



LITERATURE

Year 12

Sample WACE Examination 2016

Marking key

Marking keys are an explicit statement about what the examiner expects of candidates when they respond to a question. They are essential to fair assessment because their proper construction underpins reliability and validity.

Section One: Response – Close reading**30% (25 Marks)****Question 1****(25 marks)**Present a close reading of **one** of the following three texts.

| Description | Marks |
|---|-----------|
| Reading of text | |
| The response presents: | |
| a sophisticated reading using appropriate reading strategies, making a detailed analysis of language and/or generic conventions and/or context. | 7 |
| a perceptive reading, making a detailed analysis of language and/or generic conventions and/or context. | 6 |
| an informed reading, making relevant reference to language and/or generic conventions and/or context. | 5 |
| a general reading that makes some valid points about language and/or generic conventions and/or context | 4 |
| a reading making some reference to language and/or generic conventions and/or context. | 3 |
| a reading with little reference to language and/or generic conventions and/or context. | 2 |
| a limited reading that shows little understanding of the text. | 1 |
| no evidence of this criterion. | 0 |
| Sub-total | 7 |
| Use of evidence to support a reading | |
| The response uses: | |
| strategic and critical quotation, with pertinent examples from the text and/or pertinent reference to cultural context. | 6 |
| appropriate quotation, with appropriate examples from the text and/or appropriate reference to cultural context. | 5 |
| some appropriate quotation, with valid examples from the text and/or cultural context. | 4 |
| some quotation, with some relevant examples from the text and/or cultural context. | 3 |
| few relevant quotes, with few, relevant examples from the text and/or cultural context. | 2 |
| limited supporting evidence. | 1 |
| no evidence of this criterion. | 0 |
| Sub-total | 6 |
| Use of literary concepts and literary terms | |
| The response demonstrates: | |
| informed understanding of literary concepts and sophisticated use of literary terminology related to the reading. | 6 |
| comprehensive understanding of literary concepts and detailed use of literary terminology related to the reading. | 5 |
| sound understanding of literary concepts and competent use of literary terminology related to the reading. | 4 |
| some understanding of literary concepts and some use of appropriate literary terminology related to the reading. | 3 |
| limited understanding of literary concepts and infrequent use of appropriate literary terminology. | 2 |
| little understanding of literary concepts and limited use of appropriate terminology. | 1 |
| no evidence of this criterion. | 0 |
| Sub-total | 6 |
| Expression of ideas | |
| The response expresses ideas: | |
| in a coherent and sophisticated style. | 6 |
| in a coherent and sustained style. | 5 |
| in a purposeful and/or methodical style. | 4 |
| clearly but not always coherently. | 3 |
| in a disjointed style, characterised by unclear expression. | 2 |
| that are difficult to follow because of the way they are expressed. | 1 |
| no evidence of this criterion. | 0 |
| Sub-total | 6 |
| Overall total | 25 |

Section Two: Extended response

70% (50 Marks)

Marking key for both essay responses

(25 marks each)

| Description | Marks |
|--|-----------|
| Engagement with the question | |
| The response demonstrates: | |
| a sophisticated, critical and comprehensive engagement with all key terms of the question. | 6 |
| a detailed and purposeful engagement with most key terms of the question. | 5 |
| a purposeful engagement with the question. | 4 |
| a general engagement with 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 |
| Sub-total | 6 |
| Use of textual knowledge and understandings | |
| The response shows: | |
| a detailed, comprehensive and critical understanding of the selected text. | 5 |
| a detailed, sound understanding of the selected text. | 4 |
| a general understanding of the selected text. | 3 |
| some understanding of the selected text. | 2 |
| limited understanding of the selected text. | 1 |
| no evidence of this criterion. | 0 |
| Sub-total | 5 |
| Use of evidence | |
| strategic and critical quotation, with pertinent examples from text and/or pertinent reference to context. | 5 |
| strategic, appropriate quotation, with appropriate examples from text and/or appropriate reference to context. | 4 |
| appropriate quotation, with mostly appropriate examples from text and/or context. | 3 |
| some quotation, with some relevant examples from text and/or context. | 2 |
| few relevant quotes, with few, relevant examples from text and/or context. | 1 |
| no evidence of this criterion. | 0 |
| Sub-total | 5 |
| Use of literary concepts and literary terms | |
| The response demonstrates: | |
| informed understanding of literary concepts and sophisticated use of literary terminology related to the question. | 4 |
| sound understanding of literary concepts and competent use of literary terminology related to the question. | 3 |
| general understanding of literary concepts and use of appropriate literary 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 |
| Sub-total | 4 |
| Expression | |
| The response demonstrates: | |
| a coherent and sophisticated style. | 5 |
| a coherent and fluent style. | 4 |
| a clear and literate expression. | 3 |
| clear expression that is not always coherent. | 2 |
| unclear expression. | 1 |
| no evidence of this criterion. | 0 |
| Sub-total | 5 |
| Overall total | 25 |

