



# **LITERATURE**

## **ATAR course examination 2019**

### **Marking key**

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

## Section One: Response – Close reading

30% (25 Marks)

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

## Section Two: Extended response

70% (30 + 30 marks)

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

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

The focus in this section should be on the candidate's comprehension and close reading of the selected literary text. 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. 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 prose, drama and/or poetry.

**Reading/s of text**

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

**Close textual analysis**

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

**Linguistic, stylistic and critical terminology**

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

**Expression**

Marks are specifically allocated for expression in the areas of:

- 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 One****Text A**

The Australian play, *Yanagai Yanagai!*, portrays the mythical creation of a river and the exchange between two Yorta Yorta men, a young man pursuing land justice and the other, a Yorta Yorta elder. The passage relies on performance aspects and strong readings of this passage might identify some of these.

Candidates might demonstrate an understanding of the features specific to the genre and demonstrate an awareness of text construction.

**Reading/s of text**

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

Candidates might:

- identify that play explores the continuity of life beginning with the ancient creation of a river, the anticipated death of an elder, and a young man pursuing the dreams of a nation. Candidates might identify the importance placed on intergenerational relationships, the significance of respect and their social and cultural significance. The play explores culture as a determining and significant factor of human life.
- also identify the relevance of the passage in terms of the sense of urgency in the preservation of landscape which might resonate with current experiences of the Murray River. The play represents and explores the superhuman effort required to save the land across generations. References to the hundred-year-old Murray Cod might resonate with contemporary readers who might read the river as symbolic of land and river degradation of the early twenty first century. The play draws attention to the importance of storytelling as an integral aspect of human nature. The passage draws attention to the importance of recounting and capturing the story of saving the land through the creation of the river, borne of sadness and heartache.
- identify that the play offers a mystical understanding of the world, which coexists with the everyday. In this respect, the play offers a challenge to the dichotomy between the real and mythic. This is evident in the opening of the passage where Munarra, a superhero, comes from the dreamtime to save the land and river.
- identify that to an extent, the passage naturalises the experience of dying by including the experience of Uncle quietly fishing 'at one with the land'. In doing so, candidates might discuss how the play represents death as a natural part of human existence, and as ritualised as demonstrated in Uncle's return to the river where 'I find my young time again'.
- draw attention to the historical context framing or underpinning the passage. In particular, they might identify the significance of land rights claims in twenty first century Australia. As such, they might refer to the tension between Lyall's work on land claims 'in the city' and Uncle's identification with the land.
- read the passage in terms of its representation of Australian national identity shaped by Indigenous experience and Indigenous voice. In doing so, they might refer to the focus on Indigenous experience of family, of Indigenous world view through the portrayal of the birth of the river and in relationship with the land and the river.
- Read the passage in terms of the dignity of old age and dying, and the treatment of older people.

**Question One, Text A** (continued)

- The passage might be interpreted through a gendered reading which explores the construction of the superhero Munarra who creates the river after an impassioned response to the land being destroyed by lack of rain. In the construction of this character, through sound and movement only, the female superhero has the status of the creator.
- An ecocritical or environmental reading might be applied to highlight the passage's focus on land preservation, identification with the land and the potential fragility of the river and its surroundings. (There are topical issues related to the Murray River).

**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.

- Successful candidates might recognise the importance of sound in conveying the setting, and the construction of the river. The stage directions convey the importance of sound through the 'Distant thunder', 'We hear a woman sobbing', 'the sound of rain' and 'the trickle of a river is heard'. As such, candidates might identify that the river itself is created through the tears and sobbing of Munarra and much of this conveyed through sound.
- Candidates might also identify the use of indigenous names and words through the passage, which serves to strengthen indigenous identity. In particular, candidates might identify the name of 'Munarra', 'Dhungala' for the Murray River and 'maniga' to fish.
- Successful candidates might also identify the strategic use of silence and pauses throughout Scene Three. These silences and pauses serve to slow down the dialogue and capture the dialogue representative of an elderly character. It also captures the impatience and immersion of Lyall in the world around him. Just as importantly it also provides momentary delays in the action providing time for reflecting and considering of ideas and sentiments expressed in the dialogue.
- Candidates might recognise the importance of the visual in mythic Munarra represented in ochre and in this sense the importance of visual aspects of stage directions and settings.
- The passage might also be interpreted in terms of contemporary trends in theatre and the use of multimodality, particularly in the creating of setting. Creation of the theatre space through 'Faint images of water' ... surrounding the space of theatre and stage. Words such as 'maniga' appearing in neon in the sky. Multimodality is used to create landscape and environment.

