



LITERATURE

ATAR course examination 2017

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)

Question 1

(25 Marks)

Description	Marks
Reading/s of text	
The response presents:	
a sophisticated response using appropriate reading strategies, making a detailed analysis of language and/or generic conventions.	7
a perceptive reading making a detailed analysis of language and/or generic conventions.	6
an informed reading, making relevant reference to language and/or generic conventions.	5
a general reading that makes some valid points about language and/or generic conventions.	4
an inconsistent reading making some reference to language and/or generic conventions.	3
a vague reading with little reference to language and generic conventions.	2
a limited reading showing little understanding of the text.	1
no evidence of this criterion.	0
Subtotal	7
Use of evidence to support a reading/s	
The response uses:	
strategic and critical use of quotation, with pertinent examples from the text and appropriate reference to cultural contexts used to strongly develop the reading.	6
appropriate and effective use of quotation, with appropriate examples from the text and relevant reference to cultural contexts that develop the reading.	5
some appropriate quotation, with valid examples from the text that largely develop the reading.	4
some quotation, with relevant examples from the text, that generally develop the reading.	3
few relevant quotes, with few relevant examples from the text, and that do not always develop the reading.	2
limited supporting evidence.	1
no evidence of this criterion.	0
Subtotal	6
Literary concepts and literary terms	
The response demonstrates:	
comprehensive understanding of literary concepts and sophisticated use of literary terminology related to the reading.	6
informed understanding of literary concepts and competent use of literary terminology related to the reading.	5
sound understanding of literary concepts and detailed use of literary terminology related to the reading.	4
some understanding of literary concepts and some use of literary terminology related to the reading.	3
limited understanding of literary concepts and infrequent use of literary terminology.	2
little understanding of literary concepts and limited use of literary terminology.	1
no evidence of this criterion.	0
Subtotal	6
Expression of ideas	
The response expresses ideas:	
in a controlled argument and structure and with sophisticated language use and style.	6
in a coherent argument and structure and sustained style.	5
in a purposeful and/or methodical style.	4
In a largely clear way, but not always coherently structured.	3
in a disjointed style, characterised by unclear language use.	2
that are difficult to follow because of unclear language use and lack of structure.	1
no evidence of this criterion.	0
Subtotal	6
Overall total	25

Section Two: Extended response

70% (50 Marks)

For each of two questions

(25 Marks)

Description	Marks
Engagement with the question	
The response demonstrates:	
a sophisticated and critical engagement with all parts of the question.	6
a comprehensive, analytical 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 or no engagement with the question.	1
no evidence of this criterion.	0
Subtotal	6
Use of textual knowledge and understandings	
The response shows:	
a comprehensive, critical and detailed understanding of the selected text/s.	6
a purposeful and analytical understanding of the selected text/s.	5
a sound and detailed understanding of the selected text/s.	4
a general understanding of the selected text/s.	3
some understanding of the selected text/s.	2
limited understanding of the selected text/s.	1
no evidence of this criterion.	0
Subtotal	6
Use of evidence	
The response uses:	
strategic and critical use of quotation, with pertinent examples from the text and appropriate reference to cultural contexts used to support the answer.	4
appropriate quotation, with relevant examples from the text and some relevant reference to cultural contexts to support the answer.	3
some quotation, with some relevant examples from the text.	2
few relevant quotes or few relevant examples from the text.	1
no evidence of this criterion.	0
Subtotal	4
Literary concepts and literary terms	
The response demonstrates:	
well-informed understanding of literary discourse, literary concepts and sophisticated use of literary terminology related to the question.	4
sound understanding of literary discourse, literary concepts and competent use of literary terminology related to the question.	3
general understanding of literary concepts and use of appropriate terminology related to the question.	2
some understanding of literary concepts and some use of appropriate literary terminology related to the question.	1
no evidence of this criterion.	0
Subtotal	4
Expression of ideas	
The response demonstrates:	
a controlled argument and structure, and sophisticated language and style.	5
a coherent argument and structure, and fluent style.	4
clear and literate expression, and a largely coherent structure.	3
mostly clear expression and some structure.	2
unclear expression and a lack of structure.	1
no evidence of this criterion	0
Subtotal	5
Overall total	25

Markers are reminded that Literature is marked using an analytical criterion-referenced marking key and each criterion is marking independently.

