



LITERATURE

ATAR course examination 2016

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
Sub-total	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
Sub-total	6
Literary concepts and literary terms	
The response demonstrates:	
comprehensive understanding of literary discourse, literary concepts and sophisticated use of literary terminology related to the reading.	6
informed understanding of literary discourse, 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
Sub-total	6
Expression of ideas	
The response expresses ideas:	
in a controlled argument and structure and 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
Sub-total	6
Overall total	25

Section Two: Extended response

70% (50 Marks)

Questions 2–11

(25 marks each)

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
Sub-total	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
Sub-total	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 used somewhat 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
Sub-total	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
Sub-total	4
Expression	
The response demonstrates:	
a controlled argument and structure, and sophisticated language and style.	5
a coherent argument and structure, and fluent style.	4
a clear and literate expression, and 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
Sub-total	5
Overall total	25

Section One: Close Reading**30% (30 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 which focus on the ideas conveyed and explored in the text, the application of a reading practice such as a gender or psychological reading or a more eclectic approach which might incorporate more than one appropriate close reading strategy. Some candidates 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.

Content

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

Markers will not consider any preliminary or planning notes made by a candidate as part of a 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 readings. It is important that the use of quotations is strategic in that it supports particular readings 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 take into account the fact that examination scripts are essentially a first draft written under time pressure.

General remarks on Question One**Text A**

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

- This poem is an exploration of the position of the outsider, the 'foreigner', as a sympathetic figure. Candidates may conceive of the foreigner as an immigrant or refugee, and potentially engage with the topical debates surrounding this issue. Alternatively, candidates could read this more universally as an exploration of the way in which those new to a context interact and assimilate.
- A reading might focus on the fragility of the 'little bird'. This extended figuration of the foreigner as an innocent, vulnerable, feminine presence – created through simile and personification – could be understood as a sympathetic representation of the outsider and taking a clearly compassionate perspective of this issue. The interplay between the declarative title 'The Foreigner' and the gentle simile 'little bird' could be helpful to a discussion of this reading also.
- The way this poem addresses the audience through 'you've seen it', 'you're paralysed through hopelessness' could be a further explanation of how we are positioned to accept this perspective of compassion.
- Further development of the 'bird's' distress in this circumstance also contributes to this reading. The 'panic' she experiences, the 'accidental' nature of her appearance could be cited as evidence for this. The alliteration of 'furiously flapping bird/once frightening' is also strategic in constructing this reading.
- The narrative nature of this poem could also provide evidence of this reading. The 'bird's' experience of arrival, and becoming settled or accustomed to the environment, provide a degree of resolution, e.g. 'once frightened, now seems...okay, quite happy/in fact'. This is also supported by the caution at not wanting to 'help her back outside' for fear of frightening her more.
- The structural indentation of lines also provides two elements to voice. Three lines provide the movement in the narrative of the poem, the two indented lines provide detail and emotion. These indented lines are vital to an empathetic reading of the poem.
- Candidates could also provide a reading against the grain, a reading of resistance. This resistance could take a critical position at the ease of this depiction of assimilation or achieving belonging within a new context. This reading might focus largely on the final lines of the poem. This rapid structural movement between the two voices, indicated through indentation, summarises this sentiment. By questioning whether the foreigner can 'belong', and the 'slightly amused' position given to the reader as vital to this reading position.
- Candidates may also present a heavily contextual reading of this poem, placing this poem within the current migration debate at a national or global level. This poem does not present an uncomplicated perspective on this, but it is one of understanding of the migrant's position.
- Candidates might consider the multicultural aspects of a national reading. The contextual information about the poet, as well as the subject matter of the poem could lead candidates to discuss the multicultural rhetoric that is part of the national discourse of Australia.
- Candidates could, however, explore a transnational perspective with this poem. This could be read as an experience of global diaspora.
- Additionally, candidates could consider borders and foreign-ness as non-national boundaries. This could be seen as social or cultural distinctions.
- A post-colonial reading might focus some of the implied aspect of the poem, in particular the attitudes framing migrants as outsiders as therefore as part of a broader discourse of suppression.