Text A

“Aceh, December 2004”

- The poem is a meditation on how we can (and should) respond to the suffering of others, and poetry’s function in memorialising suffering. The candidate may not know or remember much about the impact of the catastrophic events of six years ago, but will be able to infer from the poem just how devastating this tsunami was (“the sound/of rushing water”, “the poisoned air and water with the dead”)
- A reading might focus on the poem’s exploration of the nature of “true grief” as a response to the suffering and loss of those distant from us (as distinct from the grief one feels for one’s own losses and the losses of one’s loved ones); and question why true grief is “tongueless”: why we should “Let silence speak”.
- Taken further, such a reading might reach the conclusion that, for the speaker, language is treacherous at such times: that to speak at all, even in a poem, is to risk falling into “fine abstractions” and the clichéd responses of preachers and politicians with their “frowning/brows”. How can we not “parade” our concern? The speaker is deeply worried that this poem might be misread as just another parading of concern: trampling over “the archaeology of pain.” The representation of politicians and preachers can also be read as satirical, e.g. ‘parading’ their concern.
- The solution is not to speak at all, but to observe closely, and in observing to empathise respectfully and sincerely with the victims. Instead of talking we must “attend the child”, “catch the haunted teacher” (ghostliness of the poet’s presence), “follow the mother”, and most of all, “don’t forget”. These are representative figures: the child, the teacher, the mother, the fisherman, the grandmother. But they are also sharply individualised, in a way that is intended to draw us as readers into the specificity of their grief: “Looking for Asma Nabilah, aged 3½ years’. ‘Have you seen Achmat Albi Jabullah, 2 years?’”
- Many candidates will notice the poem’s focus on forms of loss and absence (it begins with the negative “not” and ends with the word “home”. Note silence, emptiness, waiting.
- The speaker (and through him/her, the reader) accompanies lone survivors through a kind of post-apocalyptic landscape. The candidate will be familiar with these kinds of landscapes from popular culture, and they provide a powerful point of entry into the poem.
- The candidate may comment on the poem’s **title**: this is a poem which, as the place-and-date title suggests, explores the power of poetry as a public commemorative art form (cf., e.g., Yeats’s *Easter 1916*). The title is itself a form of commemoration, such as might be found on a monument. It also links the poem with war and remembrance poetry.
- The poem opens with a sentence fragment: the grammatically incomplete “Not a time for poems.” The effect of beginning with the stressed “not” is emphatic, but also problematic. This is not a time for poems, yet here is a poem. Zwicky here uses the time-honoured poetic strategy of insisting on poetry’s utmost importance by seeming to deny that importance.
- The first stanza uses **rhythm** deftly to convey its meanings, and good candidates should pick this up, even if they don’t use any of the technical terms for metres. The poem is saying that it can be too easy to speak, as preachers and politicians do, when something happens that is, really, unspeakable. The sonorous, heavy-hearted rhythm of line 1 (a trochee: dum-di) gives way, in line 2, to an iambic rhythm (di-dum) which trots out its clichéd responses. The line “parading their concern” actually *sounds* like a parade of unconcern—it trips lightly over the surface: di-dum, di-dum, di-dum—and its succession of p-sounds ends dully and ominously on the word “pain”. The rest of the poem goes out of its way to avoid this kind of rhythmic ease. The line “True grief is tongueless’ is itself hard to say.
- The poem uses imagery and metaphor unobtrusively: the ‘tongueless grief’; the cliches of stanza 1 (‘brass and cymbals’); the ‘dead eyes crying’, the ‘haunted teacher’. The poet clearly sees the need to tell the truth directly here.

- The language of the poem is plain and unadorned, and rejects any poeticism, except for the occasional use of a heightened tone in its imperatives: e.g. “Let silence speak.” The repetition of active verbs in imperative form—“attend”, “catch”, “follow”, “don’t forget”—is highly effective. The use of injunctions is a common technique in this type of commemorative poem (candidates who have been studying the elegy and reading Auden, Yeats and Heaney could make this point).
- The western coast of the Indonesian territory of Aceh, including the capital of Banda Aceh, was devastated by the tsunami that hit in the wake of the massive 2004 Indian Ocean earthquake in December 2004. 226,000 Indonesians were killed or went missing in the disaster, and some 500,000 became homeless.
- Some candidates may connect this poem with contemporary debates in Australia over the treatment of asylum-seekers (this is incidentally a concern of the poet’s elsewhere in the volume from which this poem is taken). This poem is explicitly about the role of poetry in awakening us to the deadening of compassion in modern media cultures, and the power of poetry to make us more fully and emotionally present at the “site of desolation.”

