

Some of the advice in this guide may be used in the classroom with activities to assist students in their progress in the course.

Note: *This examination is written for students who have completed one unit of the Year 11 Literature ATAR course. Teachers may adjust the time allowance to suit their examination timetable or students' preparedness for the examination, and so accordingly adjust expectations regarding the detail covered and length of responses.*

General Marking Guidelines

- Examination items do not provide the capacity for candidates to demonstrate their mastery across the range of genres and contexts that are the basis of classroom assessment of candidates' achievement.
- Answers should be marked on both the quality of their content and the quality of their expression. Do not, however, award half the marks for one and half for the other. Exceptional expression can compensate for fairly ordinary content and vice versa.
- Please look at what to REWARD. Avoid the 'penalty mentality' with minor flaws in spelling, expression, quotations and so forth.

Questions require students to engage with fundamental concepts in the course:

- language and generic conventions
- contextual understandings
- producing texts.

Unit Description

- Unit 1 develops students' knowledge and understanding of different ways of reading and creating literary texts drawn from a widening range of historical, social, cultural and personal contexts.
- Students analyse the relationships between language, text, contexts, individual points of view and the reader's response.
- This unit develops knowledge and understanding of different literary conventions and storytelling traditions and their relationships with audiences.
- A range of literary forms is considered: prose fiction, poetry and drama.
- The significance of ideas and the distinctive qualities of texts are analysed through detailed textual study.
- Through the creation of analytical responses, students frame consistent arguments that are substantiated by relevant evidence. In the creation of imaginative texts, students explore and experiment with aspects of style and form.¹

ETA Guidelines to specific sections

The guidelines to specific sections have been prepared by the ETAWA. English departments with more than one teacher are strongly advised to work collaboratively and follow a process that is used in ATAR marking:

¹ Year 11 Literature ATAR course syllabus, 1 January 1 2015, p. 3.

- read and discuss the examination paper and these marking guidelines
- mark a small number of sample scripts
- review the marking guidelines with colleagues, amending them where necessary.

Notes:

- a. Students are instructed that in their responses to Section Two, they must NOT make primary reference to a text that appears in Section One, and that they must discuss a different genre in each of their three responses. Discuss your policy for marking students who breach these rules. Decide the best approach for your students, at this point in their progress in the course, in your preliminary markers' meeting.
- b. ATAR Literature markers use a marking key ratified annually by a marking panel, and the use of the full range of marks is encouraged but must also reflect the quality of the response. For this examination, marking keys have been provided, though you may wish to adjust them or develop your own standards against which to assess your students.
- c. The marking keys provided with this examination differ markedly to those of previous years. The changes are to ensure that ETAWA exams and marking guides are reflective of ATAR examinations. The marking keys below are modelled on those used for ATAR marking in 2020.
- d. Markers should also take into account the complexity of unseen texts when deciding marks and reward students who use their skills of reading and writing to demonstrate their understandings of the aims of the course:
 - the ability to respond personally, critically and imaginatively to a range of literary texts drawn from Australian and other historical, contemporary and cultural contexts and traditions
 - the capacity to engage with and contest complex and challenging ideas in order to form their own interpretations informed by a range of critical perspectives
 - the capacity to reflect critically on connections and resonances between texts.²

² Ibid., p. 2.

Section One: Response – Close Reading

Question 1

(25 marks)

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

Note: *The following suggestions below are guides only and markers should not necessarily expect candidate to couch their observations in the language used here. It should be remembered that candidates are likely to be reading the texts for the first time, and that they may not have studied the contexts. As stated above, look for thoughtful demonstration of understanding of key concepts in the Literature syllabus through a discussion of the text.*

The focus in this section should be on the candidate's comprehension and close reading of the selected literary text. Suggested readings of the texts are not restrictive; some candidates might 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 eco-critical reading, or a more eclectic approach which might incorporate more than one appropriate close reading strategy. Some candidates might produce close readings that are individual or unexpected. Candidates should be rewarded for paying close attention to the text, and constructing an analysis of the text based on generic conventions and language use pertaining to prose fiction, 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.

Close textual analysis

It is important for candidate to demonstrate a close analysis of the text and, in doing so, to consider language, examples from the text and/or generic conventions and reference to cultural context. These elements of text and/or content need to support the reading/s of the text.