Section One: Response – 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 may present close readings that focus on the ideas conveyed and explored in the text, the application of a reading practice such as a gender or psychoanalytical reading, or a more eclectic approach that might incorporate more than one appropriate close reading strategy. Some candidates may 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 texts

The key criterion of providing a close reading of a text includes applying reading strategies, analysis of language and/or generic conventions. Markers will not consider any preliminary or planning notes made by a candidate as part of the candidate's response.

Use of evidence to support a reading/s

It is important for candidates to use evidence from the text to support their selected reading/s. It is important that the use of quotations is strategic in that it supports particular reading/s of the text and points made by the candidate. Candidates may also make relevant references to cultural contexts; however, this will depend upon the opportunity presented by the text.

Literary concepts and literary terms

Candidates are to be rewarded for a sophisticated and comprehensive use of literary discourse, literary concepts and literary terminology as appropriate for the particular form(s) of close reading they have selected. In doing so, candidates are to demonstrate a working understanding and mastery of the concept or terminology through the close reading of the text.

Expression

Marks are specifically allocated for expression in the areas of:

- argumentation
- structure
- language use
- style

Markers do, however, need to consider the fact that examination scripts are essentially a first draft written under time pressure.

Question 1

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

Text A

(25 marks)

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Text B

(25 marks)

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

- The passage contains many contradictions that candidates are likely to pick up on. The binaries of foreigner/local, male/female, exotic/humdrum, and comfort/discomfort are all highlighted in the text, though often the contradictions are framed as incomplete or certainly not black/white. The protagonist feels both negative and positive emotions towards her environment, feels both accepted and excluded, throughout the passage.
- The passage conjures ideas and images related to the way that foreign places make us feel, particularly those that we might consider to be less developed or more 'natural' than our own modern metropolis. The passage notes activities which seem removed from our daily routine (surfing, visiting a marketplace) as well as focusing on the organic way that the Indonesian women sell their wares at the market (as opposed to the modern shopping practices that Penny and the reader are used to at home in Australia).
- The passage describes Penny's market visit in a number of ways, suggesting both comfort and discomfort at various points. She recalls her youth in Kuta as being characterised as 'reckless, restless, suntanned and scab-kneed.' Though these seem somewhat negative terms to use, there is a tone of nostalgia and freedom evoked by their combination. They seem to suggest an adolescence of not having to worry about the future, of being able to live in the moment. Candidates may consider the way that being in foreign countries allows us to feel less restricted and as though our responsibilities at home are far away.
- This laid-back tone is contrasted against the pace of the discussions in the marketplace. The use of punctuation, repetition, and lack of capitalisation in 'I love the pace of it, love the laughter, love how when I offer a price, the women roll their eyes and wail too low! too low! we'll go broke! and then they change the subject.' reflects the fast-paced, enthusiastic negotiations of the women in the marketplace.
- This is again in opposition to the way Penny describes shopping in Australia, 'The indifferent or surly or bored staff on the checkouts, blowing their noses, checking their watches.' The reader is invited to compare Penny's interesting and enjoyable market experience with their own 'sterile' shopping experiences at home, and to find that depicted in the passage as the more desirable.
- The passage presents a contrasting and in some ways contradictory experience of the exotic, suggesting to readers that it can be both enthralling and dangerous or uncomfortable at the same time.
- The use of Indonesian dialogue, likely foreign to readers, highlights both Penny's presence as a foreigner as well as her ability to become a part of this world quite seamlessly. While the Indonesian dialogue is not translated for the reader, it is clear from the responses and thoughts given by Penny that she is comfortable in this environment and understands what is being said to her.
- While the reader may be placed out of their comfort zone through the use of some Indonesian dialogue, it is clear that Penny is not. This could be interpreted as an attempt to position the reader as both a foreigner (who does not understand) as well as someone intimate with the area (by relying on the connection with the protagonist to orientate the reader), highlighting this contradiction between being enthralled and uncomfortable throughout the text.
- Penny's position as both pseudo-local and foreigner is highlighted through her interactions with the kaki lima stall owner. She notes that the previous day, when with Ibu Aya, she was able to buy 2000R worth of pancakes. However, when alone and framed as an outsider,

