'Two Dreamtimes' presents a view of Australia's colonial past as though the persona is as much a victim as her friend, Kath Walker (to whom the poem is directed). Such perspectives could be seen as representative of common attitudes in Australia's past. This may be difficult for an educated, modern Australian audience to accept as Wright's persona appears to patronise Indigenous experiences, belittle our colonial past, and presents herself as a victim despite her position as a privileged white woman.

Relevant syllabus content:

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.

Question 7 **(30 marks)**

Consider how at least one literary text you have studied has positioned readers by inviting them to draw on connections made to other texts.

- The question draws on the definition of intertextuality given in the syllabus: '…By reading intertextually, we can examine how a text might position readers by inviting them to draw on ways of thinking they have encountered in other texts.' Thus, the connection to this concept is integral to responding to the question.

- Candidates should be clear as to how the intertextuality works within the studied text. It is not enough to simply note that another text is referred to. Instead, they should discuss how intertextual knowledge positions them to respond to their studied text in particular ways.

- The focus of the response must be on the studied text from the prescribed text list. It is expected that candidates will make significant reference to the intertextual links (which may not be on the prescribed text list); however, these links should be purposeful and clearly designed to progress their response to the studied text. Protracted, unnecessary descriptions of other texts should not be rewarded: this is not an invitation for the candidate to 'tell us everything you know' about a text not on the text list.

- The poetry of Carol Ann Duffy in texts such as 'Little Red Cap' or 'Medusa', invite readers to consider an alternative, more feminine perspective of classic myths or fairy tales. She does this through appropriating elements of the original narratives in her poetry.

- Adrienne Rich's poem 'A Valediction Forbidding Mourning' utilises the same title as John Donne's poem 'A Valediction: Forbidding Mourning' to not only reflect Rich's self-conscious and subjective postmodern style, but also to parody and deconstruct Donne's poem.

- Stoppard's *Rosencrantz and Guildenstern are Dead* invites audiences to draw connections to Shakespeare's tragedy *Hamlet* by expanding upon the exploits of courtiers Rosencrantz and Guildenstern. Whilst Hamlet's ordeal is his moral uncertainty and internal struggle to act, Rosencrantz and Guildenstern's struggles are more existential – what is certain in life except death? What is the meaning of life? Audiences are encouraged to see Hamlet's struggles as minor and trivial, and to re-evaluate who they sympathise with.

- Through connections made to *Paradise Lost* and the Aristotelian idea of 'tabula rasa', the creature in Shelley's *Frankenstein* is presented much more sympathetically than Frankenstein himself. Audiences are encouraged to see the creature as a product of (the lack of) nurture rather than nature, and that Frankenstein is really to blame for the creature's actions.

Relevant syllabus content:

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

Question 8 **(30 marks)**

Discuss the ways the discourse(s) used in at least one literary text you have studied has conveyed a particular representation of the world.

- In the syllabus, discourse is defined as language or terminology used or associated with subjects, contexts, ideologies or frameworks, and this discourse constructs meaning.

- The instruction to discuss how the discourse "has presented a particular representation of the world" is important here. This may be considered in terms of whether this is a positive or unflattering representation, whether the discourse of a particular aspect of the world is being represented (e.g., the elite or the marginalised), whether the representation uncovers a different way of looking at an event or situation, and so on. The 'world' can be read quite broadly: as place, time, experience or events.

- Brian Friel's *Translations* draws on the colonial discourse prevalent within Ireland in the early 1800s. Friel shows how the language used by various groups is a powerful tool for cultural colonialisation, and how it can be a means of perpetuating (and resisting) colonial power in the world.

- David Malouf's *Fly Away Peter* draws on the competing discourses that existed around World War One in Australia. Namely, Malouf represents the experiences of returned soldiers who struggled to express the raw experience of war as there was no shared discourse to draw upon. Furthermore, in characters such as Ashley Crowther and Jim Saddler, Malouf demonstrates how imperial and colonial discourses maintained the class boundaries carried over from Europe.

- The discourse in terms of the language and structures within Maya Angelou's 'Still I Rise' conveys African-American resistance during the 1970s in the United States. The repetition of 'I rise' throughout the poem is reminiscent of the repetition of 'I have a dream' in Martin Luther King's iconic speech, thus representing the manner in which groups who are marginalised may show strength and resilience in the face of overwhelming forces.

Relevant syllabus content:

Unit 3: How representations vary according to the discourse. Different groups of people use different terms to represent their ideas about the world and these different discourses (ways or thinking and speaking) offer particular representations of the world.

Question 9 **(30 marks)**

Explore the ways a reader's cultural assumptions about people or place can influence their response to a studied text.

- 'A reader' in this question can refer to either a collective audience or the candidate personally; however, candidates must refer to the beliefs, values and attitudes that underpin and influence the 'cultural assumptions.' Stronger responses may clarify how these cultural assumptions have come to be or how they are influenced by context. Weaker responses may state these cultural assumptions without explanation as to where they stem from or the context in which they operate.

- Candidates should explain what group(s) or place(s) their response focuses upon in relation to their studied text.

- Similarly, candidates should be clear about their response to the text. Stronger responses should be able to drill into the specifics of their response rather than remaining at the superficial level. A candidate's response to the text might include the way it challenged them, influenced them, 'spoke' to them or touched them emotionally, and so on. Reward candidates who are able to articulate their response in an appropriately mature and considered manner.

- A reader's cultural assumptions, particularly those stemming from perspectives of Australian women in the 20th century, that single mothers are in a state of suffering, loneliness and need 'saving' may be challenged by the representation of Nora in Helen Garner's *Monkey Grip*. These readers may be shocked or confronted by Nora's sense of independence, agency and sexual freedom.

- Hwang's *M. Butterfly* deliberately mocks the audience's cultural assumptions about the East by incorporating inaccurate and inappropriate costumes and music into the play. Hwang confronts the audience by subtly suggesting that they have entered the theatre with many of the same cultural assumptions that Gallimard displays. Thus, audiences may react with shame or be affronted by the implication.

- A reader's cultural assumption that cities are places of progress and modernity may be confronted by the representation of London as bleak and corrupt in Blake's titular poem, or the use of bland imagery to represent the city as isolating and depressing in T.S. Eliot's 'Prufrock'.

Relevant syllabus content:

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

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CANNINGTON WA 6107