Linguistic, stylistic and critical terminology

Candidates are to be rewarded for a sophisticated and comprehensive use of linguistic, stylistic and critical terminology. In doing so, candidates are expected to use linguistic terminology such as metaphor, stylistic terminology such as narrative approaches and intertextuality and critical terminology such as identity and ideology.

Expression

Marks are specifically allocated for expression in the areas of:

- *argumentation*
- *structure*
- *language and style.*

Markers, however, do need to take into account the fact that an examination script is a first draft written under time pressure.

Text A: Prose fiction

National Avenue by Booth Tarkington

Possible readings

Candidates may respond to the prose fiction extract in a number of ways, some of which might be unexpected. The following list is not exhaustive:

- The text is rich in language, structural and stylistic features and lends itself well to several readings. Candidates may consider the representation of family dynamics and sibling relationships with Harlan and Dan Oliphant constructed as opposing characters who do not have anything in common as children and this difference continues into adulthood. They could also consider how two individuals with the same upbringing may experience life in different ways.
- Candidates could also focus on the role of the subjective narrator and the third-person narrative point of view in the text's comment on wealth, social status and class. The narrator accentuates the wealth of the Oliphant family and their castle-like estate, reflecting on how a New Yorker could only dream of that much space in a home.
- Candidates searching for ways to apply a critical lens to this text may take a Marxist approach, particularly in the ways the text explores notions of wealth and the decadence of the upper class. The reader is given the impression that the narrator is not of the same social standing as Harlan and Dan and is therefore more sensitive to the lack of power. However, this may not be the most direct reading of the text and may lack supporting evidence. In considering this type of reading, evaluate the depth of ideas and the candidate's use of appropriate evidence and supporting terminology. Other reading practices – such as a personal response or generic reading – may provide a more fulsome analysis.
- Another appropriate reading of the text relates to the idea that Dan Oliphant is represented as a character who rebels against social conventions, seemingly from birth. He challenges the idea that he must be neat and organised and perhaps, as a result of this, he is judged harshly and – he 'looked as if he [didn't] live in the Oliphant's house'. This could give rise to a masculinist reading of the text in considering the ways males of the upper class in the 1920s were expected to behave and the repercussions for not doing so.

Close textual analysis

- The text relies on first-person subjective narrative point of view and the narrator establishes a conversational and humorous tone. The opening phrase 'people used to say' implies that the Oliphant family was famous, well-known and often talked about, foreshadowing a potential conflict.
- References to the social standing of the Oliphant family reappear throughout the text with the suggestion that their house 'stood in a great, fine yard, in a row of great, fine yards' and that Harlan and Dan signified the start of the Christmas holidays when they returned from college and their 'broad-shouldered, long-tailed coats and incredibly high white collars were seen officially moving in the figures of a party'. The connection between the brothers and the Christmas season gives them an almost religious quality and hints at the influence of the Oliphant family.
- Contrasting descriptions of the brothers are used throughout the text to highlight Dan's inability to adhere to the social conventions and expected conduct of the upper class. He is described as '[trampling]' about the neighbourhood and 'other neighbourhoods', implying that he visits places someone of his stature should not be visiting. The final sentence of the extract

highlights his potential risk-taking and salacious behaviour in the way he dived into a frozen pond.

- Stronger candidates may comment on the contextual similarities with *The Great Gatsby* and the narration of Nick Carraway. In addition to this, similarities can be found between the text and the approaches to characterisation in Louisa May Alcott's *Little Women*. However, this is quite an extended skill at this stage in the Literature course and is not a necessity.