Text B

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

- The importance of memory is evident in this text. The title suggests a reflection on a long period of time, a whole life's music, and the narrative moves through several years of experiences. At various moments, the narrator seems to suggest that in order to move forward one must let go of the past. However, he seems unable to.
- Some candidates may read the text as exhorting the value of forgetting – the extract ends with the suggestion that peeling back the layer of unhappy memories allows joy to shine through. Other candidates may pick up on the possibility that doing so could stop us seeing things that are important, recalling that initially the image of the transfer was associated with a picture of Tchaikovsky (the sublime) peeling back to reveal a poster for a parachute jumping competition (the ridiculous). While memories may be hard to bear, they perhaps have more value than superficial pleasures.
- The structure of the narrative could also be evidence for a reading highlighting memory. In the second part of the extract, the tense shifts from past to present, heightening the tension and allowing the plot to move swiftly through time, suggesting snippets of memories recalled and unpleasant moments that have shaped the narrator's life.
- Candidates may pick up on the way that language is used to highlight an emotional journey. The extract moves with the narrator through a sense of pride and happiness, to pain and trauma, and back to perhaps tentative hopefulness. Initial phrases such as 'sun-drenched raindrops' and the repetition of the word 'joy' are replaced with images of burning – they burn the violin, the strings snap in the fire, and Alexei remembers the 'smell of burning varnish'. At the end of the extract, the image of the transfer is echoed and there is a possibility of hope if only one can forget the ugliness, the 'thin, greyish membrane' of the past.
- This extract evokes the senses throughout, and candidates may choose to focus on the way that memories and the senses are often interlinked. Considering the use of tactile imagery such as "velvety' languor", and olfactory imagery such as 'burning varnish' would be crucial to this reading.
- The extract may prompt a reading that highlights the way that innocence is lost during times of trauma. The narrator suggests that he has missed out on the lustful exuberance of youth and has a 'backlog...to catch up on'. Candidates may also consider the significance of the symbol of the 'immense void left by the cathedral of Christ-the-Saviour, dynamited several years before.' Some candidates may link this to current conflicts and events, such as children being held in detention or families experiencing trauma in war-torn locations.
- Candidates may have contextual knowledge of Soviet Russia during the period in which the text is set. However, they should not be rewarded arbitrarily for having this knowledge. They must be able to apply it carefully to a reading of the text. Some may suggest that this text gives voice to those who were persecuted under Stalin's leadership. Others might comment on the text focussing on a member of the intelligentsia and their plight, as opposed to one of the proletariat.
- Those with contextual knowledge might be aware of the political underpinnings of the experiences being described in the text (Stalin's 'Purges' and the shaping of the cultural in Soviet Russia) and comment that while the times are being described in broadly negative ways (the brief mention of an execution, the humiliation and fear the narrator experienced), there is little in the way of political comment here. Rather the text focusses on the personal experience of the time without specifically decrying the way it came about.

- The text suggests that it is those associated with The Arts (in this case, musicians and thespians) who are being persecuted. This may prompt a reading that considers the way that The Arts can be controversial and confronting. That Alexei's parents begin to have their arts performed once more, and that his contemporaries start to look him in the eye again, may suggest that over time what we see as 'dangerous' becomes acceptable.
- Candidates may make a gendered reading of the text which considers the form of masculinity being conveyed. Alexei's profession as a musician and his preoccupation with memories may be considered to embody the feminine. While 'fiercely determined' to catch up on missed kisses, embraces and tangos, he also notes the falseness of the girls who try to catch his eye. Rather than being characterised by forceful machismo, Alexei's strength is in surviving trauma that others choose to be blind to.
- A reading that highlights gratitude in the face of adversity is also possible. Alexei comments appreciatively on aspects of his environment that would otherwise be seen as a negative: wryly noting his concert being staged at 'the ball-bearing factory's house of culture' and that the dark and damp streets were 'luminous'. He expresses joy in simply being able to 'stroll[ed] absent-mindedly' down a street, hinting that perhaps in the past this wasn't possible.
- Candidates might also examine the passage from a psychological perspective and examine the implications of identity construction and troubled motivation in such a troubled environment.