**Linguistic, stylistic and critical terminology**

The response utilises linguistic, stylistic and critical terminology and concepts suited to the reading.

- Candidates should draw upon the use of specific terminology that reflects theatre performance. In particular, they should refer to the importance of dialogue, setting, sound and make up and symbolic appearance.
- In responding to this extract, candidates might make reference to the rich development of character and setting. In particular, they might comment upon the important interaction between Uncle and Lyall.
- In discussing the representation of identity, successful candidates might draw upon an understanding of identity as complex, multiple, changing and often connected to place and time

- An understanding of symbolism and the power of landmarks might help shape candidates' responses to the importance of the river. Candidates might make connections between the multimodal representation of the river on the screen.

**Expression of ideas**

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

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

**Question One** (continued)**Text B**

This prose fiction passage comes from the novel *The Unlikely Pilgrimage of Harold Fry* and represents the experiences of a group of retirees as they go about their daily activities of gardening and collecting mail.

**Reading/s of text**

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

- Candidates might identify the passage's sympathetic portrayal of suburbia and domesticity. In doing so, they might draw attention to the representation of gardening, relationships between neighbours and neighbourliness, where the main characters make chutney and keep goldfish.
- The writing of the passage highlights the importance of the minutiae of life through the detailed description of events, actions and experiences. This focus also serves to reinforce the potential for boredom and particularly boredom in later years. Candidates might use examples such as Harold's comments about the use of Roundup as 'It would be something'.
- The passage highlights the experience of aging and the presence of death as a part of that experience. This is revealed in the references to the death of Elizabeth and the awkwardness surrounding this: a sense of clinging onto life represented in the 'plants wrapped themselves round bamboo stakes as if hanging on to dear life'.
- Candidates might discuss how the passage touches upon the experience of grief and loss. This is revealed through the dichotomy between life and death reflected through the representation of nature contrasted with the behaviour of the characters.
- Candidates might also comment upon the text exploration of isolation and loneliness as a part of the human condition. They might also comment on the isolation of grief revealed through Rex's desire to talk about his loss and the reluctance of those around him to engage.
- The shaping of identity through association with place and with routines might be discussed. In this respect, candidates might examine how identities might become fixed over time and how they have been shaped in response to the environment.
- This passage also reinforces archetypal expectations of retired and elderly individuals who are physically bound to their location and who are shaped by repetitive activities. Candidates might offer a resistant reading to this archetypal representation of the retired.
- In discussing the representation of archetypes, candidates might also consider a psychoanalytical reading where both conscious and unconscious fears of death are sublimated through routines such as collecting the mail and maintaining the garden.

**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.

- Successful candidates might draw attention to the use of imagery in this passage and particularly the use of images of nature which function as a representation of life in the passage.
- Candidates might refer to the uses of descriptive strategies such as sentence variation and attention to detail.



- Successful responses might refer to the use of dialogue in the passage and the use of short statements which are indicative of a superficial communication.
- Candidates might also refer to setting which is constructed through description of place and characters' interaction with place to represent and reflect the characters' emotional lives.

### **Linguistic, stylistic and critical terminology**

The response utilises linguistic, stylistic and critical terminology and concepts suited to the reading.

- Candidates might make reference to specific narrative conventions such as setting and characterisation. In doing so, candidates should demonstrate an understanding of characterisation through features such as the interaction between characters and the use of dialogue.
- Candidates should have an understanding of course concepts such as identity and representation.
- Successful candidates might have an understanding of the power of language, in description and in dialogue, to represent people and ideas.

