



**ENGLISH TEACHERS ASSOCIATION
Literature ATAR Examination, 2016**

Question Paper

LITERATURE (Year Twelve)

Semester Two

Time allowed for this paper

Reading time before commencing work: Ten minutes
Working time for paper: Three hours

Material required/recommended for this paper

To be provided by the supervisor

This Question Paper
Standard Answer Book

To be provided by the candidate

Standard items: pens, pencils, eraser, correction fluid, ruler and highlighter
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	20	30
Section Two: Extended Response	10	2	120	50	70
Total					100

Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *WACE Manual*. Sitting this examination implies that you agree to abide by these rules.
- Write your responses in the Standard Answer Book or paper supplied by your school or college
- This examination requires you to refer to literary texts studied this year. The text(s) discussed in Section Two as the primary reference(s) must be from the text lists in the syllabus.
- 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:
 - Text A (poetry), then in Section Two you must respond to two questions, one response making primary reference to prose and the other to drama.
 - Text B (prose), then in Section Two you must respond to two questions, one response making reference to poetry and the other to drama.
 - Text C (drama), then in Section Two you must respond to two questions, one response making reference to poetry and the other to prose.
- If you make primary reference to the same genre twice, then 15 percent will be deducted from your total raw examination mark for Literature.
- If you choose one of the three questions in Section Two that make reference to a specific genre, you must write on that genre or you will receive a penalty of 15 per cent of the total marks available for the examination. For each response that you write in Section Two, indicate the question number and the genre (poetry, prose or drama) that you are using as your primary reference. You must not write on the same question twice.
- 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.

See next page for Section One

Section One: Response – Close reading**(20 Marks)**

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

Suggested working time: 60 minutes.

Question 1**(20 Marks)**

Present a reading of **one** of the following three texts.

Text A

The following poem is by 20-year old Australian poet Maddie Godfrey and was first published online in 2016.

“Labels Are For Jars”

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See next page for Text B

Text B

Kurt Vonnegut, Jr. (November 11, 1922 – April 11, 2007) was a prolific and genre-bending American author. His short story, “2 B R O 2 B” was first published in 1962. This extract is from the beginning of the story.

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See next page for Text C

¹ Sobriquets: names or phrases that describe the character of someone or something

Text C

The following is the opening scene of a three act comedy entitled Our Boys written by prolific playwright Henry James Byron and first performed in 1875 in London at the Vaudeville Theatre. It set the record for the longest-running play in history and held that record for almost two decades.

Act I takes place at the retired butterman¹ Perkyn Middlewick's country house.

Sir Geoffry Champneys, a county magnate
Perkyn Middlewick, of Devonshire House, a retired butterman
Kempster, Sir Geoffry's man servant
Poddles, Middlewick's butler
Clarissa Champneys, Sir Geoffry's sister

Scene. - A handsomely furnished drawing-room at Middlewick's house. Double doors Centre, back with French windows on each side; doors Right and Left. A little Left of Centre, down stage, there is a table with a chair on each side; up Right a little there is an easy chair, and down Right, a sofa. There are chairs down Left, up Right, and between the Centre door and windows on both sides. A Garden can be seen through windows at the back. (Lights full up. Enter PODDLES as the curtain rises.)

PODDLES: (*After pause, looking at watch.*) Half-past two, I do declare, and the young gents not arrived yet; train's late, no doubt. (*Goes to window.*) No wonder master's anxious; I dare say Sir Geoffry's just as anxious about his dear son. Bless me, to hear 'em talking about "Our Boys," as they call 'em, one would think there were no other sons and heirs in the whole country but these two young gents a-coming home to their governors this afternoon.

Enter KEMPSTER.

KEMPSTER: Mr. Poddles, any news of the young gents yet? Sir Geoffry has just driven over, and—

PODDLES: They ought to be here by this time. Mr. Charles wrote mentioning the time, and...

Enter SIR GEOFFRY CHAMPNEYS, Centre.

SIR GEOFFRY: What a time you are, Kempster. Why don't you let me know if Mr.—

KEMPSTER: I beg your parding, Sir Geoffry; I were just inquiring of —

SIR GEOFFRY: Yes, yes, get back to the carriage. (Exit KEMPSTER, Centre to Left. To PODDLES.) Is your master in? (Hands hat and cane to PODDLES.)

PODDLES: I'll see, Sir Geoffry. If you will be seated. SIR Geoffry, I'll—

Exit PODDLES, Left.

¹ Butterman: a man who makes or sells butter.