Linguistic, stylistic and critical terminology

- The text has a well-developed tone and candidates may choose to examine the lexical and syntactic choices which develop this. The narrator offers lengthy sentences with subordinating clauses which creates a conversational effect and can appear over-explanatory. This is apparent in sentences such as 'This was a poor sort of information to anyone who had never seen the house, but of course the assumption was that everybody had seen it and was familiar with its significance.'
- The narrator uses a range of descriptive adjectives to convey the decadence of the Oliphant's house to accentuate their wealth, referring to the fact that their house was of 'big-walled solidity to withstand time, fire and tornado' and had a 'dignified spaciousness'.
- A comparison is made with the 'average New Yorker', subtly implying the narrator is from New York and an observer of the upper class, rather than a member.
- The house itself becomes a metonym for the expectations placed upon the two Oliphant boys. Harlan is described as being 'like the house' and of 'high quality' whereas this was 'the last thing anyone ever thought of in connection with Dan'.
- The rich descriptive language in the text establishes a visual image in the mind of the reader to contrast the two boys. This is established through the syntactic use of comparative sentences. At the age of eleven, 'Harlan was already an aristocrat' and 'washed his hands three or four times a day without parental suggestion and he brushed his hair almost every time he washed his hands'. The 'lively Daniel', on the other hand, 'trampled himself about the neighbourhood'.
- Candidates could consider the humorous tone established through the language and structural features of the text, particularly in the final paragraph which constructs a representation of Dan as a risk-taker and far from the aristocratic expectations upheld by his brother. Onomatopoeically, even the difference between the names Harlan and Dan (where his nickname is referred to purposefully at points in the text) could also be considered a representation of the difference between the two boys.

Expression of ideas

- Where practicable, candidates should adhere to the conventions of Standard Australian English, avoiding errors of spelling, punctuation and grammar. However, markers are encouraged to keep in mind the stage that candidates are at in the Literature course and their potential unfamiliarity with exam conditions. Errors which detract from the clarity of the reading should be considered over simpler misspellings, for example.
- The structure of a response should be considered with regard to the logical presentation of ideas. However, there is no requirement that a candidate must adhere to a rigid, pre-determined essay structure. Responses which are somewhat more free-flowing might still convey a detailed reading.
- The fluency and voice of the candidate should be considered; stronger candidates may demonstrate a sense of ease or confidence in their writing.

TEXT B: Poetry

Rubbing Along by Ross Jackson

Possible readings

Candidates may respond to the poem in a number of ways, some of which might be unexpected. The following list is not exhaustive:

- Candidates could comment on the poet's reflection on a 'slice of life' or exploration of the complexities behind the simple daily act of crossing other people on a path. The most literal reading of the poem deals with ideas of 'etiquette' and manners: all the unspoken things we automatically do when crossing a stranger on a path.
- Candidates may consider the ways we judge others and make assumptions based on appearances, as the persona refers to 'reading other strollers' based on their dogs or tattoos.
- It would also be acceptable to consider the first two stanzas as a gentle reminder about modern manners: the persona warns the reader to 'compose a pleasant face' when crossing others to avoid seeming rude. The use of the verb 'compose' implies that this is unnatural, or forced, but something that should be done regardless.
- Candidates may consider how the persona of the text seems older, assuming that it is typically older people who gesture and smile when crossing others on a path. In this way, the text could be read as a warning to a younger reader about traditional views on manners and social decency. This may appear in a more personal reading of the text.
- A metaphor is extended in the third stanza to develop the persona's argument that it is far better to apply social decency. They refer to swans and ducks who move with 'facetious grace' and 'zero smiles on their beaks', suggesting that humans should not operate in this way.
- Candidates may struggle to apply a pre-prepared lens to this poem. It does not lend itself directly to a feminist reading or a psychoanalytic reading, for instance. However, a personal response, generic reading or resistant lens could work well. It is acceptable to read this poem as a pondering on human existence, social conduct or a short argument in defence of decency.

Close textual analysis

- The poem lacks standard punctuation, accentuating the idea that the poem is a representation of the persona's ponderings or musings on human behaviour.
- The first stanza mentions 'questions of etiquette', implying that there is always a decision about how to best behave when approaching a passer-by. This question is almost answered by the rhetorical questions offered in the final stanza as the persona warns the reader to 'avoid negative assumptions' and to pass by with a 'warmer face'.
- The verb 'codified' is repeated twice in the poem, establishing a mirrored visual effect in the stanzas, but also highlighting the comparison the persona makes between humans and ducks/swans. In this way, they highlight that humans are tasked with paying attention to behavioural codes as these are the things that distinguish us from other animals.
- The third stanza changes direction briefly and stands out due to its attention to natural imagery. The use of alliteration in the phrase 'morning mist' gives grounds to consider that the persona is on a morning walk near a lake as this thought occurs to him. However, this type of implied narrative is not a necessity in forming a reading of the poem. The deliberate selection of swans and ducks in this stanza relates to the way individuals on the path may judge each other based on appearances – perhaps a swan thinks it is superior to a duck, for instance.