Text C

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

- Candidates might refer to the importance of setting and in this respect, highlight the street as central to the play and symbolically representing the significance of community.
- Candidates can also explore the streetscape of the play as representative of contemporary Australian society through the activities of the morning, the interactions between the characters and the simple focus on activities such as shaking out rugs. In doing so, candidates might discuss the suburban streetscape as an alternative Australian landscape.
- There are a number of objects and actions which serve to symbolically reinforce the ordinariness of life. Candidates might refer to the opening of the play where Catherine is described as '...wearing pyjamas and is sitting cross-legged on the brick letterbox... as though she is prisoner looking out into the world'.
- The use of technology such as mobile phones and computer reinforce the importance of communication and community in a contemporary context. Candidates might refer to the central, ritualistic and private use of technology and they might comment upon the community provided in a technological space.
- Candidates might discuss the ritualistic and superficial nature of political engagement in Australian society represented in greetings such as 'Happy Kevin '07, my friend... Happy Kevin '07' and the demoralised response to the election. Candidates might refer to the response to the election through 'I wish something would happen. That would change the whole world' as a challenge to the mundane nature of such events.
- In this respect, the opening of the play presents a rather damning and at times contradictory representation of Australian suburbia captured by rituals that keep individuals only marginally connected.
- The passage reinforces, to some extent, the repetitive nature of existence and the ways a sense of community can provide sanctuary.
- Candidates might refer to the streetscape constructed through a montage of characters. In doing so, candidates might discuss the contrasting nature of characters such as Catherine and Ken and the more mature Ana and Milova.
- The passage provides candidates with the opportunity to discuss various ways that characters are constructed in dramatic texts and to focus on specific dramatic and performance aspects. Candidates might refer, for example, to the distinctive speech patterns, uses of words in idiosyncratic ways, accents and appearance such directions to represent Ana '...with her golden-tinged hair piled neatly on top of her head'.
- Candidates may elect to discuss dialogue between the characters and they are to be rewarded for highlighting the distinctive nature of relationships between the characters. Candidates might refer to the subtleties of domestic relationships.
- Candidates might explore the juxtaposition between the ages of the characters and the potential sense of community that is created through their interaction in the street.
- A strong sense of nostalgia is constructed through the characterisation of Ana and her references to the past which at times she describes quite vividly. This sense of nostalgia is reinforced through the appearance of Ana.
- Candidates might refer to the humorous nature of the interactions between the characters and the element of incongruity of the character of Ana in the naivety of her comments and her contrasting physical strength.
- Candidates can describe the play as representative of Australian realism and make intertextual links to plays such as those written by David Williamson. Alternatively, comparisons may be made with more symbolic forms of Australian theatre such as David Milroy's *Waltzing the Willara*.

- The play offers a positive interpretation of multicultural Australia and the ways that multiculturalism is enacted in the ordinary lives of Australians. Candidates might contrast this positive acceptance of difference with political and social rhetoric about migration and race.
- Candidates might comment on the subtly didactic nature of the play as it positions the audience to view Australia as a tolerant and community minded society. In doing so, candidates might comment on the play's dominant representation of Australian society and its contradictory use of stereotypes in that process.
- Candidates might interpret the play from a gender perspective and draw attention to the roles the play offers female characters and their central position in the play, access to power, patterns of behaviour, symbols and motifs and access to power.
- The passage invites a reading of national identity focused on suburbia and multiculturalism that contradicts the broader narratives of Australian national identity which accentuate landscape, the past, militarism and so on. In that respect, the passage challenges some of the grand narratives of what it means to be an Australian.

Section Two: Responding**70% (25 marks each)**

The focus in this section should be on analytical and critical thinking skills in relation to studied 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. Answers should be marked on the quality of their content. Higher marks should be given to responses that are a developed argument, that sustain a point of view, and use relevant and accurate evidence from studied texts to support points.

- 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 studied 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 skillful 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 studied.

Demonstration of textual knowledge and understanding

It is important that candidates demonstrate a detailed understanding of syllabus concepts as applied to the primary text(s) used to help answer the question. Higher marks are to be awarded to answers where knowledge and understanding of a text(s) is 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 readings of the text and 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 form(s) of close reading they have selected. In doing so, candidates are to demonstrate a working understanding 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 take into account the fact that examination scripts are essentially a first draft written under time pressure.

Question 2

Discuss how intertextuality or allusion allows a text to resonate across place or time.