she is treated differently. When Penny 'turns away' from the scene, the reader might construe this as either an acceptance that she will never be completely seen as a local despite knowing the language, or perhaps as disappointment that she is still seen as an outsider in a place where she feels at home. Again, there is a contradiction being conveyed to the reader through this interaction and recollection.

- The text portrays the experience of the foreigner in several conflicting ways. Penny is treated differently, perhaps even rudely compared to a local when trying to buy food at a stall; however, when she interacts with the women selling weavings she is welcomed and treated like a friend. When she leaves the markets, she feels somewhat threatened and holds her belongings close to her for fear of being robbed. These contrasting representations might suggest ways that one can be both insider and outsider at the same time, and how our position in a community is fluid rather than fixed.
- The passage may be read as commenting on the way our gender can make us appear or feel vulnerable or powerful, depending on the circumstance. Penny is clearly comfortable when interacting with a group of women in the market.
- The location of Indonesia is one which is likely familiar, at least by reputation and its connection with Bali, for many candidates. Penny describes a number of stereotypical Australian-traveller traits, such as being drunk and disorderly while in this location. Candidates might comment on the way that this description reflects common assumptions about Australians overseas, as well as how Penny herself, with her ability to interact with local people in a more traditional setting, challenges these notions. Some candidates may recall their own travelling experiences, reflecting on the way that this passage evokes similar feelings or recalls their own sensations.
- The passage portrays a foreign location in ways which might be considered to be falling prey to 'exoticisation'. The use of foreign language creates a sense of other-worldliness and the setting of the marketplace suggests a less developed, perhaps even somewhat uncivilised place. Penny notes that the women talk with her about their children, men and goats – highlighting both the similarities but importantly also the differences between what we would expect women to chat about at home and abroad. While the passage is largely portrayed in a superficially positive way, encouraging the reader to see this as a place of beauty and wonder, it ends by highlighting a sense of danger and unease and suggests that a foreigner such as Penny is not really safe here.

Text C

(25 marks)

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

- The poem offers candidates the opportunity to explore a number of potential meanings. Candidates might explore the loss of innocence, the frailty and nostalgia of memory, strength of attachment to place and nature and the enduring nature of friendships. Candidates may explore some of the possible ideas and themes, respond to one key interpretation and draw upon possible theoretical reading practices such as those outlined below.
- Candidates may interpret the poem as a representation and exploration of the innocence of childhood and early adolescence and the sense of nostalgia and loss that may be a part of that experience. Throughout the poem, the blackberries serve as a metaphor of the childhood experiences of innocent surprise as revealed in ‘... the red-black explosion on the palate; the stained, tell-tale fingers ...’. In this respect, the poem serves as a celebration of childhood experience through representation of the girls and the rustic setting with ‘clusters of vines in the grey dirt of your background ...’.
- Candidates may also explore the poem’s representation of memory and the passing of time. In this capacity, the poem explores the nostalgic image of twelve-year-old girls and observations of the girls laughing at the persona’s ‘shyness’ and ‘awkwardness’. The warmth and, to an extent, nostalgia of memory, is captured through attention to detail of the specific environment where the persona’s companion is remembered as ‘growing tomatoes and clusters of vines’.
- The poem portrays an earthiness and simplicity that is associated with the natural world. Through a series of metaphors and imagery, the poem celebrates the richness of life and fertility. In particular, candidates might refer to the imagery of colour such as ‘red-black explosion’ and ‘blood-brown worms’.
- Candidates might refer to the sentimental and somewhat regretful view of the passage of time through the eyes of the persona commenting to a friend, or indeed commenting to a younger self. In this respect, candidates might refer to the growing maturity and the compromises that maturity entails.
- The poem explores the nostalgic and somewhat sad experience of love and the tyranny of decisions made. Candidates might examine explore the reminiscence of childhood and its simplicity removed from the sometimes brutal nature of adult decision-making. Structurally, the poem initially represents the nostalgia of innocent friendship and love and attachment to place in the first half of the poem. Years later, the blackberry is a symbol of lack of control which needs to be poisoned. The conclusion of the poem captures the tensions and contradictions of adulthood where the blackberry symbolises a lack of control which is resisted by the friend who defiantly digs a ‘... first blackberry plant into the old soil of the creek bank’.
- Contradictory and oppositional notions of freedom, individuality and resistance are developed in the poem.
- Candidates might interpret the poem as an exploration of the changing and somewhat multiple nature of identity. This is revealed in the poem in the initial view of the world through a childhood experience to an acceptance of the nature of world experience and finally resignation and regret. This is captured through the persona’s changing perceptions of love and the natural world, where the seemingly innocent perceptions of the world are clouded by regret and pragmatism.

