



Western Australian Certificate of Education Examination, 2010

Question Paper

LITERATURE

Stage 3

Time allowed for this paper

Reading time before commencing work: ten minutes
Working time for paper: three hours

Materials required/recommended for this paper

To be provided by the supervisor

Question Paper
Standard Answer Book

To be provided by the candidate

Standard items: pens, pencils, eraser, correction fluid/tape, ruler, highlighters
Special items: nil

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of exam
Section One: Response – Close Reading	1	1	60	30	30
Section Two: Extended Response	8	2	120	70	70
					100

Instructions to candidates

1. The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2010*. Sitting this examination implies that you agree to abide by these rules.
2. Write your responses in the Standard Answer Book.
3. This examination requires you to refer to literary texts you have studied this year. The text(s) discussed in Section Two as the primary reference(s) must be taken from the text list in the Literature syllabus.
4. This examination requires you to respond to three questions. Each response must make primary reference to a different genre (prose, poetry and drama). In Section One, if you make reference to:
 - (i) Text A (poetry), then in Section Two you must respond to two questions, each question making reference to a different genre, i.e. prose and drama.
 - (ii) Text B (prose), then in Section Two you must respond to two questions, each question making reference to a different genre, i.e. poetry and drama.
 - (iii) Text C (drama), then in Section Two you must respond to two questions, each question making reference to a different genre, i.e. poetry and prose.
5. You must be careful to confine your responses to the specific questions asked and to follow any instructions that are specific to a particular question.

Section One: Response – Close reading**(30%) 30 Marks**

This section has **one (1)** question. You must answer this question.

Suggested working time: 60 minutes.

Question 1**(30 marks)**

Present a reading of **one (1)** of the following texts, taking into account its language and generic conventions, the contextual information provided and your own context as a reader.

Text A is a poem called 'Aceh, December 2004,' written by the Western Australian poet Fay Zwicky, and published in *Picnic* (Artarmon, NSW: Giramondo Press, 2006).

Aceh, December 2004*

Not a time for poems.
Leave fine abstractions, brass and cymbals
to the politicians, preachers furrowing
brows, parading their concern
across the archaeology of pain.
True grief is tongueless
at the site of desolation.

Better to attend the child,
dead eyes crying on the shore
for milk or comfort, frozen by the sound
of rushing water that won't leave his head.
Or catch the haunted teacher as she sits
waiting in the classroom day by day
but no one comes. Or follow the mother
scanning billboard photos:
'Looking for Asma Nabilah, aged 3½ years.'
'Have you seen Achmat Albi Jabullah, 2 years?'

Let silence speak for the fisherman
clinging to his empty net, adrift in
the poisoned air and water with the dead.
And don't forget the grandmother
wandering about, somewhere near a paddy field
she once worked ... someone, maybe
someone will come home?

* Examiners' note: The western coast of the Indonesian territory of Aceh was devastated by a tsunami in December 2004.

Text B is a passage from the novel *Arlington Park* (2006) by the English novelist Rachel Cusk (London: Faber).

The mothers were taking their children to the swings. They walked slowly along the far edge of the park, in abstracted pilgrimage behind the tricycles. Against the blowing, tossing sky their dark forms moved steadily with a kind of processional grandeur. The wind lifted their hair and the sun raked them with waves of electric light. In the distance the playground looked miniature. The tiny shapes of children in red and yellow and blue went back and forth on the swings. The see-saw went up and down. Children climbed the ladder and went down the slide. Slowly the procession moved towards the clockwork mechanism of the playground.

The man in shorts came round again. The old man consulted his watch.

'Fifty-five seconds,' he said to his wife.

Suddenly, from amidst the bushes, a great dog appeared on the path. It stood proudly silhouetted in its clipped black fur, its tail erect. A woman came behind it and flung a stick out over the grass, and the dog sprang away after it. From every side of the park more dogs came: little cantering dogs, big golden dogs with fountains of hair, messy spaniels with muddy, matted coats, tiny prancing dogs, dogs that sniffed the ground and dogs that galloped wildly over the grass. They ran round in circles and figures of eight, chasing, skidding, lifting their legs against the tree trunks, diving after sticks and rolling on their backs. Round and round they ran, full of abundant, senseless life, making crazy patterns on the wet grass. People came after them, holding leads and sticks and balls, calling. They came in jackets and scarves and they walked in straight lines that the dogs scribbled all over. Their voices filled the rinsed air.