SIR GEOFFRY: (*Pacing the room impatiently and looking at watch and fidgeting.*) Yes, yes. The train's late; but I suppose they won't—why hasn't Talbot answered my letter? Why does he keep me on the rack? He knows how anxious I am. (*Goes down Right. Centre.*) Haven't set eyes on the dear boy for three years, and I'm longing to hear his views on men and things. They'll be the same as mine, I know.

Enter MISS CLARISSA CHAMPNEYS, the Baronet's sister – an elderly young lady. She goes to SIR GEOFFRY.

CLARISSA: I couldn't refrain from following you, Geoffry. I am so anxious about the dear boy.

SIR GEOFFRY: (*tetchily*) Of course you're anxious. I'm anxious.

CLARISSA: (*Standing by chair.*) And I've no doubt Mr. Middlewick is just as anxious about his dear boy.

SIR GEOFFRY: Clarissa, I'm surprised at you. Because these young men happen to have met recently in Paris, and are coming home in company, that is no reason you should link them together in that ridiculous manner. (*CLARISSA sits at table.*) My son comes of an ancient, honored race. The other young man is the son of a butterman.

CLARISSA: A retired one, remember.

SIR GEOFFRY: (*Sitting at table.*) Impossible! A butterman can't retire. (*Poetically*) You may break, you may shatter the tub if you will, but the scent of the butter will hang by it still. (*Prosaic once more*) Mr. Middlewick is a most estimable person – charitable – as he ought to be; and has considerable influence in the neighborhood.

CLARISSA: Which accounts for your tolerating him.

SIR GEOFFRY: I admit it. The dream of my life has been that my boy Talbot should distinguish himself in Parliament. To that end I mapped out a complete course of instruction for him to pursue; directed him to follow the plan laid down implicitly; never to veer to the right or left, but to do as I bid him, like – like—

CLARISSA: Like a machine.

SIR GEOFFRY: Eh? Yes, like a machine. Machines never strike.

CLARISSA: I hope he'll answer your expectations. Considering his advantages, his occasional letters haven't been remarkable, have they? (*Rises and goes down Right, Centre; aside.*) Except for brevity – which, in his case, has not been the soul of wit.

SIR GEOFFRY: (*rising*). Dear! dear! Clarissa, what a woman you are! What would you have of the boy? His letters have been a little short, but invariably pithy. I don't want my son to be a literary man. I want him to shine in politics and—

CLARISSA: Suppose Mr. Middlewick's views regarding his son are similar. Supposing he wants him to shine in politics.

SIR GEOFFRY: (*Left. Centre.*) Clarissa, you seem to take a great interest in Mr. Middlewick. A man without an H to his back. (*CLARISSA goes up to centre.*) A man who – (*crossing*

to Right. Centre.) who eats with his knife, who behaves himself in society like an amiable golddigger, and who—

CLARISSA: Who is coming up the path? (*Goes down Left, Centre.*) So moderate your voice, Geoffry, or he'll hear you.

SIR GEOFFRY: (*Right. Centre.*) You're a very irritating woman, Clarissa, and I don't – don't—

(*MR. PERKYN MIDDLEWICK appears at French windows. He is a sleek, comfortable man of about fifty.*)

MIDDLEWICK: (*Going down Right, Centre to SIR GEOFFRY.*) Hah! Sir Geoffry, glad to see you. (*Crosses front of table to CLARISSA.*) Miss Champneys, your 'umble servant. (*Shakes hands; SIR GEOFFRY shakes hands distantly, CLARISSA warmly.*) Phew! Ain't it 'ot? Awful 'ot.

SIR GEOFFRY: (*loftily, Right.*) It is very warm.

MIDDLEWICK: (*Centre.*) Warm! I call it 'ot. (*To CLARISSA*) What do you call it?

CLARISSA: (*Left.*) I call it decidedly "Hot."

MIDDLEWICK: That's what I say. I say it's 'ot. Well, SIR Geoffry, any noos?

SIR GEOFFRY. No news.

MIDDLEWICK: No noos! Ain't you heard from your son?

SIR GEOFFRY: Not a line.

MIDDLEWICK: Oh, my boy's written me a letter of about eight pages. He'll be here soon; I sent the shay. (*Takes letter from pocket.*)

SIR GEOFFRY: Sent the what?

MIDDLEWICK: The shay – the shay.

SIR GEOFFRY: Oh, the chaise¹? (*Sits Right, on sofa.*)

MIDDLEWICK: No, only one of 'em. They'll be here directly. What's the good of Charley writing me a letter with half of it in foreign languages? (*Examines letter.*) Here's a bit of French here, and a morsel of 'Talian there, and a slice of Latin, I suppose it is, further on, and then a something out of one of the poets – leastways, I suppose it is, for it's awful rubbish – then, lor! regler rigmarole altogether. S'pose he done it to show as the money wasn't wasted on his eddication.