- A key discriminator between candidates answering this question will be their use of the term 'resonate'. This implies that the text is meaningful across a number of times and/or places; it does not invite a singular reading of the text.
- Candidates who are able to discuss the way that allusion and intertextuality do not result in fixed meanings, but rather ones that are influenced by the understanding of those references in a particular time and place, should be rewarded more highly than those who only suggest that allusion or intertextuality has resulted in one particular reading.
- The terms 'intertextuality' and 'allusion' should not be used interchangeably. While allusion denotes a specific connection being made to another text by the author, which the reader may or may not be aware of, intertextuality allows the reader to draw their own connections between texts, irrespective of the intentions of the author.
- When discussing intertextuality, candidates may draw on texts which are not part of the syllabus list. For example, they make links between current events and the text they have studied. The focus of their response should be on the way this has shaped the way a reader responds to the studied text.
- The question invites candidates to write from a more distanced position, in order to be able to discuss the way that the meanings gleaned through allusion and intertextuality change due to the shifting understandings of references over time. A more personal approach when responding to this question should not be penalised.
- Candidates are to be rewarded for framing intertextuality in terms such as parody, imitation, appropriation and transformation which are outlined in the syllabus.

Question 3

Structural and stylistic features of texts shape your reading more than contextual information. Argue for or against this statement.

- The instruction of 'argue for or against' will be a discriminator between candidates answering this question. They are required to make a stand one way or the other and write to convince their reader. Candidates may suggest concessions, but these should be countered in order to remain clearly 'for' or 'against' the statement.
- In answering this question, candidates should not be rewarded for providing large swathes of contextual information. This sort of evidence should be used judiciously and relate directly to a reading of the text.
- To successfully respond to this question, candidates should make close reference to the way that their reading has (or has not) been shaped by structural and stylistic features. These should be relevant to the text type they are drawing on.
- Candidates should make a clear differentiation between structural features (the 'shape' of a text, possibly including, but not limited to, the construction of stanzas in poetry, the narrative 'arc' of a novel, or the passage of time in a play) and stylistic features (the way that words, sentences and images are arranged in a text).
- Some examples of structural features might include Marlowe's journey down the river mirroring his moral journey in *Heart of Darkness*; the use of the sonnet form in Harwood's 'Suburban Sonnet'; the typical five act format of Shakespeare's tragedies; the unclear passage of time in Beckett's *Waiting for Godot* and breaking of the '4th wall' in drama texts.
- Some examples of stylistic features might include: the drawing on agricultural and working class activities in Heaney's poetry; the perambulatory performance in *No Sugar*; the use of Australian idiom in David Williamson's plays, such as *The Club* and the use of the direct address to the reader in *Pride and Prejudice*.

Question 4

Explain how the aesthetic can be political and/or confrontational with reference to at least **one** text.

- This question requires candidates to have an understanding of the term 'aesthetic' in relation to literary works. The syllabus defines this as '[a] sense of beauty or an appreciation of artistic expression'. Candidates should be able to discuss the aesthetic of their studied text/s which could be expressed in terms of the style, construction patterns or connections to artistic movements.
- This type of discussion of the aesthetic could rely on more traditional expressions of aesthetic: the text being unified, balanced, integrated, lifeless, serene, sombre, dynamic, powerful, vivid, delicate, moving. Candidates should explain how this is communicated and why this might have a political and/or confrontational impact or relationship.
- Candidates could also consider the aesthetic as a method of appraisal or judgement about texts in the critical discourse that surrounds them. In this case, connections should be made between the judgement and the political and/or confrontational aspects that inform or underpin them.
- This question also relies on the candidate understanding that connections can exist between the aesthetic and the ideological or intellectual engagements of a text. These connections might be discussed in terms of contextual events/influences, but must demonstrate how the aesthetic can be a political or confrontational statement, or provoke a political or confrontational response. An example of this might be the connections between the aesthetic markers of epic theatre and the political statements made by Brecht.
- This question only requires the close discussion of one text, but candidates are not restricted to this. A 'distant' reading of a number of texts and the aesthetic connections is equally as valid as one close reading. The discriminating factor is the level of explanation of how this is represented by the text/s.
- Some candidates might approach this discussion through a political or confrontational concept and the shared aesthetic that is often used in the representation of this concept. The literary aesthetic of trauma could be an example of this type of discussion, where commonalities of aesthetic and ideology can be traced through a number of texts across context and form.