- Candidates might explore the possibilities the poem presents for an intertextual reading by examining links between the thematic concerns and literary techniques employed by Seamus Heaney and to an extent the focus on nature's innocence found in the work of the Romantic poets.
- A psychoanalytical reading may be applied to the poem as a way of explaining the ambivalence of the persona's perspective of their childhood and their childhood indecisiveness and regret over decisions made in the past. Candidates might consider the tension between the persona as adult self and as child self. Candidates might explore acts of deviance such as the planting of the blackberry tree near the creek as a desire to return to childhood.
- The poem may also be interpreted as a somewhat nostalgic reminiscence of a rural world that is passing from common experience. The images and representation of a childhood spent in nature, of time spent growing tomatoes and a blackberry bush is indicative of a cultural identity shaped by attachment to place.
- An eco-critical reading may be applied to the poem as it explores the tension inherent in the poem between an attachment to European plants such as the blackberry bush and their capacity to inflict harm, a 'poison' on the Australian landscape.

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Section Two: Responding**70% (50 marks)****For each of two questions****(25marks)**

The focus in this section should be on analytical and critical thinking skills in relation to prescribed texts and candidates' capacity to engage with the chosen question. High marks are to be awarded for answers that engage with all aspects of the question. The primary text must constitute at least 51% of the answer and come from the prescribed text lists. Secondary texts do not need to come from these lists. Answers should be marked on the quality of their content. Higher marks should be given to responses that develop an argument, that sustain a point of view, and that use relevant and accurate evidence from texts to support points.

Engagement with the question

- A key criterion in assessing content is engagement with the question rather than the reproduction of memorised information. The questions examine candidates' responses to texts. Answers should be assessed according to the extent to which their comments about texts are used to support arguments in relation to the question. It is important that candidates address all aspects of a 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.
- Answers may make use of personal experiences, values and responses to support or explain arguments. These may help to strengthen answers but the main focus should be on the texts discussed.
- It is important that candidates clearly identify the text/s used as reference/s.

Use of textual knowledge and understanding

It is important that candidates demonstrate a detailed understanding of syllabus concepts as applied to the primary text(s) and used to help answer the question. Higher marks are to be awarded to answers where knowledge and understanding of a text(s) are used purposefully as opposed to an outline of knowledge of a particular text.

Use of evidence

It is important for candidates to use evidence from the text to support the arguments they make. It is important that the use of supporting evidence and examples are strategic in that they support particular arguments and the points made by the candidate. Candidates may also make appropriate references to cultural contexts.

Literary concepts and literary terms

Candidates are to be rewarded for a sophisticated and comprehensive use of literary discourse, literary concepts and literary terminology as appropriate for the particular questions they have chosen. In doing so, candidates are to demonstrate a working understanding of the discourse, concept or terminology.

Expression

Marks are specifically allocated for expression in the areas of:

- argumentation
- structure
- language use
- style

Markers do, however, need to take into account the fact that examination scripts are essentially a first draft written under time pressure.