Text B

Elizabeth Gaskell, *Cranford*

- The candidate may be expected to recognise that the passage is set in a small provincial town: Cranford is contrasted to 'the great neighbouring commercial town of Drumble' and also to London ('Have you any red silk umbrellas in London?', the narrator asks rhetorically, addressing the reader as the citizen of a modern, sophisticated city).
- The candidate should not be expected to know that Cranford is the name of a fictional town located somewhere in the vicinity of Manchester, England, but they should notice the textual clues indicating the provincial nature of social life in the town: the women are concerned to preserve a strict social order, for example, governing 'rules and regulations for visiting and calls', and they are indifferent to fashion (an interest that might be described as urbane and metropolitan).
- As custodians of seemingly traditional values, the women's concerns might be seen as 'authentic' in contrast to the 'ephemeral' interests of women from the city. Values associated with traditional rural life, then, might be seen as stable and community-oriented in contrast to the unsettling changes of modern society.
- Such a reading, however, would miss the ironic tone of the passage, and candidates who catch its tone should be rewarded.
- Some candidates may be struck by similarities between the passage and the television show *Desperate Housewives*. Both texts centre on the domestic lives of female characters who are well known to each other as members of a small community, where that small community constitutes a little world unto itself, largely oblivious to and seemingly independent of a greater world outside—in the case of the passage from *Cranford*, a greater world of industrial, social and political upheaval.
- Both texts, then, are women-centred, depicting events and attitudes from the perspective of female characters. The candidate may note the inversion of standard gender relations: the men of Cranford play minor, peripheral roles in the narrative. But this inversion is qualified by the men's otherwise standard performance of public and professional roles—in the army, at sea or in business. Male characters are peripheral to the narrative due to the focus on private and domestic life, traditionally the domain of women.
- Note that the women's apparent solidarity conceals certain differences between them: some women are poor, for example, but all maintain an 'aristocratic' appearance. Similarly, they express good will among themselves, but only 'to a considerable degree' (and therefore not unconditionally or to an unlimited degree).
- For the sake of maintaining social order (at least at the level of appearances), such differences must remain unspoken: no one comments on Mrs Forrester's circumstances, for example, even though everyone is aware of them ('we knew that she knew that we knew').
- Candidates who have studied nineteenth-century social realist novels (Dickens, say) should be able to draw intertextual comparisons. While the Gaskell passage is broadly realist, though, candidates could argue that the apparently seamless community of Cranford's women is a carefully constructed and well maintained illusion.
- In contrast to the conspicuous political concerns of Dickens or Trollope, the Gaskell passage is not openly reformist: for their dedication to a life of keeping up appearances, the women might be said to be gently rebuked rather than morally or politically censured.
- The passage is narrated in the first person, although this is not made clear until the appearance of the pronoun 'me' towards the end of the long first paragraph.
- Hence the narrator may be a member of Cranford's community of women, but she adopts the perspective of a third-person narrator. On the one hand, then, she is a first-person participant, giving her first-hand knowledge of the characters and events, while on the other she assumes a certain distance from the story that lends it the kind of authority associated with indifferent social commentary.

- Alternatively, the candidate may speculate that the narrator is not a Cranford denizen, but rather a kind of social historian or journalist—an outsider in the role of an observer. (But note that the narrator uses plural pronouns—‘we’ and ‘us’—in the final paragraph.)
- Note the passage’s imitation of some journalistic techniques: the use of quoted sources, for example, to justify observations (‘A man,’ as one of them observed to me once, ‘is SO in the way in the house!’). The candidate might speculate on the kind of authority or truth value that derives from such techniques, and on the trust they might engender in a reader.
- Like journalism, too, the passage is narrated in plain language, offering the candidate little in the way of conspicuous literary devices to work with. The plainness of the prose (its seeming lack of artifice) promotes an effect of objectivity, reinforcing the truth value of the passage.
- What distinguishes the passage from indifferent social commentary or objective journalism, however, is the ironic tone of the narration, which some candidates may fail to recognise (especially as the tone is gently admonishing rather than stern and unforgiving).
- To catch the irony, the candidate might notice the collective rather than individual terms in which the women are described: the largely indistinct women are described in terms of their collective observance of social rules, and not in terms of psychic or moral interiors, political convictions, etc. They are held up to gentle ridicule, then, for the extent of their investment in the observance of those rules, at the expense of what might be called more spontaneous or meaningful forms of social interaction.
- Despite the claim that among the women ‘each has her own individuality, not to say eccentricity, pretty strongly developed’, the passage provides evidence to the contrary: the women are not described as individuals, but as functions of a collective.
- Further examples of ironic comments: ‘good-will reigns among them to a considerable degree’; they ‘have only an occasional little quarrel’; ‘no absorbing subject was ever spoken about’.
- Note too the slight nature of the women’s social functions: ‘keeping the trim gardens full of choice flowers’; ‘frightening away little boys’; ‘rushing out at the geese’; etc. The trifling nature of these roles is at odds with the seriousness the women invest in them.
- Despite its plain language, too, the passage rises to some notably rhetorical moments, as in the nine-line sentence in paragraph one that holds off its main clause until the end in order to ironise what it is that ‘the ladies of Cranford are quite sufficient’ for.
- The candidate should be able to discuss the passage in terms of realist features and conventions, without necessarily having any knowledge of nineteenth-century social history or English provincial life.
- Intertexts: not only nineteenth-century realist prose, but also contemporary narrative television, film documentaries, journalism and social history.
- The examiners’ note explaining the meaning of the Amazons alerts the candidates to the importance of allusion and cultural reference in the passage: particularly to warrior cultures (note the Spartans, too). This is ironic, of course, but it also indicates how important power relations are in ‘our society’, with its retaliations and quarrels, its rigid rules and regulations that are ‘announced’ but can really only be learned by experience.