### **Expression of ideas**

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

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

**Question One** (continued)**Text C**

Josephine Clarke grew up in the South West of Western Australia.

**Reading/s of text**

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

- The poem can be read thematically as an exploration of family, community and culture.
- Identity is a key concept explored in the poem.
- Contextually, the concept of 'the modern family' can be brought to the reading, allowing candidates to challenge the content, support it, or simply compare it to modern ideas and realities surrounding what makes a family.
- Culturally, the poem can be read as a reflection on the Italian immigration experience and its success, failures, sacrifices and survival. A reading could make connections to other cultures and the overall Australian immigrant experience, as well as the experience of refugees today.
- A reading could explore how important food is to cultural diversity and to family. The meal itself could symbolise love, loyalty, tradition, life experience and sharing.
- A literary reading is also one that could be applied. Knowledge and awareness of poetry, the use of figurative language, of detail, structure and tone could be brought to the text for a rich discussion.

**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 poem mimicks a recipe. Candidates should be able to establish this form as part of their reading. The parallels are quite clear.
- The risotto itself, with its ingredients, is a metaphor, symbolic of family and all of its complexities. It must be concocted slowly, gradually and with specific order to achieve a successful result. An omniscient author allows an overview of cooking the risotto and enables a drawing together of family history, places and experience.
- The author directly addresses the reader, inviting them in to participate in the preparation.
- The pace of the poem could be considered in the reading. It is measured and careful, like the creating of the risotto, a ritual of family life.
- Free verse.
- Musicality. References to musical terms could be explored.

**Linguistic, stylistic and critical terminology**

The response utilises linguistic, stylistic and critical terminology and concepts suited to the reading.

- Poetic terminology is important when responding to this poem. There is powerful imagery connected to music and harmony as well as colour. The poem could be discussed in terms of stanza, extended metaphor and sound.
- The details of constructing the dish parallels the immigrant experience and family traditions.

**Expression of ideas:**

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

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

**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. High marks are to be awarded for answers that engage with all aspects of the question. 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.

**Engagement with the question**

- 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.

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

Explain how the use of reading practices can reveal conflicting and contrasting attitudes in a literary text.

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- This question invites candidates to identify that there is more than one way to interpret a literary text through the application of reading practices.
- In answering the question, candidates are encouraged to consider that reading practices might be based upon literary and cultural theory, contextual understandings, genre and language.
- In answering this question effectively, candidates are to explain how reading practices provide an opportunity to expose differing attitudes.
- *Cloudstreet* might be read in terms of gender and the representation of female strength; however, it might also be read in terms of the representation of the role of women in Australian society of the 1960s and the limitations this poses. On the one hand a gendered reading might highlight the novel's portrayal of empowered women which contrasts with the largely domestic and restrictive attitudes towards women in the 1960s.
- Blake's poetry can be read for its religious sincerity and exposure of the human spirit and the psychological development of the individual. This can be contrasted with a contextual reading into the texts' portrayal of eighteenth-century Britain and the stratified and hierarchical nature of this society. Such readings might expose the conflicting attitudes towards religion and towards social attitudes and social injustice.
- Conrad's *Heart of Darkness* can be read as an exploration of human identity and psychological distress through its representation of the central character Kurtz. A postcolonial reading can also highlight the damage and trauma caused by colonialism. In doing so, however, the novel itself represents racial stereotypes and can be read as an investigation of racism and the racist stereotypes of Africans that characterise the text.
- Candidates might consider attitudes in a social/contextual/ideological representation and/or characterisation

**Question 3****(30 marks)**

Discuss the way that minor characters in at least one text might give voice to important issues in order to challenge dominant ideologies.