Question 2**(25 marks)**

Show how applying a range of reading practices can result in different interpretations of at least **one** literary text.

- Successful responses will demonstrate with reference to the text, how interpretations are influenced/shaped by reading practices and are indicators to aspects of texts. Attention needs to be paid to the ways readers use strategies as a vehicle for interpretation as opposed to an overview of the strategy.
- Successful candidates will take the opportunity to demonstrate an understanding of reading practices and apply these reading practices. Considerations of what is considered a reading practice may include attention to language, broader generic conventions and an investigation into the ideas portrayed, represented and examined/explored. While theoretical strategies are to be rewarded if used well, they should not be given priority over these types of reading. Candidates are to be rewarded for demonstrating a sound understanding of the theoretical frameworks selected.
- Candidates are to be rewarded for indicating differences between reading strategies and the opportunities they provide for shaping interpretations.
- Candidates should be rewarded for a sophisticated knowledge of literary concepts such as intertextuality and the application of a structured approach.
- Candidates are to be rewarded for taking the notion of interpretation beyond understanding to include reading for potential meanings and the significance of those meanings. For example, candidates might focus on aesthetic and ideological considerations and didactic and moral imperatives.
- Candidates need to take the time to consider potential reading practices that are relevant for the text they are examining. For example, the work of Seamus Heaney may be read in terms of its representation and exploration of ideology, religious discourse, the psychological development of the self and representations of historical context. Additionally, Heaney's poems may be read in terms of their didactic impetus. Strong responses demonstrate a sound understanding of the selected text and make use of evidence through examples from the text and strategic use of quotations.
- Candidates are to be rewarded for a rich understanding of the reading strategies selected and to apply these with some rigour. For example, reading of generic conventions might on one level refer to aspects of poetry; however, a stronger reading might do that and also refer to conventions as typical of modernist poetry.

Question 3**(25 marks)**

Explain how literary texts can capture points of cultural change, with reference to at least **one** literary text you have studied.

- This question requires, through its use of the instruction 'explain', that candidates go into some detail. For this reason, candidates are to be rewarded for making detailed references to the text and for using textual evidence and examples diligently.
- Candidates are to be rewarded for deconstructing the notion of cultural change to demonstrate an understanding of culture to include aspects of attitudes, customs, beliefs and the ways cultures are represented such as through language, ritual and art.
- Candidates need to be specific in identifying the notion of cultural change to identify clearly what aspects of cultural change are the focus of the text and how that change is captured. Successful candidates will use textual evidence to highlight how the text both captures or comments upon a moment or key event that signifies change.
- Candidates who examine how representations of cultural change provide snapshots of significant places and moments in time are to be rewarded. Candidates might explain, for example, how Eliot's 'The Wasteland' captures cultural changes such as the growing importance of the individual and the loss of confidence in the tenets of Western culture.
- Ultimately, this is also a question about text construction in which candidates are to be rewarded for their attention to explanations of techniques and conventions and how they have been used to capture a moment, or moments, in time. For example, candidates might examine the symbolic use of characterisation of Gatsby and objects such as the eyes of T.J. Eckleburg and the grandeur of the setting to show the impending end of the roaring twenties and the excesses of the era. In this respect, the notion of 'capture' invites candidates to consider the stylistic choices and construction of text(s).

Question 4**(25 marks)**

Discuss the way language has been used to give a voice to the marginalised in **one** or more literary texts.