- The final stanza summarises the persona's argument as if to answer the question pondered initially. They reached the conclusion that we should break the cycle of 'negative assumptions' by being a little friendlier to those we pass by. The deliberate use of a rhetorical question leaves the argument in the hands of the reader, challenging us to reflect on the unspoken behaviour and invisible etiquette we engage with on a daily basis.

Linguistic, stylistic and critical terminology

- Candidates could comment on the versification of the poem, particularly the lack of punctuation and function of the run-on lines. The use of an en dash (–) in the final stanza forces the reader to pause and this signifies the switching of the argument over to the responsibility of the reader.
- The use of internal punctuation through commas adds to the peaceful aesthetic of the poem and accentuates its 'slice of life' quality. This also works to establish contrast or unity in coordinated elements, such as the 'presence, or absence of tattoos' and 'dismissive, or hostile'.
- The poem uses a range of abstract nouns such as 'shyness' and 'prejudiced' to capture the persona's desire to reflect on human nature.
- The deliberate shift to a metaphorical comparison between humans and water birds in the third stanza is a structural feature of the poem which works to establish the persona's summarising argument in the final stanza.
- The use of exclusive pronouns such as 'you' in the final stanza signifies the persona's desire to connect with the reader, addressing us with fondness as he 'would not wish for [us] to be tagged as prejudiced', instead encouraging us to 'pass by with a warmer face'. A contrast is established between the cold and harsh lexical choices used in the first three stanzas with the phrase 'warmer face'.
- Stronger candidates could consider how the poem resembles poems from the Romantic genre, such as the work of Wordsworth. However, this is quite an extended skill at this stage in the Literature course and is not a necessity.

Expression of ideas

- Where practicable, candidates should adhere to the conventions of Standard Australian English, avoiding errors of spelling, punctuation and grammar. However, markers are encouraged to keep in mind the stage that candidates are at in the Literature course and their potential unfamiliarity with exam conditions. Errors which detract from the clarity of the reading should be considered over simpler misspellings, for example.
- The structure of a response should be considered with regard to the logical presentation of ideas. However, there is no requirement that a candidate must adhere to a rigid, pre-determined essay structure. Responses which are somewhat more free-flowing might still convey a detailed reading.
- The fluency and voice of the candidate should be considered; stronger candidates may demonstrate a sense of ease or confidence in their writing.

TEXT C: Drama

This is Eden by Emily Goddard

Possible readings

Candidates may respond to the play extract in a number of ways, some of which might be unexpected. The following list is not exhaustive:

- The text situates itself in contemporary discourse, but highlights that it is looking at historically important content relevant to an Australian audience.
- The text lends itself to a feminist or gendered reading where candidates may examine the role of women in Australia's convict past and how it is 'a fairly important and often overlooked period of Australian history'. To this end, candidates may look at the oppression of women in society during this historical period and even draw links to where similar treatment still occurs in Australia and the wider world.
- Candidates may comment on the nature of tourism and how culture and history are used in 'tacky' ways in order to be a form of entertainment. The audience in this excerpt is framed as part of the play, part of the 'tour', with the early stage directions suggesting a tourist attraction and Jane herself described as 'a tour guide'.
- The text also lends itself to reading on education and ignorance. Jane is unsure of her facts and questions 'are specifics important?'. Similarly, the notion of ignorance is foregrounded when Jane tells the audience 'it's not your fault...How were...are, we all to know? No one is to blame', suggesting that it is okay to be unaware of a nation's history.
- Candidates may choose to take a post-colonial approach and consider how the nation treated people at the time of settlement. They may choose to create links to the treatment of Aboriginal Australians as a marginalised group who have also been historically ignored. If candidates take this path, they should be mindful to not stray from the focus of the text.