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- Candidates should be clear as to the definition of the key criteria of the question and identify and explicate exactly what they consider a minor character to be and how they are identified within their chosen text. More than one minor character could be chosen for discussion.
- Issues should be identified and explained clearly.
- Dominant ideologies should be defined and might refer to those of the text as well as those of current society and the candidate is expected to explain how they are challenged in their response.
- Candidates should consider how issues are conveyed, that is, how the issues represented in a text are just one possible way of thinking about the world and might reflect a particular set of values and attitudes.
- Candidates should consider how some literary texts reflect the system of attitudes, values, beliefs and assumptions (ideology) of powerful groups and consider how specific literary elements and forms shape meaning and influence responses.
- In *The Great Gatsby*, the minor character Nick Carraway presents an ever present critical perspective of the actions of the main characters, in particular Tom and Daisy Buchanan and Jay Gatsby. In doing so, he exposes issues such as the distribution of wealth and the immorality of the wealthy classes. Carraway's perspective, as the onlooker and storyteller, exposes the vulnerabilities of the American Dream and the ideologies of capitalism and patriotism.
- Candidates might also consider the minor character of Emilia in Shakespeare's *Othello*. Through her dialogue, Emilia gives a voice to issues of infidelity and equality in marriage through a female perspective. The character Emilia presents the view that women are people, just like men, that they see and smell and taste sweet and sour, just like men. Women aren't chaste and pure as some men believe they ought to be; they also experience lust and passion, and are morally fallible, just as men are. Emilia begins as a submissive and obedient wife, desperate to please, and by the end is responsible for revealing Iago's treachery, even as he holds a knife to her throat.

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**Question 4****(30 marks)**

Consider the ways in which ideas about family in a literary text have reinforced or challenged the ways we think about particular cultures.

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- Identifying at least one culture should form the basis of the answer. Current Australian culture is one acceptable choice. The cultures explored within different texts are also acceptable choices.
- Candidates should reference family as a concept, how it is open to change and the values embedded in that concept. In doing so, candidates might also discuss the representation of families as complex and at times contradictory. Candidates should address the notion of 'ideas' about families.
- Candidates should demonstrate in depth knowledge of the chosen text in their answer and use it to support their response.
- Candidates should consider 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.
- Candidates should consider the ways in which ideological perspectives are conveyed through texts drawn from other times and cultures, and how these perspectives might be reviewed by a contemporary audience.
- Candidates might consider how representations of culture support or challenge various ideologies. Representations might reinforce habitual ways of thinking about the world or they might challenge popular ways of thinking, and in doing so, reshape values, attitudes and beliefs. In this way, candidates might examine how ideas about families, such as those represented in Ibsen's *A Dolls House*, have challenged ideas about the place of women in society and their rights to self-determination.
- Candidates might look to specific examples such as *The Handmaid's Tale* which explores a dysfunctional concept of family at the core of the dystopian society. In doing so, candidates might consider how the notion of family as representing and promoting social, religious and conservative values undermines the rights of women and particular individuals. As such, the play challenges contemporary western cultures and their potential for conservative theocracy.
- Browning's 'My Last Duchess' contradicts ideals regarding husbands and wives and comments on contractual marriage and what is considered valuable within such a marriage.

**Question 5****(30 marks)**

Discuss the way the meaning conveyed by a text you have studied has been shaped or changed in the transition from the original to a new media or literary form.

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- In responding to this question, candidates must remain focused on a text from the prescribed list. The crux of the question is how the meaning of the original has been *moulded, shaped, or changed* in the transition to another form.
- Candidates might consider the structural elements which have shaped meaning, for example the way in which the epistolary style of *Frankenstein* contributes to our understanding of the frailty and failings of all humankind, and how this might have been transformed or shifted if a film version does not include this.
- Candidates might consider how innovations in performance styles might shape meaning in a way not possible in the original. For example, the National Theatre Live's 2011 version of *Frankenstein* which switched the actors playing the Monster and Victor each night, implying direct links between the two.
- Candidates might consider how longer form media, such as a mini series (for example *Jasper Jones* and *Cloudstreet*) provide an opportunity to delve deeply into the motivations of characters.
- Responses which involve poetry might consider the way that oral readings of poems, such as those by Seamus Heaney, or the singing of lyrics, such as those of Bob Dylan, can allow for poets to convey further meaning and depth in their expression of music.
- Candidates might consider the way that the transferral of a text into another context can provide opportunities to discern meaning which would not have been possible at the time of production, such as in modern film adaptations of *Macbeth* or *Death of a Salesman*, or in postmodern adaptations of texts such as *Rosencrantz and Guildenstern are Dead* and *Hamlet*.
- Candidates might mention those texts that have become part of other texts, through reference i.e. the meaning of a studied Shakespearean text being shaped through references to it in *Sorry*, by Gail Jones.