- Candidates should explain how the use of voice can present the views and experiences of the powerless, their interactions with dominant institutions and points of resistance.
- Candidates might consider the concept of 'giving a voice' to a group, perhaps looking at the way that a voice may be literal (a character speaks to the reader or other characters) or figurative (the text allows the reader to identify with or acknowledge the presence of the marginalised). For example, candidates might explore how the poetry of Maya Angelou and Oswald Mtshali draws attention to experience of the marginalised within a society and also gives an insight into that experience.
- In addressing this question, candidates should be clear about how they have interpreted 'marginalised'. Simply stating that, for example, 'women are seen as weaker than men' without giving some explanation or context, should be viewed less favourably than a candidate who can articulate the circumstances or cultural context where this may or may not be true.
- Candidates should be rewarded for their ability to understand that marginalisation of a group is not standard throughout time and place. A group may be privileged in one circumstance but marginalised in another. For example, Harwood's 'In The Park' and Atwood's *The Handmaid's Tale* present both men and women as marginalised and privileged, depending on circumstance.
- Candidates need to focus on the importance of language in their answer rather than simply discussing the positions of power that groups are depicted as experiencing in a text.
- In doing so, candidates might consider aspects of language such as the use of particular terminology, punctuation, figurative language, nuance, and tone. They might also discuss patterns of language such as contrasting dialogue, repetition, or silence.

Question 5**(25 marks)**

Reading is often about wrestling with ambiguities in texts. Discuss how you have made meaning of the ambiguities in **one** literary text you have studied.

- This question demands that candidates understand that literary texts may have ambiguities and that those ambiguities may lead to varying responses, interpretations and understandings.
- The extent to which candidates address the phrase ‘wrestling with ambiguities’ will be an important discriminator for this question. It encourages the candidate to consider how meaning is often unstable in texts and how this instability creates uncertainty around meaning. Moreover, it suggests that these ambiguities arise from the text itself as opposed to variations in meaning brought by readers’ contexts.
- Candidates who engage in close analysis of texts in ‘wrestling with ambiguities’ should be rewarded. For example, Ambiguities might arise from the use of language in a literary text (e.g. the “to be, or not to be” soliloquy in *Hamlet*), the complexity of character construction and motivation (e.g. Iago in *Othello*) or in a writer’s choice of point of view or persona (e.g. in Heaney’s ‘Act of Union’).
- Candidates should be rewarded for acknowledging the degrees of uncertainty of meaning in the text(s) they have studied and the process by which they arrived at a meaning.
- Candidates should not be discouraged from using the personal pronoun in this response. In fact, in order to engage with the notion of ‘wrestling with ambiguities’, a candidate might need to refer closely to how their own process of negotiating meaning involved a personal engagement with these ambiguities.

Question 6**(25 marks)**

Powerful literature demands close attention to its construction. Explain how your appreciation of **one** literary text was deepened by reflecting on the effects of specific literary elements.

- This question demands that candidates engage with and qualify their understanding of the word 'powerful'. 'Powerful' could take on a range of meanings for readers, so candidates who specifically identify their interpretation of this word should be rewarded.
- The word 'appreciation' will serve as another discriminator. Appreciating literature often involves engagement with the writer's novel use of language or generic conventions, or with how a text does something unexpected. Appreciation does not automatically equate to enjoyment, and candidates should not be rewarded for simplistic suggestions of enjoying a text at a superficial level. For example, candidates may not 'enjoy' the novel *A Handmaid's Tale*; however, they may appreciate the novel's investigation of a futuristic world where many of the freedoms of the 20th Century western society have been lost to a religious, patriarchal and politically totalitarian regime rather than the novel's aesthetic appeal. In doing so, candidates may elaborate upon the impact of specific literary elements such as characterisation and character development and the representation of ideological complexities and multiple layers of setting.
- The extent to which candidates engage with the concept of their appreciation being deepened will be an important discriminator in this question. Candidates should be rewarded for going beyond a response that simply identifies how specific literary elements contribute to meaning in a text. Strong responses might discuss the nuances or shades of meaning offered by specific literary elements.
- Candidates should **not** be rewarded for writing in detail about the impact of context in relation to this question. This question privileges a reading strategy that finds meaning in the crafting of the text itself.
- Candidates should be rewarded for providing close attention to their studied text. In doing so, they use examples and quotations strategically.
- The extent to which candidates address the phrase 'specific literary elements' will be an important discriminator. Candidates might, for instance, consider how their appreciation of *Hamlet* was deepened as the result of a closer analysis of the soliloquies, or how their appreciation of *The Handmaid's Tale* was deepened by the destabilising impact of the Historical Notes.
- Candidates should not be discouraged from using the personal pronoun in this response.