SIR GEOFFRY: (*with satisfaction.*) Hah, I rather it is different from my son. He prefers to reserve the fruits of his years of study until he can present them in person. Your son, Mr.

¹ Chaise: a two-wheeled, horse drawn carriage

Middlewick, has followed the example of the strawberry sellers and dazzled you with the display of the top. (*Rises.*) Perhaps when you search below, you may find the contents of the pottle¹ not so satisfactory. (*Goes up.*)

MIDDLEWICK: (*down Centre, aside.*) Mayhap I may. Mayhap the front tubs is butter and the rest dummies. When I first started in business I'd the finest stock in Lambeth – to look at. But they was all sham. The tubs was 'oller if you turned 'em round, and the very yams was 'eartless delooders. Can Charley's letter be? – No, I won't believe it.

CLARISSA: (*Aside to him.*) Don't, dear Mr. Middlewick, don't. (*Goes up Left, in pleasing confusion.*)

MIDDLEWICK: (*Aside*) That's a very nice, sensible woman. It ain't the first time she's been civil to me. I'll play the polite to her, if it's only to rile old poker-back. (*Goes up to her, Left.*)

SIR GEOFFRY: (*Coming down Right.*) I knew "our boys" would drive here first, Mr. Middlewick, which must be my excuse for this – (*Noise of carriage, off stage*) – intrusion, and – Here they are! Here they are!

MIDDLEWICK: (*Going up to window, Centre.*) That's them! that's them! (*CLARISSA crosses to SIR GEOFFRY, Right.*)

SIR GEOFFRY: (*Right.*) I feel actually faint, Clarissa. (*Sinks on sofa.*) The thought of seeing my dear, handsome, clever boy again is—

CLARISSA: (*Aside*). Don't exhibit this ridiculous weakness, Geoffry.

SIR GEOFFRY: Before a tradesman, too. You are right. (*Rises.*)

MIDDLEWICK: (*Coming down Left.*) I feel a bit of a – sort of a – kind of a fluttering myself.

End of Section One

¹ Pottle: a small container for strawberries or other fruit.

Section Two: Extended response**(50 Marks)**

This section has **ten (10)** questions. You are required to respond to **two (2)** questions. Each response must make primary reference to a different genre from that used in Section One. For example, in Section One if you make reference 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 the primary reference(s) **must** be from the text list in the syllabus.

Suggested working time: 120 minutes.

Question 2**(25 marks)**

Writers often experiment with established genres and generic conventions to reflect, reinforce or challenge particular social meanings. Discuss with reference to **one or more texts** you have studied.

Question 3**(25 marks)**

Discuss how **one or more literary texts** you have studied conveys ideas, beliefs and attitudes of the time and place in which they were produced.

Question 4**(25 marks)**

Australian identity is a complex notion. Discuss its representation in **at least one text** you have studied.

Question 5**(25 marks)**

In what ways do literary techniques and devices position readers to respond to social groups and ideas? Discuss with reference to **one or more texts** you have studied.

Question 6**(25 marks)**

Discuss the degree to which language has been used to position readers to view certain ideas in **one or more texts** you have studied.

Question 7**(25 marks)**

A text will often contain moral and/or ethical issues relevant to the reader's cultural context. Discuss this statement with reference to **one or more texts** you have studied.

Question 8**(25 marks)**

Literary theories and reading strategies allow an audience to achieve a greater insight into a text. Discuss how **one or more texts** you have studied can be read in more than one way.

Question 9**(25 marks)**

Discuss how **a poet** you have studied uses the experiences of individual characters/personae to critique aspects of human existence.

Question 10**(25 marks)**

How do intertextual readings deepen our appreciation and understanding of a text? Discuss with reference to **one or more novels** you have studied.

Question 11**(25 marks)**

The visual aspects of a play are just as important to meaning as the dialogue. Discuss with reference to **one or more plays** you have studied.

End of Examination

ACKNOWLEDGEMENTS**SECTION ONE**

- Text A:** Godfrey, Maddie. 2016. "Labels are for Jars" in *Voicemail Poems | Free Listening on SoundCloud*. <https://soundcloud.com/voicemailpoems/labels-are-for-jars-by-maddie-godfrey>. Accessed 24 June 2016.
- Text B:** Vonnegut, K. 1999. "2 B R 0 2 B" from *Bagombo Snuff Box: Uncollected Short Fiction*. First Edition. Putnam Adult.
- Text C:** Byron, H J. 1875. *Our Boys*. First performed: Vaudeville Theatre, London.