Text C

Roger Hall, *The Share Club*

- The play is a contemporary comedy of manners. Set in middle class suburbia, the passage examines character through an exchange of dialogues and exposes the flaws of a group of friends drawn together by a get rich quick scheme, the 'share club' of the title.
- The play satirises the aspirations and insecurities of middle class life and marriage through its stereotyping of the characters, and its use of exaggeration, repetition and dramatic irony.
- The play explores greed and insecurity: financial and sexual. The characters are aspirational and middle class; wanting success but fearing the unknown. Two couples, along with Victor and Agnes, meet regularly to discuss the progress of their shares on the stock market. Victor (a character who is aptly named) exploits his position to instigate sexual liaisons or affairs with the wives in the club. The play also explores marital tensions, the desire for power and control and status anxiety.
- Some candidates might note the double meaning of 'share' in the play's title.
- Some candidates might miss the comedic elements and take a more serious approach to the moral flaws of the characters and their insecurities. They may see the play as a criticism of the class system and the politics of conservatism.
- The generic elements are strong in this passage. It is a comedy of manners, set in a single domestic setting, a lounge room.
- Stage directions are spare, but establish the context quickly. 'Bottles of wine on a table' and the absence of beer point to a middle class, anglo-saxon scenario. Drinks are ordered and drunk. Characters' entrances and exits mark each segment of the action in the scene. The situational comedy of Victor's interrupted kiss being replaced with a gum inspection creates further humour.
- The setting is naturalistic, with dialogue exchanges mimicking conversation through the use of ellipses and colloquialisms such as 'don't rush off', 'small fry' and 'tie a knot in it'. Clichés and homilies—'they do say that renovating a house is one of the great stress factors in marriage'—help to establish the stereotypical characters.
- Much of the comedy is generated by the dramatic irony. Dialogue exchanges are generally between two people, with the absence of one character and the entrance of another creating the irony. Victor's line, 'makes it a dull life', is repeated with each of the wives in the absence of their husbands or other listeners.
- Characters are stereotypical and dichotomised—the tired mother, the greedy entrepreneur, the lascivious Victor and single, the disillusioned school teacher Agnes.
- The names of characters help to define them in stereotypical ways.
- Characters enter and exit the lounge room one at a time, allowing dialogue between two people. The emphasis on quick and sometimes incomplete exchanges of dialogue, marked by ellipses and colloquial expression, forces audiences to make inferences in order to develop an understanding of characters and their motives.
- Repetition and patterns of exchange also mark this as a comedy of manners. Victor's ingratiating remarks—'Miles leads you a dull life, doesn't he' and 'he doesn't appreciate you properly'—act as motifs in the passage in his exchanges with Zena and Maureen. Some candidates who have studied *The Importance of Being Ernest* may make some links here.
- Understatement is also used for comedic effect. The candidate might refer to Agnes's comment regarding extra marital affairs in relation to the idea of the Neighbourhood Watch scheme.
- The play is contemporary, but set before the Global Financial Crisis, somewhere in the mid 1980s.
- Some candidates might notice that the play is set in New Zealand, but the depiction of narcissism and suburban insecurities is equally relevant to Australia.
- Discussion of the representation of gender is important in the play, particularly the role of women. The candidate might comment on the playwright's stereotypical depictions of

women in the play. They have well recognised roles as harassed mothers, unhappy wives and critical crones representing women in easily recognised but critical ways. Men in the play are also depicted stereotypically, as the Don Juan, the hen pecked husband and the academic. The male characters, however, seem to be represented as victims of women's aspirations. Victor is dominating and predatory; Warren is the long-suffering taxi driver husband; and Charles the mild-mannered academic.