Close textual analysis

- The monologue element of the extract puts all emphasis on Jane and her character; this filters information through her perspective and lends her tone to the nature of the material she is providing.
- Throughout the extract, the audience becomes part of the 'tour' that Jane is providing. She asks questions and provides some time to get a response, but the stage directions imply that the response might not be what is expected. She similarly encourages the audience to remain involved throughout by inviting them back to look at the displays at the end of the 'tour'.
- The positioning of Jane slightly above the audience on a wooden box gives her a higher position of power, as does her wardrobe of a 'tour guide'. This is, however, questioned by her knowledge of using the iron collar and being unaware of certain facts. Her bright tone suggests she is nervous but excited to take charge which, considering the play's focus on women, could be read as women being new to positions of power.
- The inclusion of particular facts within the excerpt lends an air of expertise, highlighting an important element of Australia's past. This is juxtaposed, however, with the 'tacky' set design set out at the start and Jane's uncertainty about some of the specifics. Additionally, that the audience is invited to take in 'an alcoholic beverage' creates an air of casualness for what is meant to be an educational look at an 'often overlooked period of Australian history'. This could be read in a feminist way, suggesting that women's role in history, and even in contemporary society, is still seen as inferior to men. Alternatively, it could be read as commentary on the ignorance of Australians towards their own history and a lack of care towards understanding it.

Linguistic, stylistic and critical terminology

- The play breaks the fourth wall to include the audience in its opening and heighten their engagement with the content at hand. This may make them uncomfortable due to not knowing the information provided or seeing it as simply 'a play' and therefore unimportant to learn.
- The stage directions highlight sound devices within the extract. There is the option to have 'the sound of a creaking ship' and 'convict ditties' playing at the start to set the atmosphere of a historical time being recreated. Similarly, Jane 'rings a bell' to get the audience's attention, giving her a sense of authority. Jane herself sings in an 'emotive yet disconnected' manner, suggesting she cares about what she is doing but isn't really connected to it personally.
- There is emphasis on props within the extract, with Jane carrying 'a folder and an iron collar' when she enters. Both of these are used to provide historical weight to the scene, for the folder contains facts and information while the iron collar is a historical relic. That Jane 'can't get [the collar] off' can be read as her lacking the knowledge to do so and being similarly disconnected from the past.
- Being a monologue, candidates may choose to focus on the tone of Jane. She may be read as enthusiastic, having brought her own books and readily singing to the audience. She may be read as nervous given that 'she waits awkwardly' for people to be ready. Jane may also be read as knowledgeable but lacking connection to the material, supported by the facts and songs she supplies, but mixing some of them up and later suggesting it's okay to not know the information.
- In examining Jane as a character, candidates may choose to consider her 'stiff white bonnet and apron and 'period dress' to place her in a position of power and knowledge as the guide. Additionally, her placement on the wooden box places her slightly above the audience. Further, the books she has lent to the set provide a sense of importance and knowledge both to her character, suggesting care on the subject, in addition to highlighting the importance of this historical time.

Expression of ideas

- Where practicable, candidates should adhere to the conventions of Standard Australian English, avoiding errors of spelling, punctuation and grammar. However, markers are encouraged to keep in mind the stage that candidates are at in the Literature course and their potential unfamiliarity with exam conditions. Errors which detract from the clarity of the reading should be considered over simpler misspellings, for example.
- The structure of a response should be considered with regard to the logical presentation of ideas. However, there is no requirement that a candidate must adhere to a rigid, pre-determined essay structure. Responses which are somewhat more free-flowing might still convey a detailed reading.
- The fluency and voice of the candidate should be considered; stronger candidates may demonstrate a sense of ease or confidence in their writing.

Section Two: Extended Response

Candidates are instructed that if they choose questions 9, 10 or 11 which require reference to a specific genre, they must write on that genre. You are encouraged to discuss your policy for marking candidates who breach these rules as part of your preliminary marking meetings. It may be that you decide to be less flexible in Semester Two examinations than you are in Semester One.

Question 2

(30 marks)

Examine how **a text** you have studied has challenged or influenced your way of thinking about the world.