**Question 6****(30 marks)**

Discuss the way that the language used in at least one text you have studied has encouraged you to respond to the wonder and beauty of your world.

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- The focus of a candidate's response to this question must be on the use of language in the text. This might include language features such as sentence structure, use of particular vocabulary, punctuation, or figurative language, or language patterns such as repetition, motif, or the use of a chorus.
  - In responding to this question, candidates are invited to make a personal response and to connect their reading of a text to their own experience of the world.
  - With this in mind, it is important to read candidates' responses with an understanding of their context as young adults who might have insufficient experience to discuss the nuances of a complex world.
  - Candidates might frame their response around a particular text, or they might do so with the idea of responding to the beauty and wonder of the world as the connecting thread throughout their response. Either approach would serve the question appropriately.
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**Question 7****(30 marks)**

Discuss how at least one Australian literary text has drawn from mythical concepts and/or archetypes to shed light on the values underpinning Australian life.

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- Candidates should select an Australian text as the basis of their answer.
- Candidates should demonstrate and explain clear understanding of the terminology 'mythical' and/or 'archetype'. In doing so, they should work to connect ideas from the past to modern living in Australia and how these ideas inform our way of life.
- Candidates are able to either critique or support the values and culture of today and might demonstrate a shift in perception and understanding linked to their reading.
- Candidates should consider the ways in which authors represent Australian culture, place and identity both to Australians and the wider world.
- Candidates could consider how representations of culture support or challenge various ideologies.
- Candidates could consider how representations might reinforce habitual ways of thinking about the world or they might challenge popular ways of thinking, and in doing so, reshape values, attitudes and beliefs. In doing so, candidates might consider Stowe's *The Merry-Go-Round in the Sea* which examines archetypal links between Australian identity and the landscape and heritage. In doing so, Stowe highlights the idealistic Australian values of attachment to place and mateship which underpin much of Australian society.
- Candidates might also consider Winton's *Cloudstreet* and its exploration of the myth of the 'Aussie battler' and archetypal mothers in society.

**Question 8****(30 marks)**

Explore how the economical and sometimes ambiguous use of language can allow for multiple interpretations of a text.

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- Stronger responses (of candidates who choose poetry) should dissect a small number of poems in order to demonstrate the impact of the economy and ambiguity of language in the text. Those who look to make readings of a wide variety of texts are unlikely to be able to adequately unpack the use of language in this context.
- Candidates should make clear their understanding of 'economical and sometimes ambiguous' language in framing their response.
- Candidates will need to demonstrate that multiple readings of a text are indeed possible, with a focus on the language of the text.
- Language devices such as the use of figurative language, allusions, personification and metonym are likely to be drawn on in addressing this question.
- Candidates might focus on the ambiguous use of language in dramatic texts such as Beckett's *Waiting for Godot*. In this text, the use of ambiguous language through dialogue allows for multiple layers of potential meanings such as the pointlessness of life and isolation of the individual. Candidates might also consider the play in terms of its reflection of existentialism through its representation of these ideas.

**Question 9****(30 marks)**

Examine a pivotal scene in a drama text where dialogue is supported by other dramatic conventions to evoke a strong emotional response from the audience.