- Much of the satirical comedy of the play resides in the depiction of power and the undercutting of power through the dialogue.
- Some candidates may refer to Williamson's plays, which also satirise the fears and aspirations of the Australian middle class.

Section 2

Marking guide for Section Two

| Question | Unit 3 content | Unit 4 content |
|--|--|---|
| <p>2 Different reading practices or strategies can deepen our appreciation of a text. Discuss with reference to one or more texts you have studied.</p> <p><i>This question explores the notion of reading practices or strategies as a way of making meaning with texts. Readings might be shaped by a range of reader responses from the spontaneous, to links made with texts previously read, to more critically informed responses shaped by literary theories and frameworks: for example, gender, class, race, ethnicity, ecology, intertextuality and cultural contexts open pathways to meaning.</i></p> <p><i>Candidates might argue that readers' familiarity with generic conventions can help them to create alternative or resistant readings.</i></p> <p><i>Different reading practices or strategies might produce different readings.</i></p> | <p>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts including:</p> <ul style="list-style-type: none"> <i>the influence of the reader's context, cultural assumptions, social position and gender.</i> | <p>Evaluate the dynamic relationship between authors, texts, audiences and contexts including:</p> <ul style="list-style-type: none"> <i>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</i> <p>Evaluate and reflect on the ways in which literary texts can be interpreted including:</p> <ul style="list-style-type: none"> <i>exploring a range of critical interpretations produced by adopting a variety of reading strategies. Multiple readings of a text are possible.</i> |

| Question | Unit 3 content | Unit 4 content |
|--|--|--|
| <p>3 How do textual representations position readers to respond to social groups and ideas? Discuss with reference to one or more texts you have studied.</p> <p><i>Representations could be understood as reflections of social and historical contexts that might collude with, challenge or question some aspects of the society presented in the text and/or the author's cultural context. For example, the character of Victor Frankenstein is emblematic of the prevailing attitudes of the times in terms of success, social class and privilege, but his choices and the way he deals with the conflicts in his life represent him in a negative light. Through the character of Victor, Shelley critiques prevailing attitudes towards progress and the lack of moral value in her society. The fact that modern readers respond to Victor and the creature, suggests that similar conflicts operate in contemporary society.</i></p> <p><i>Textual representations might be discussed in terms of having been created through the choices that writers make in developing characters, settings and conflicts. Such discussion could focus on forms, discourses, stereotypes, themes and/or the use of language to position readers to respond to characters and their conflicts in particular ways. Candidates might focus their discussion of social groups and ideas on textual representations of class, gender, culture, ideologies or national identity.</i></p> | <p>Evaluate the ways in which literary texts represent culture and identity including:</p> <ul style="list-style-type: none"> <i>how readers are influenced to respond to their own and others' cultural experiences</i> <i>how representations of culture support or challenge various ideologies. Representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking and in doing so reshape values, attitudes and beliefs</i> <p>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts including:</p> <ul style="list-style-type: none"> <i>how representations vary according to the discourse. Different groups of people use different terms to represent their ideas about the world and these different discourses (ways or thinking and speaking) offer particular representations of the world</i> | <p>Evaluate the dynamic relationship between authors, texts, audience and contexts, including:</p> <ul style="list-style-type: none"> <i>how literature represents and/or reflects cultural change and difference</i> |

| Question | Unit 3 content | Unit 4 content |
|---|--|---|
| <p>4 Discuss how literary texts reflect, reinforce or challenge ideas, beliefs and attitudes. Refer to one or more texts you have studied.</p> <p><i>Responses can refer to the ideas, beliefs and attitudes implied by the text and/or attributable to the writer and/or that belong to the reader and/or to readers in general, for example, to a society or culture. Responses can refer to the ways texts “reflect”, “reinforce” or “challenge” and/or combinations of these.</i></p> <p><i>The “how” part of the question can lead to responses that focus on the language/language devices used, the genre employed and/or the generic conventions adopted or adapted. For example, responses can focus on the choice of vocabulary, use of literal and figurative language and/or creation of images. A focus on genre might lead to a discussion of the larger genre to which the text belongs, for example, satire, fantasy, tragedy or comedy of manners; and/or it might focus on sub-genres to which the text belongs, for example, the ode or elegy within the broader genre of poetry; comedy or absurd theatre within the broader genre of drama; or romances or dystopian novels within the broader genre of prose fiction. Discussion of the generic conventions belonging to those genres would be appropriate.</i></p> | <p>Evaluate the ways in which literary texts represent culture and identity including:</p> <ul style="list-style-type: none"> <i>how representations of culture support or challenge various ideologies. Representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking and in doing so reshape values, attitudes and beliefs</i> <p>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts including:</p> <ul style="list-style-type: none"> <i>how representations vary according to the discourse. Different groups of people use different terms to represent their ideas about the world and these different discourses (ways or thinking and speaking) offer particular representations of the world</i> <i>how reading intertextually helps readers to understand and critique representations</i> | <p>Evaluate and reflect on the ways in which literary texts can be interpreted including:</p> <ul style="list-style-type: none"> <i>how ideas, values and assumptions are conveyed, that is, how the ideas represented in a text are just one possible way of thinking about the world and may reflect a particular set of values and attitudes. Some literary texts reflect the system of attitudes, values, beliefs and assumptions (ideology) of powerful groups. In this way literary texts may be used to ‘naturalise’ particular ways of thinking, to serve the purposes of these powerful groups, while marginalising the views of other less powerful groups</i> <i>how genre, conventions and language contribute to interpretations of texts. Choice of language is related to ideological and aesthetic considerations</i> |