- This question requires candidates to consider the *degree to which individual viewpoints, experiences and contexts shape readings of texts*. In doing so, candidates are encouraged to reflect on their *experience of reading and their own way of thinking about the world*.
- Seek to reward candidates who engage with all parts of the question in articulating their initial ways of thinking and the role their chosen text had in challenging, changing, influencing or shaping this.
- Stronger candidates will engage with the directive term ‘examine’ as they acknowledge aspects of their chosen text’s construction and the influence this had on their way of thinking. This also requires candidates to articulate what their initial way of thinking may have been.
- Successful responses to this question may adopt a personal voice or be written in a discursive style. Candidates who refer more broadly to a ‘reader’ may produce a response that is assumptive or reductive. For example, it would be assumptive to suggest that the language and structural features used in Gwen Harwood’s poem ‘In the Park’ challenge the ways of thinking about motherhood for all readers. Mothers might find Harwood’s approach particularly affirming or relatable, for instance. However, a teenaged Year 11 Literature student may find the representation of motherhood offered by Harwood as thought-provoking or confronting which encourages them to think about motherhood in a more nuanced or developed way.
- The phrase ‘way of thinking about the world’ is quite purposefully broad. This could refer to the immediate world of the candidate, a universal truth, experience or idea. For example, a candidate may argue that Arthur Miller’s allegorical approach in *The Crucible* highlights how power and corruption are inherent in the world – irrespective of the time or place – and history has an eerie way of repeating itself. This may be a new and somewhat cynical view for a candidate, particularly if they were unfamiliar with the injustices of the Salem witch trials or McCarthyism prior to studying the text.

Syllabus content covered by this question:

- *The degree to which individual viewpoints, experiences and contexts shape readings of texts. A reading of a text refers to a meaning that can be made of a text. In responding to a literary text, readers might consider the context of the writer, the society and culture in which the text was produced, their own experience of reading and their own way of thinking about the world.*

Question 3

(30 marks)

Analyse how at least **one text** you have studied uses language or stylistic features to explore the concept of age or ageing.

- As an integral syllabus concept, the glossary defines the stylistic features of texts as *the ways in which aspects of a text are arranged and how they affect meaning*. Stylistic elements can be linked to the works of individual authors, such as Sylvia Plath's repetitive use of similes and mythological motifs. Similarly, stylistic elements can connect texts to particular genres, such as the deliberate construction of a dystopian protagonist who narrates a dystopian novel in first-person retrospective point of view. This can be considered a typical stylistic feature of dystopian novels, but it should also be acknowledged that a text may purposefully manipulate or experiment with this stylistic feature.
- The stylistic features candidates discuss will vary, but could include:
 - uses of narrative point of view, voice and the construction of tone (through dialogue, for example)
 - deliberate lexical or syntactical choices and figurative language
 - the arrangement of stanzas and versification
 - incorporation of motifs, symbols or imagery
 - the arrangement of chapters which could draw attention to gaps, omissions or ambiguities.
- This question requires candidates to consider language **or** stylistic features. Do not penalise students for referring to both language **and** stylistic features. However, stronger responses will separate language and stylistic features from each other. The ATAR Literature glossary refers to language features as *the features of language that support meaning*. This could include, but is not limited to:
 - phraseology
 - lexical choices
 - sentence structure
 - repetition
 - sound devices.
- Candidates are required to consider how their chosen text/s 'explore' the concept of age or ageing. This is quite a broad directive and the word 'explore' invites consideration of how the text addresses, represents, interrogates, challenges or wrestles with the concept.
- For example, a candidate could argue that 'Spring and Fall' by Gerard Manley Hopkins captures the pain associated with growing up and how childish notions (such as being upset by the trees losing their leaves in autumn) gradually give way to adult experiences. Gail Jones' *Sixty Lights* relies on language features to capture Lucy Strange's entire life, ultimately encouraging readers to appreciate every moment – no matter how small – as life is short and there is beauty in the ordinary.

Syllabus content covered by this question:

- *how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities*
- *the ways in which text structures, language features and stylistic choices provide a framework for audiences' expectations, responses and interpretations.*

Question 4

(30 marks)

Consider how it is possible for a reader's initial response to **a text** to develop or change through the use of a particular reading practice or strategy.