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- Selection of a key scene is important to demonstrate overall knowledge of the play and the concepts explored within.
  - A clear and definite response of some kind from the audience is required where candidates have a reaction of some sort – appreciation, shock, disgust, awe, enjoyment, amusement, understanding.
  - A combination of dialogue and conventions is fundamental to the answering of this question and candidates should be aware of the impact of the use of literary conventions and stylistic techniques and they should consider the power of language to represent ideas, events and people in particular ways and should consider the way specific literary elements and forms shape meaning and influence responses.
  - Candidates should be aware that genres might have social, ideological and aesthetic functions.
  - Candidates should be aware of the ways in which genre, conventions and language contribute to interpretations of texts and make fitting reference and inclusion of at least some of the following: stage directions, lighting, costume referencing, positioning on stage, music, sound, set, and stage choice should be made.
  - An awareness of performance and its links to meaning should be incorporated into the answer.
  - Understanding and inclusion of dramatic terminology is vital when answering the question.
  - The style of the selected scene could be included to add to the audience response. Is it 'in the round', is there 'supportive dance', is the 'fourth wall' broken?
  - As a genre-specific question, all critical terminology should connect to drama.
  - Candidates might consider the importance of Act IV Scene II in *The Tempest* where Prospero gathers all his enemies into one circle to demonstrate his power. The characters are costumed in court clothing with swords that are useless. Prospero in his magic cloak and with his staff is in total control. As such, this scene has the potential to evoke a response of fear as the audience experiences this lack of control and vulnerability.
  - In *No Sugar*, the corroboree scene is filled with dance, music and movement making a powerful statement regarding Aboriginal culture. The story of the massacres precedes it and the combination is powerful. In this scene, the audience is encouraged to respond with discomfort and embarrassment about the treatment of Aboriginal people and to reflect upon the underpinning values which have enabled this.

**Question 10****(30 marks)**

Explain how point of view has been used to evaluate the ethical choices made by characters in at least one prose fiction text.

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- The key narrative element candidates should be discussing in answering this question is point of view. They must make primary reference to a prose text.
- In choosing a text to focus on, candidates need to ensure that there is a clear presentation of *ethical* choices and not simply choices in a more general sense. It will be important that candidates can discuss the ethical dilemma that is being faced by the characters, and that they can explain what makes it ethically difficult or questionable.
- Candidates might discuss the way that a third person omniscient style narrator can allow readers to make their own judgements of a character's choices. We might be given information and detail that allows us to understand that ethical choices are often fraught with ambiguity and without clear-cut answers.
- A first person point of view might limit our perspective, positioning us strongly to accept or challenge the decisions made by characters. Depending on the attitudes and values of the narrator, we might be able to see only one way to resolve a dilemma. Alternatively, the narrator might not be able to see the 'whole picture' and hence make judgements of the character making a decision that we might or might not agree with.
- A text might present multiple perspectives through the use of a shifting first person narrative. This might allow us to make more reasoned evaluations of a character's decisions and actions, such as when we see arguments relating to the creation of a mate from both Victor and the monster's point of view in *Frankenstein*.
- As a genre-specific question, all critical terminology should connect to prose fiction.

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

Explain the ways that specific poetic features have served to illuminate and explore social controversy at least one poem.

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- Candidates should select poems that have a clear connection to ideas about what social controversy actually means.
- These poems should have obvious poetic features that have been used as method to present and explore ideas regarding those concepts.
- Candidates should demonstrate and explain clear understanding of the terms 'illuminate', 'explore', 'social', and 'controversy'.
- Candidates should work to connect poetic features such as form, voice, imagery, rhythm, figurative language choice and its manipulation and how they comment on social controversy.
- Candidates could consider the social context of when and where the poems were produced and the context of reception today. This could alter the 'illumination of meaning'. What has been controversial in the past might no longer be so, and what was acceptable in the past might not be today.
- As a genre-specific question, all critical terminology should connect to poetry.

## ACKNOWLEDGEMENTS

- Text B** Dot point 3 quote from: Joyce, R. (2012). *The unlikely pilgrimage of Harold Fry*. London: Transword Publishers Ltd, pp. 13.
- Question 3** Dot point 7 (sentences 3-5) adapted from: Kothari, M. (2014, January 15). *Answer to 'Who are the most interesting minor characters in literature?'*. Quora. Retrieved October, 2019, from <https://www.quora.com/Who-are-the-most-interesting-minor-characters-in-literature/answer/Monika-Kothari>

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