| Question | Unit 3 content | Unit 4 content |
|---|--|--|
| <p>5 How do readers' knowledge and expectations of generic conventions influence their responses to works of literature? Discuss with reference to one or more texts you have studied.</p> <p><i>Candidates are asked to consider that literary works are never fully independent of generic contexts, which they might reproduce, challenge or transform.</i></p> <p><i>Candidates might argue that individual literary works are read in the context of a reader's knowledge of generic conventions, leading to expectations of a work's meaning; these expectations might turn out to be confirmed or transformed, and likewise the reader's knowledge might be reinforced or challenged.</i></p> <p><i>Good candidates will provide relevant evidence of the conventions of a genre or genres, and relate this to their reading/s of one or more texts they have studied.</i></p> | <p>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts including:</p> <ul style="list-style-type: none"> <i>the impact of the use of literary conventions and stylistic techniques</i> | <p>Evaluate the dynamic relationship between authors, texts, audiences and contexts including:</p> <ul style="list-style-type: none"> <i>how texts in different literary forms, mediums or traditions are similar or different</i> <p>Evaluate and reflect on the ways in which literary texts can be interpreted including:</p> <ul style="list-style-type: none"> <i>how specific literary elements and forms shape meaning and influence responses. Genres may have social, ideological and aesthetic functions. Writers may blend and borrow conventions from other genres to appeal to particular audiences</i> <i>how genre, conventions and language contribute to interpretations of texts. Choice of language is related to ideological and aesthetic considerations</i> |

| Question | Unit 3 content | Unit 4 content |
|--|---|--|
| <p>6 Literary meanings are not timeless and universal, but vary across times, places and other contexts. Discuss with reference to one or more texts you have studied.</p> <p><i>This question is asking candidates to consider how meaning is made through literature and who makes meaning from literature.</i></p> <p><i>Candidates can argue or consider the relative impact of the cultural and social contexts of literature and the possibility of some themes and situations being timeless and universal.</i></p> <p><i>Candidates might argue that some conflicts and themes are archetypal. Equally they could argue that differences in historical and cultural contexts allow and often demand that texts be read resistantly or 'against the grain'.</i></p> <p><i>Changes in attitudes over time towards gender relations, nationality, race, ethnicity and the environment (for example) will impact on the way that texts are published, received and read.</i></p> <p><i>Candidates need to present a well-supported argument showing how texts represent particular groups and how meaning is mediated through language. Good answers will focus on how literary language and devices, and cultural context, mediate meaning.</i></p> | <p>Evaluate the ways in which literary texts represent culture and identity including:</p> <ul style="list-style-type: none"> • <i>how readers are influenced to respond to their own and others' cultural experiences</i> • <i>the power of language to represent ideas, events and people in particular ways, understanding that language is a cultural medium and that its meanings may vary according to context</i> <p>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts including:</p> <ul style="list-style-type: none"> • <i>the ways in which representations of the past allow a nation or culture to recognise itself</i> • <i>the influence of the reader's context, cultural assumptions, social position and gender.</i> | <p>Evaluate the dynamic relationship between authors, texts, audiences and contexts including:</p> <ul style="list-style-type: none"> • <i>how interpretations of texts vary over time</i> • <i>the ways in which ideological perspectives are conveyed through texts drawn from other times and cultures, and how these perspectives may be reviewed by a contemporary Australian audience.</i> |