Question 7**(25 marks)**

Examine how literary texts offer insights into the diverse perspectives and unique ways of thinking within a particular place and time.

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- Candidates should concentrate on the perspectives and ways of thinking of a place and time which are *reflected* in a text. The question does not ask candidates about how we *now* think about the past, rather it asks how texts *reflect* the discourses of particular periods.
- In constructing their answer, candidates may interpret 'place and time' in somewhat differing ways. Strong answers will look at periods as incorporating place and time (for example, the era of McCarthyism in 1950s America, or 'The Troubles' in Northern Ireland during the late 20th century); weaker answers will likely look at broad, non-specific timeframes such as 'in the past'.
- Strong responses will demonstrate an understanding of discourse, the particular discourses operating within a text that reflect a particular place and time and the insights their representation offers.
- The question asks candidates to look for 'diverse perspectives' and 'unique ways of thinking' that are reflected in their texts. This allows candidates to show that there are often conflicting or complex issues being discussed in their texts. Candidates should be rewarded for their understanding of the way that texts will often present readers with more than one way of seeing the world.
- Candidates should not be unduly penalised for a relatively simplistic application of 'diverse' and 'unique'. 'Diverse' may be appropriately discussed in terms of a text reflecting a number of perspectives; 'unique' may be considered in terms of a way of thinking that is particularly associated with a period.
- Candidates may consider how the text has been constructed in particular ways, such as through language, structure, setting, and so on, which reflect particular discourses of the period.
- Candidates may also consider the use of stylistic devices, omissions or silences, or the use of allusion to contemporary events, in order to comment on the perspectives and ways of thinking that are reflected by the text.

Question 8**(25 marks)**

Discuss how a literary text challenges dominant assumptions about what it means to be an Australian through its portrayal of Australian lifestyle, culture and/or identity.

- Successful candidates will demonstrate a strong understanding of the question's central concepts of lifestyle, culture and/or identity.
- Candidates need to be clear about what the dominant assumptions about being an Australian are. They might consider the idea of egalitarianism, the concept of 'the digger' and mateship, our relationship with the past and history, our connection to Britain, our love of country, and so on. Regardless, it is important for the candidate to articulate what the dominant assumptions relating to those concepts are and how they contribute to what it means 'to be an Australian'.
- Though this question lends itself to texts written by Australian authors, candidates are not restricted only to such texts. Other texts may depict aspects of Australian lifestyle, culture and/or identity and challenge our assumptions without having been written by an Australian. Equally, simply being written by an Australian does not automatically make a text suitable for this question.
- The question specifically asks candidates to discuss the way that these assumptions are challenged. They should not focus on those which are upheld or reinforced, though they may comment on the way that these representations are often unclear or complex. Candidates may explore how those assumptions are challenged through a text's focus on the discourses that form the basis of assumptions, the validity of assumptions, representations of alternative perceptions of what it means to be an Australian.
- Candidates should not be unduly penalised for discussing what may be considered superficial or perhaps even flawed understandings of what it 'means to be an Australian'. Responses should be considered in light of candidates being adolescents who may not yet have a wide knowledge of Australian culture or history. Candidates who do however demonstrate an understanding of lifestyle, culture and identity are to be rewarded.
- A strong response to this question will also consider the construction of the selected literary text in terms of its use of techniques and conventions in challenging assumptions which might include the development of characters and relationship between characters as a vehicle for challenging assumptions, portrayal of the landscape and setting. The novel, *Merry Go Round In The Sea*, offers candidates the opportunity to explore how conventions such as the symbolic use of the merry go round is representative of childhood and innocence, against a backdrop of war and Australia's loss of innocence.

Question 9**(25 marks)**

Poetry can seem deeply private while also exploring public concerns. Discuss the ways this can take place through the use of poetic features.