'Angus! Angus, come here!'

'Daisy!'

'Bella, here girl! Bella! Bella, heel!'

'Fritz! Fritz!'

'Dai-see!'

In the playground, the women did not call.

They pushed their children back and forth. They moved self-consciously, red-cheeked, the wind whipping their hair. They seemed confusedly disconsolate. It was as if they couldn't decide what they were. They felt stiff and clumsy amidst the swings and the see-saw, yet their feelings were new and raw, like the feelings they supposed their children to have. Pushing their children back and forth they seemed to be remaking the world, building it again to exclude themselves, hammering it closed with the rise and fall of the see-saw. What would become of them? Where would they go, with the world closed to them? What would they do with their bodies that felt so stiff and clumsy, now that the future had rehoused itself in children clad in red and yellow and blue? Little piles of dried leaves lay everywhere like piles of shorn hair. The fence stood around the playground to keep the dogs out, the mad charging dogs with their streaming tails. Oh, to be an animal! To be a mad kinetic creature tumbling forward through life, running, rolling, sniffing, charging over the grass streaming fountains of hair! The wind lifted the piles of leaves and whirled them around. The children went back and forth.

Text C is the opening of *Still Life* (1980) by the American 'theatre of testimony' playwright, Emily Mann. It is reproduced from *Testimonies: Four Plays*. New York: Theatre Communications Group, 1997.

From 'Playwright's Note'

Still Life is about three people I met in Minnesota during the summer of 1978. ... The play is a 'documentary' because it is a distillation of interviews I conducted during that summer.

From 'Production Notes'

The actors speak directly to the audience. ...

Characters

Mark: an ex-marine, Vietnam veteran, husband, artist, lover, father

Cheryl: his wife, mother of his children

Nadine: his friend, artist, mother of three, divorcee, a woman with many jobs and many lives, ten to fifteen years older than Mark and Cheryl

Time

The present.

Place

The setting is a long table with ashtrays, water glasses, Mark's pictures and slides upon it. Behind it is a large screen for slide projection. The look is of a conference room or perhaps a trial room.

Act One

I.

Mark snaps on slide of Cheryl: young, fragile, thin, hair flowing, quintessentially innocent.

MARK: This is a picture of my wife before.

(Lights up on Cheryl, six months pregnant, heavy, rigid.)

This is her now.

She's been through a lot.

(Mark snaps on photographic portrait of himself. Face gentle. Halo of light around head.)

This is a portrait Nadine made of me.

(Lights up on Nadine.)

This is Nadine.

(Lights out on Nadine. Snaps on slide of marine boot and leg just below the knee.)

This is a picture of my foot.

I wanted a picture of it because if I ever lost it, I wanted to remember what it looked like.

(He laughs. Fade-out.)

See next page

II.

CHERYL: If I thought about this too much I'd go crazy.
So I don't think about it much.
I'm not too good with the past.
Now, Mark, he remembers.
That's his problem.
I don't know whether it's 1972 or 1981.
Sometimes I think about divorce.
God, I don't know.
Divorce means lots of nasty things
like it's over.
It says a lot like
Oh yeah. I been there. I'm a divorcee ... Geez.
You could go on forever about that thing.
I gave up on it. No.
You know, I wasn't willing to give up on it,
and I should have,
for my own damn good.

You look:
It's all over now,
it's everywhere.
There are so many men like him now.

You don't have to look far to see how
sucked in you can get.

You got a fifty-fifty chance.

III.

NADINE: When I first met Mark, it was the big stuff.
Loss of ego, we shared everything.

The first two hours I spent with him and what I thought
then is what I think now, and I know just about everything
there is to know, possibly.

He told me about it *all* the first week I met him.
We were discussing alcoholism.
I'm very close to that myself.
He said that one of his major projects
was to face all the relationships he'd been in
where he'd violated someone.
His wife is one.