| Question | Unit 3 content | Unit 4 content |
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| <p>7 How do works of literature challenge or naturalise ideas about Australia? Discuss with reference to one or more texts you have studied.</p> <p><i>This question explores the idea that literary texts are never independent of the cultural, historical and other contexts in which they are produced. Australian literary works, then, are always in some sense located in relation to ideas about Australia, which they might reinforce or challenge.</i></p> <p><i>Candidates might argue that to 'naturalise' is to do more than simply to reproduce or reinforce. An idea that has been naturalised is not really recognised as an 'idea' (something belonging to a position or a perspective and therefore open to dispute), but instead assumes the status of an irrefutable or essential truth.</i></p> <p><i>Such truths or naturalised ideas about Australia could relate to assumptions about national character, cultural identity, etc., and literary texts might be said to play a role in the processes by which these ideas are naturalised, or they might be said to be critical of these ideas and/or (as good candidates might argue) the processes by which they come about.</i></p> | <p>Evaluate the ways in which literary texts represent culture and identity including:</p> <ul style="list-style-type: none"> <i>how representations of culture support or challenge various ideologies. Representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking and in doing so reshape values, attitudes and beliefs</i> <i>the ways in which authors represent Australian culture, place and identity both to Australians and the wider world.</i> <p>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts including:</p> <ul style="list-style-type: none"> <i>the ways in which representations of the past allow a nation or culture to recognise itself</i> <i>how representations vary according to the discourse. Different groups of people use different terms to represent their ideas about the world and these different discourses (ways or thinking and speaking) offer particular representations of the world</i> | <p>Evaluate the dynamic relationship between authors, texts, audiences and contexts including:</p> <ul style="list-style-type: none"> <i>the ways in which ideological perspectives are conveyed through texts drawn from other times and cultures, and how these perspectives may be reviewed by a contemporary Australian audience.</i> <p>Evaluate and reflect on the ways in which literary texts can be interpreted including:</p> <ul style="list-style-type: none"> <i>how ideas, values and assumptions are conveyed, that is, how the ideas represented in a text are just one possible way of thinking about the world and may reflect a particular set of values and attitudes. Some literary texts reflect the system of attitudes, values, beliefs and assumptions (ideology) of powerful groups. In this way literary texts may be used to 'naturalise' particular ways of thinking, to serve the purposes of these powerful groups, while marginalising the views of other less powerful groups</i> |

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| <p>8 Literary texts may echo, imitate or allude to other works. Discuss with reference to one or more texts you have studied.</p> <p><i>Candidates are asked to explore how intertextuality contributes to meaning in literary works. The term is exemplified through the words 'echo', 'imitate' or 'allude' – giving candidates plenty of scope to engage with the question.</i></p> <p><i>Candidates should discuss how and why references to other texts contribute to meaning: for example, that meaning is a social practice and that ideas are developed through circulation, repetition and currency.</i></p> <p><i>The word 'may' invites candidates to argue perhaps that some literary works are unique—existing without a great deal of relationship to other texts—or they may argue that a particular text breaks new ground. A text that was unique, however, absolutely without precedent and without any relationship to an idea of literature in general, would be unreadable; indeed it would be unrecognisable as a text. Be aware of answers that simply assert a text's uniqueness as a way of avoiding the question.</i></p> <p><i>Candidates could focus their discussion on the function of references to other works in terms of the world of the text itself and/or for representational and ideological interpretations.</i></p> <p><i>Good answers will also discuss the role of the reader. They can discuss the way intertextual references may or may not resonate with readers' experiences and cultural framings and how these may change over time and context.</i></p> <p><i>Any discussion of representation, through references to other texts, needs to be supported with close attention to literary language and devices.</i></p> | <p>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts including:</p> <ul style="list-style-type: none"> • <i>the impact of the use of literary conventions and stylistic techniques</i> • <i>the ways in which language and structural and stylistic choices communicate values and attitudes and shed new light on familiar ideas</i> • <i>how reading intertextually helps readers to understand and critique representations</i> | <p>Evaluate and reflect on the ways in which literary texts can be interpreted including:</p> <ul style="list-style-type: none"> • <i>how specific literary elements and forms shape meaning and influence responses. Genres may have social, ideological and aesthetic functions. Writers may blend and borrow conventions from other genres to appeal to particular audiences</i> • <i>how genre, conventions and language contribute to interpretations of texts. Choice of language is related to ideological and aesthetic considerations</i> |