- Candidates are to be rewarded for giving detailed attention to the two key aspects of this question, that is, 'public' and 'private'. Successful candidates will frame a notion of 'public concerns' which may take into account issues of social justice, social change and the impact of major world events and issues such as concern for the environment.
- Candidates need to select texts carefully as they need to serve both purposes. Candidates are to be rewarded for examining the 'deeply private' so that they might explore the personal and private perspective of the vulnerable in Judith Wright's poetry which might include the 'Metho Drinker' which also represents the vulnerability of the homeless and predominantly harsh attitudes of the public.
- Candidates are to be rewarded for exploring poetic features in depth and for understanding that 'features' refers to how techniques are used to construct meaning, and in this instance, particular types of meaning. For example, candidates may examine the deeply private experience of personal persecution in Oswald Mtshali's poetry and consider how poems such as 'Nightfall in Soweto' portrays the larger public concern of the impact of ideologies such as apartheid on individuals and groups and the deeply private experience of an individual who is vulnerable in that world.
- Candidates are to be rewarded for explaining in depth how construction of the personal is used to explore, represent and articulate ideas, behaviours, ideologies and discourses of public significance. Candidates might discuss, for example, the use of extended metaphor, elaborate personification, and repetitions of sounds through alliteration, similes, symbolic persona and binary oppositions as key poetic features.

Question 10**(25 marks)**

Discuss how the development of a character in a prose narrative has influenced your response to the text.

- A key to addressing this question is candidates' ability to choose a character whose development can be followed in a narrative. Text selection is important in this question.
- Candidates need to make a connection between the ongoing and changing depiction of a character and what they see as the text's meaning and their response to the text. This will be a discriminator.
- Responses should clearly discuss the development of the character that occurs in the text; however, a simple retelling of the story would not be an appropriate way to address this question. Successful candidates will also articulate their response in some detail and might consider a range of intellectual, psychological, emotional responses.
- This question encourages candidates to view texts in their totality, as opposed to focussing on singular moments in a novel to the exclusion of all others. Candidates should be rewarded for taking a broad view of the text's meaning, using specific examples to show there are many turning points and moments of understanding that contribute to what a text conveys to us. In this respect, candidates need to articulate the nature of a character's influence.
- Successful candidates will also demonstrate an understanding of characterisation and techniques of character development such as interaction between characters, representation of physical and emotional attributes, forms of speech and dialogue, point of view.
- In answering this question, candidates must focus on prose texts.

Question 11**(25 marks)**

A play can be more effective when the audience has a clearer understanding of the situation on stage than the characters themselves. Examine the use of dramatic irony in **one** or more plays.

- This question demands that candidates understand the concept of dramatic irony in plays. Candidates who go beyond a simplistic understanding of it as being the audience knowing something that the characters don't should be rewarded. Strong responses will point to the significance of this gap in knowledge in terms of the meaning of the play.
- It is essential that candidates engage closely with their chosen text. A discussion of dramatic irony invariably requires a candidate to engage with the play in terms of the specific language of the characters and an interrogation of the gap between their language and the truth not known to them.
- Examples of dramatic include Othello's trust of Iago, and Oedipus' actions through the play while the audience knows that he is the underlying cause of the problems. Friel's *Translations* employs dramatic irony by reminding the audience of the Great Famine which would occur after the action of the play.
- Candidates will need to provide their understanding of the phrase 'more effective' in their response. A play can be effective for a number of reasons and this will then frame how candidates work with the concept of dramatic irony. For instance, candidates might identify a scene as being effective when it makes a critical comment about human nature, or they might suggest that a scene is effective as it brings the key tensions and concerns of the play to a head.

ACKNOWLEDGEMENTS

Question 1

General remarks on Question One

Text A

Excerpt from: Logan, J. (2009). *Red*. London: Oberon Books, pp. 9–12.
Red © John Logan, 2009 by kind permission of Oberon Books Ltd.

Text B

Quotes from: Dickie, M. (2016). *Troppo*. Fremantle, WA: Fremantle Press, pp. 91–94.

Text C

Quotes from: Hetherington, P. (2013). Blackberries [Poem]. In *Six different windows*. Crawley, WA: UWA Publishing, p. 84.

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