- This question relates to the notion of reading practices and that *different reading strategies produce different readings*. Through reading practices, the appreciation of literature can become a dynamic and nuanced process. Candidates are often drawn to this type of question and markers should seek to reward those who are able to articulate insightful and well-developed readings alongside the appropriate application of literary terms (as appropriate to candidates at this stage of the Literature course).
- The practice of 'reading' refers to the meaning made from a text, the aspects accentuated by the reader or deliberate choices made by the reader in the way they read the text. This can include reading with a focus on context or generic conventions, but can also extend to the application of particular lenses (or strategies), such as a gendered or a class reading. This question is deliberately worded to allow candidates to refer to either reading practices or strategies. Specific critical theories such as psychoanalytic, structuralist or Marxist may be applied, but these terms should not be rewarded simply for their use as they do not guarantee a higher quality response. Consideration of a resistant reading or a personal response is also acceptable.
- As this question calls for an acknowledgement of how a reading may 'develop or change', candidates must first consider what the initial reading may be. For example, it may be initially thought that Jane Eyre is the noble and likeable protagonist of her own fictive autobiography. However, a resistant reading might posit that Bertha Mason is actually the most integral character as she represents the fiery disposition that was judged harshly in women of the nineteenth century. The application of a feminist lens may also allow readers to entertain the idea that Jane is only a feminist when it suits her and that she does not help her fellow woman when she is in need and instead sides with Rochester in assuming that Bertha Mason is mad. Similarly, Jane's willingness to return to Rochester at the end of the novel disregards or excuses his behaviour in keeping a secret wife locked in his attic (who actually spends more time escaping the attic than she does contained in it).
- This question intends to reflect the syllabus by addressing the idea that multiple readings of a text are possible while seeking to reward a reasonable understanding of reading as a deliberate practice.

Syllabus content covered by this question:

- *the differences between initial personal responses and more studied and complex responses*
- *how there are different reading practices or strategies, such as reading with an emphasis on various representations; or reading with a focus on different contexts; or reading intertextually, that is, reading that focuses on connections between texts. Different reading strategies produce different readings*
- *the ways in which informed reading influences interpretation of texts*
- *how readings are constructed as a result of the reading practices or strategies that readers apply and as a result of readers relating the text to their understandings of the world. In this way, multiple readings of a text are possible.*

Question 5

(30 marks)

Consider how audience expectations of a particular genre may shape their response to at least **one text** you have studied.

- This question encourages candidates to focus on *how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre*. The use of the words 'audience expectations' and 'their response' draws attention to the **reception** of texts specifically.
- Genre refers to the ways texts are ordered and grouped and has several applications. Texts may be grouped into genres based on their stylistic or thematic features, such as the dystopian or historical fiction genres. Alternatively, texts may be grouped into genres based on their structure, such as poetry, novels or plays. Either approach is acceptable for this question.
- This question invites candidates to acknowledge how audience expectations, shaped by cultural norms as well as what they may have read or seen previously, informs their response to a text. A text that openly challenges or manipulates conventions could be jarring or energising for an audience or could equally cause frustration or disappointment. The ability to articulate a specific response will be a key discriminator for this question. For example, candidates could refer to *The Handmaid's Tale* as an example of a text that experiments with what audiences may expect of the dystopian genre. Dystopian texts often feature an active protagonist who sets out to overthrow the corrupt controlling government they are oppressed by. Instead, Offred is constructed as a somewhat reluctant protagonist who, at times, seems willing to endure life in Gilead, particularly when she forms a relationship with Nick and seems reluctant at her point of rescue. Readers who are familiar with the genre may find they are frustrated by Offred at times or, alternatively, might enjoy Atwood's approach to dystopian characterisation. In addition to this, dystopian novels typically feature an open-ended or ambiguous resolution. This structural feature of the genre is thwarted by the inclusion of the 'Historical Notes' which answer many of the questions readers may still have at the conclusion of the novel.
- Seek to reward candidates who articulate a particular response to their chosen text and are able to link this to what is typically expected of their chosen text's genre. In addition to this, success in this question rests on the ability of candidates to articulate specific expectations of a particular genre.

Syllabus content covered by this question:

- *how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre*
- *the relationship between conventions of genre, audience expectations and interpretations of texts.*

Question 6

(30 marks)

Evaluate the ways in which your understanding of context has shaped your understanding of a central idea in at least **one text** you have studied.