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| <p>9 The use of figurative language in poetry provides the reader with the challenge of having to decide what that language might mean. Discuss how the use of figurative language in poetry you have studied has challenged or reinforced your view.</p> <p><i>Candidates are asked how figurative language has challenged them in the poetry they have studied.</i></p> <p><i>The question requires candidates to explore the range of figurative language in the poetry, such as the use of similes, metaphors and symbolism, and how such devices contribute to their interpretation of the poems.</i></p> <p><i>The question requires candidates to identify and discuss what the challenge is and how they must tease out the contribution of figurative language to the meaning, effect and possibly the aesthetic pleasure of the poetry. They are invited to identify possible alternative meanings of the figurative language.</i></p> <p><i>Candidates might argue that figurative language is rich in ambiguity, and often produces new ways of thinking about familiar situations and ideas.</i></p> <p><i>The question invites candidates to focus on their own contexts as readers, and the challenge to their values and attitudes and ways of thinking.</i></p> | <p>Evaluate the ways in which literary texts represent culture and identity including:</p> <ul style="list-style-type: none"> • <i>the power of language to represent ideas, events and people in particular ways, understanding that language is a cultural medium and that its meanings may vary according to context</i> <p>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts including:</p> <ul style="list-style-type: none"> • <i>the impact of the use of literary conventions and stylistic techniques</i> • <i>the ways in which language and structural and stylistic choices communicate values and attitudes and shed new light on familiar ideas</i> | <p>Evaluate and reflect on the ways in which literary texts can be interpreted including:</p> <ul style="list-style-type: none"> • <i>how genre, conventions and language contribute to interpretations of texts. Choice of language is related to ideological and aesthetic considerations</i> |

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| <p>10 The experience and meaning of novels/short stories is influenced by a reader's response to the narrative point of view. Discuss with reference to one or more novels/short stories you have studied.</p> <p><i>The focus of this question is on the contribution of narrative point of view to the meaning of the prose fiction text or texts chosen.</i></p> <p><i>The candidate is expected to accurately identify the narrative point of view in the text/s under discussion.</i></p> <p><i>As well as a general discussion about the contribution of narrative point of view, candidates might work through an exploration of specific examples or episodes from the text/s to demonstrate how the narrative point of view has contributed to meaning.</i></p> <p><i>In discussing the effect of narrative point of view, candidates might focus on how it influences their response to characters, plot, setting or other elements of the text/s.</i></p> <p><i>The question expects candidates to focus on their own responses to the use of narrative point of view.</i></p> <p><i>The word 'experience' needs to be addressed as well as the word 'meaning'. Candidates should discuss their experience of particular episodes and the text overall in terms of how they were affected, for example, emotionally, where they identified with or rejected particular characters, how their values and attitudes were influenced, and/or how the use of narrative point of view interacted with their own context as readers.</i></p> | <p>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts including:</p> <ul style="list-style-type: none"> • <i>the impact of the use of literary conventions and stylistic techniques</i> • <i>the ways in which language, structural and stylistic choices communicate values and attitudes and shed new light on familiar ideas</i> | <p>Evaluate and reflect on the ways in which literary texts can be interpreted including:</p> <ul style="list-style-type: none"> • <i>how genre, conventions and language contribute to interpretations of texts. Choice of language is related to ideological and aesthetic considerations</i> |

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| <p>11 Discuss the relative influences of visual devices and dialogue in affecting your reading of one or more plays you have studied.</p> <p><i>The key to a good answer to this question lies with the word 'relative', which requires candidates being able to evaluate the significant contribution of visual devices compared to the contribution of a play's dialogue to their reading of the play.</i></p> <p><i>Candidates might identify and discuss the contribution of particular visual devices to their reading of the play/s. Such devices include aspects of setting (the sets), properties, costuming, visual symbolism and lighting.</i></p> <p><i>While candidates might provide some general discussion about the relative contribution of visual devices compared with the contribution of dialogue to their reading of the play/s, better answers will place discussion of particular examples of visual devices alongside the corresponding examples of dialogue to demonstrate the relative interactions and influences of these two elements of drama.</i></p> <p><i>Candidates might explain how particular visual devices support, reinforce or perhaps undermine meanings conveyed more explicitly by dialogue.</i></p> <p><i>Candidates should also make clear their particular reading/s of the play/s.</i></p> | <p>Evaluate the ways in which literary texts represent culture and identity including:</p> <ul style="list-style-type: none"> <i>the power of language to represent ideas, events and people in particular ways, understanding that language is a cultural medium and that its meanings may vary according to context</i> <p>Evaluate and reflect on how representations of culture and identity vary in different texts and forms of texts including:</p> <ul style="list-style-type: none"> <i>the impact of the use of literary conventions and stylistic techniques</i> <i>the ways in which language, structural and stylistic choices communicate values and attitudes and shed new light on familiar ideas</i> | <p>Evaluate and reflect on the ways in which literary texts can be interpreted including:</p> <ul style="list-style-type: none"> <i>how genre, conventions and language contribute to interpretations of texts. Choice of language is related to ideological and aesthetic considerations</i> |

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*Published by the School Curriculum and Standards Authority of Western Australia
27 Walters Drive
OSBORNE PARK WA 6017*