Question 5

Literary texts communicate ideological perspectives but our responses are mediated by our own social, cultural and/or historical space. Consider this statement with reference to at least **one** text.

- This question demands that candidates understand the concept of audience/reader context and how it influences readings.
- This question suggests a frame for the discussion where the dominant perspective of the text is explained, followed by an explanation of the mediated position due to context. This structure is not a requirement and other essay approaches can also be acceptable – however, the components of the discussion are necessary.
- ‘Ideological perspectives’ should be considered as the position/s on fundamental social beliefs that are promoted by a text.
- The extent to which candidates address the phrase ‘our responses are mediated’ will be an important discriminator with this question. It could be considered as preventing understanding, influencing ideological positions/beliefs, informing historical outcomes, conciliating particular social positions, moderating ideological judgement, etc.
- Candidates are asked to discuss ‘ideological perspectives’, suggesting that candidates should be able to identify more than one within the text. However markers should be rewarding thorough discussions of the question rather lists of ideological positions.
- Candidates should be rewarded for considering ‘historical, cultural and/or historical spaces’ as contextual factors. They may consider these factors from all three spaces, or simply one. They are not expected to cover each in the same detail.

Question 6

Literary response is a dynamic process. Explain why interpretations of **one** specific text may alter over time.

- Candidates need to demonstrate an understanding of literary response as a form of interpretation and draw upon interpretation as the action or process of making meaning. In doing so, they may explore the world of ideas, the world of representations, potential layers of meaning, values and attitudes and ideologies.
- Candidates who recognise or explain that there are varying approaches to literary responses are to be rewarded and that may mean explaining that the process of responding to and interpreting a literary text is a creative and evaluative process.
- Possible interpretations are to be described and explained through specific references to one text.
- Stronger answers may draw upon contextual factors to explain varying interpretations. These could include changing social and cultural values, varying philosophical schools of thought, varying ideologies, differing schools of political ideas.
- Additionally, stronger answers may consider how dominant and preferred reading practices and strategies may change over time.
- The influence of literary criticism and changing views about the meaning and construction of a literary text may also be taken into account. In doing so, candidates may explain how particular forms of literary criticism, or the work of particular critics, may foreground particular aspects of a text and particular ideas and concepts represented in the text. In this way, candidates may explain how literary criticism foregrounds particular assumptions about culture, society and genre.
- Candidates may also consider the influence of multimedia, film and popular culture on interpretations of literary texts.

Question 7

Discuss the value of representing controversial aspects of a nation's past in at least **one** literary text.

- It is important for candidates to write about texts that represent and comment on the past as opposed to texts that were simply produced in the past.
- Candidates need to explain clearly what is meant by a controversial aspect of a nation's history as this understanding may vary between nations and change over time. Strong responses will demonstrate the historical significance of a particular aspect or social, cultural or political change. In doing so, candidates may explore ideological aspects such as the rise of Nazism or the growth of environmental sensibilities.
- It is important for candidates to engage with the concept of 'value' in relation to representations of a nation's past.
- It is important to discuss the question, national value and controversial aspects in terms of representation. Candidates who explain how representations are constructed in some depth should be rewarded.
- These representations may then serve to challenge and reinforce, to subvert and marginalise ways of seeing one's nation and place in the world.
- In doing so, the representation of the past allows individuals and groups, cultures and societies to recognise and question themselves. This question provides the opportunity to discuss and evaluate the dynamic place of the literary text in considerations of national identity.
- Candidates are to be rewarded for interrogating the notion of controversy(ial) as potentially referring to those aspects which contradict a nation's dominant understanding of itself; that present alternative interpretations of the past and indeed a lack of certainty; that expose hidden aspects of the past and that place an uncomfortable spotlight on the present through an examination of the past.

Question 8

Discuss how your understanding of an idea has changed as a result of the specific use of language in **one** or more literary texts.