He's so honest he doesn't hide anything.

He told me he beat her very badly.
He doesn't know if he can recover that relationship.
I've met his wife.
I don't know her.
I sometimes even forget ...

He's the greatest man I've ever known.
I'm still watching him.

See next page

We're racing. It's very wild.
No one's gaming.
There are no expectations.
You have a foundation for a lifelong relationship.
He can't disappoint me.

Men have been wonderful to me,
but I've never been treated like this.
All these—yes, all these men—
businessmen, politicians, artists, patriarchs—none of
them, no one has ever demonstrated this to me.

He's beyond consideration.
I have him under the microscope.
I can't be fooled.
I know what natural means.
I know when somebody's studying.
I've been around a long time.
I'm forty-three years old.
I'm not used to being treated like this.

I don't know. I'm being honoured, cherished, cared about.

Maybe this is how everybody's treated and I've missed out.

(Laughs.)

IV.

MARK: My biggest question to myself all my life was

How would I act under combat?
That would be who I was as a man.

I read my Hemingway.
You know ...

The point is,
you don't *need* to go through it.

I would break both my son's legs
before I let him go through it.

CHERYL: I'm telling you—
if I thought about this, I'd go crazy.
So I don't think about.

MARK: *(To Cheryl)*
I know I did things to you, Cheryl.
But you took it.
I'm sorry.
How many times can I say I'm sorry to you?

(To audience)

I've, uh, I've, uh, hurt my wife.

NADINE: He is incredibly gentle. It's madness to be treated this way. I don't need it. It's great without it.

CHERYL: He blames it all on the war ... but I want to tell you ... don't let him.

End of Section One

See next page

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Section Two: Extended response**70% (70 Marks)**

This section has **eight (8)** questions. You are required to respond to **two (2)** questions. Each response must make primary reference to a different genre (prose, poetry and drama). If you make reference in Section One to:

- (i) Text A (poetry), then in this section one response must make primary reference to prose and one response must make primary reference to drama.
- (ii) Text B (prose), then in this section one response must make primary reference to poetry and one response must make primary reference to drama.
- (iii) Text C (drama), then in this section one response must make primary reference to prose and one response must make primary reference to poetry.

The text(s) discussed as a primary reference(s) must be from the text list in the syllabus.

Suggested working time: 120 minutes.

Question 2**(35 marks)**

Writers use literary techniques and devices such as point of view, tone, diction, imagery and figurative language to convey particular social meanings. Referring to at least one technique or device, analyse how it contributed to meaning in any text or texts you have studied.

Question 3**(35 marks)**

How might a literary work be read out of its time and place and still represent and produce culturally significant ideas and attitudes? Refer to one or more texts you have studied.

Question 4**(35 marks)**

Writers often use established genres and generic conventions to comment on their social, cultural and/or historical conditions. Discuss with reference to one or more texts you have studied.

Question 5**(35 marks)**

Discuss how literary works reflect, reinforce or challenge ideas, beliefs and attitudes in other works. Refer to one or more texts you have studied.

Question 6**(35 marks)**

Discuss how one or more writers you have studied used language imaginatively or experimentally to communicate or challenge a world-view.

Question 7**(35 marks)**

How do different reading strategies lead to different ways of thinking about a text and different ways of thinking about the world? Refer to at least one text you have studied.

Question 8**(35 marks)**

How might literary works help us to recognise ourselves as Australians? Discuss with reference to one or more texts you have studied.

Question 9

Discuss how different views of the world are presented through the use of different discourses (ways of thinking and speaking) in any text or texts you have studied.

End of questions

ACKNOWLEDGEMENTS

Section One

- Text A** Zwicky, F. (2006). Aceh, December 2004. In Fay Zwicky *Picnic*. Artarmon, NSW: Giramondo Press. p. 9.
- Text B** Cusk, R. (2006). *Arlington Park*. London: Faber and Faber, pp. 143-44.
- Text C** Mann, E. (1997). Still Life. In Emily Mann *Testimonies: Four Plays*. New York: Theatre Communications Group. pp. 39-44.

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