- Candidates need to take the time to elaborate upon ideas and how they can be understood. The notion of ideas is broad and may include philosophical ideas such as idealism, cultural notions such as identity and diversity, political such as totalitarianism, fascism and democracy, social and cultural concepts such as migration and displacement and personal concepts such as friendship and sexuality. Candidates are to be rewarded for interrogating and explaining the idea in depth and for exploring a text's representation or portrayal of that idea.
- Candidates need to explain that the notion of reading can take a number of forms; however this question asks that candidates focus primarily on the use of language. However, the question requires that candidates explain their own reading and draw primarily upon language uses to justify their reading.
- A key discriminator is an explanation of how an understanding of an idea may shift and change. Candidates may explain how the representation of an idea changes throughout a text or how a reader's response is influenced by language use.
- In this respect, candidates may explain the use of language in terms of similarity or difference, repetition, alternating perspectives, contrast, resistance and development.
- Language use may be discussed in terms of imagery, shifting grammatical rules, developing metaphors and motifs, alternating phrases and words on dialogue which may capture and represent changing attitudes and values towards an idea or reflect moments of realisation. Additionally, candidates may discuss the use of figurative and descriptive language.

Question 9

'To read a poem is to hear it with our eyes; to hear it is to see it with our ears.' – Octavio Paz

With reference to at least **two** poems you have studied, discuss how **poetry** is a multi-sensory experience.

- This question requires candidates to closely discuss sound and structural devices, as well as appeals to other senses, in specific examples of poetry.
- Candidates are not required to address the quote directly or specifically. This quote could, however, highlight the auditory and visual elements of poetry above other sensory elements.
- Sound devices that candidates might consider are varying rhyme methods, rhythmic structures, meter, methods of euphony, onomatopoeia, etc.
- Structural devices such as form and format could also be referred to.
- 'Multi-sensory experience' should be a consideration of affect in relation to sight, sound, smell, taste, touch. Aside from devices listed above, imagery could also form a large part of candidate discussions. A discussion of imagery should focus on appeals to the senses as connected to the reading experience.
- An important discriminator will be the extent to which candidates can discuss the response to experience of poetry as 'multi'-sensory. This requires a discussion where this sensory appeal is multiple and perhaps simultaneous. However, it should not be a list of poetic devices and their effect.
- The 'experience' discussed by candidates could be described in terms of affect (having an impact on or touch the feeling) or effect (change or result of reading).
- Candidates are required to discuss at least two poems with this question. Candidates who refer to only one poem cannot be highly rewarded.

Question 10

Discuss how narrative approaches have been used to influence your response to at least **one prose** text.

- This question encourages a reflective response. Candidates should be rewarded for engaging with the question on a personal level. The use of the first person would be expected in responding to this question but they are not precluded from writing in third person.
- Candidates are to be rewarded for engaging in the notion of a personal response in a complex way. This could mean a response where candidates refer to their social, cultural, historical and ideological environment, and explain the ways that has impacted on their response.
- A key aspect of this question is the notion of 'influence' and discriminating answers will draw attention to the ways narrative approach have been used to result in an effect. Close references to the text are to be rewarded.
- Candidates need to have an understanding of the concept of 'narrative approaches' which can incorporate the use of multiple narrators, the unreliable narrator, the omniscient narrator and point of view as defined by the syllabus. In this capacity, candidates need to go beyond a description of the narrative technique to explain it as an intentional style or strategy. In doing so, candidates may also link the use of these specific conventions to other narrative strategies.

Question 11

Explain how the complex representation of the human experience is dependent on the performance aspects of drama in at least **one play**.

- Discriminating answers establish an understanding of the notion of human experience such as the fragility of life, relationships between the past and present, the nature of relationships. Answers can define an aspect of human experience to include the realm of the emotional, moral, intellectual and social.
- Answers should engage with the notion of a *complex* representation in that human experience can be shown to be contradictory and paradoxical. For example, candidates may show that human existence is governed by a number of interconnected factors such as culture, environment and historical place and time. Candidates may explain, for example, that human experience is interconnected.
- Texts which represent this experience in a complex fashion will draw attention to a number of different elements such as the interaction between society and cultural values, emotions and attitudes. In doing so, discriminating answers may explain complexity in terms of foregrounding, naturalising and marginalisation. Candidates may, for example, do this through the paradoxical or contradictory character.
- It is essential that candidates write in detail about the performance aspects of theatre and need to refer to dramatic techniques and conventions such as set design, music, sound effects, lighting, movement and symbolic objects and costuming.
- Candidates must go beyond describing these performance aspects to show, through reference to examples from dramatic texts, how performance aspects are central to the representation of the human experience and may complement narrative conventions and uses of language.

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