- This question requires candidates to engage with *the degree to which individual viewpoints, experiences and contexts shape readings of texts*. As an integral syllabus concept, the glossary defines ‘context’ as *the environment in which a text is produced or received*. This can include the *social, historical and cultural conditions in which a text is produced or received*. As the question does not specify a particular form or context, candidates are welcome to consider elements of their own context or a broader sociocultural context.
- The phrase ‘your understanding’ invites candidates to adopt a personal voice in their response. Stronger responses will name the ways they perceive, respond to or think about their chosen text.
- As the question calls for the candidate’s ‘understanding of context’, they are expected to provide their own definition or parameters for this term, typically as part of their introduction. The degree to which candidates engage with the term ‘context’ with depth and precision will be a discriminating factor in this question. For example, a female teenaged candidate discussing Sylvia Plath’s poem ‘Mirror’ may acknowledge elements of their personal context in shaping their emotional appreciation of the poem. As Plath delves into matters of body image and self-worth through metonyms, this particular reader may be encouraged to think about their own understanding of body image and their relationship with their reflection in the mirror. In contrast to this, a candidate could acknowledge how their appreciation of *The Crucible* was significantly increased by their understanding of the historical events influencing its production. The play may have been initially read as a dry work of historical fiction; however, its meaning is suddenly enhanced by an understanding of the idea that Arthur Miller used the Salem witch trials as an allegory for the McCarthy trials.

Syllabus content covered by this question:

- *examine the ways in which contexts shape how a text is produced then received and responded to by readers/audiences*
- *investigate the interrelationships between texts, audiences and contexts*
- *the ways in which texts are influenced by other texts and by contexts.*

Question 7

(30 marks)

With reference to **a text** you have studied, examine how the ideologies of a particular time and place are represented.

- The use of the phrase ‘time and place’ in this question requires candidates to specifically engage with the context of their chosen text. Stronger responses will be able to name a specific time and place and remain focused on this throughout their response. This could include the time and place of a text’s setting or its context of production, such as *No Sugar*’s 1985 Western Australian context of production or its 1929 Northam setting.
- The use of the word ‘how’ directs candidates to consider the language, structural or stylistic features used in their chosen text and invites a degree of technical analysis.

- ‘Ideologies’ refer to the deeply rooted ideas circulating in society in a particular time and place. They can become a powerful force of inclusion or exclusion and individuals who are unable to adhere to the dominant ideologies often face hardship or exile. Candidates who simply repeat the term without clearly naming an ideology should not be marked as highly as candidates who are able to state specific ideologies.
- This question also refers to representations. As a critical syllabus concept, ‘representations’ refer to the version of reality offered by the text. Stronger responses will use a range of qualifying adjectives to describe the representations. For example, *No Sugar* offers a scathing representation of the paternalistic ideology held by white politicians in Western Australia in the late 1920s (and beyond). This ideology placed white farmers above the Indigenous owners of the land and perpetuated the idea that Aboriginal people were not connected to their homes. This could also be interpreted as a pejorative representation of the attitudes of the Australian government in the 1980s (when the text was produced). In this way, the text challenges the ideology of *terra nullius* and the reluctance the then Australian government had in recognising land rights.

Syllabus content covered by this question:

- *how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities.*

Question 8

(30 marks)

With reference to **a text** you have studied, reflect on the ways a specific human emotion is explored or evoked through language features.

- This question encourages candidates to consider emotion and how it is both presented and created within a text. To do so, candidates should engage with the syllabus point that *language features...shape meaning and create particular effects and nuances*, in addition to considering *the use of figurative language*.
- A key syllabus point, the glossary defines ‘language features’ as *the features of language that support meaning, for example, sentence structure, noun group/phrase, vocabulary, punctuation, figurative language*.
- Candidates do not need to look at both exploring and evoking human emotion but may choose to do so if it suits their discussion.
- An identification of a specific human emotion is central to this question. Emotions within a text may be, but are not limited to, grief, joy, love, anger or fear.
- For example, a candidate may consider the broken sentence structure of Olive in Act One of Ray Lawler’s *Summer of the Seventeenth Doll*. Here, Lawler explores anticipation through Olive’s fragmented speech. While talking to Pearl, Olive’s sentences are punctuated by dashes and stage direction as she waits for the arrival of Barney and Roo. This choppy structure, combined with the change in content within her sentences, moving from discussing her mother to hearing noises and considering what is missing in the room, explores the anticipation we feel when expecting the arrival of someone we care about.
- Alternatively, candidates may examine how Markus Zusak evokes grief and sorrow in his readers towards the end of *The Book Thief* when Rudy dies. Here, the use of metaphor and simile as Liesel returns her friend ‘to the butchered ground’ and kisses him for the first time to find ‘he tasted like regret in the shadows of trees’ not only highlights her own loss but

evokes grief and sorrow in the reader as they consider the pain of not being able to say goodbye to the person they love.

- Stronger responses will develop their textual analysis to expand on the nature of human emotion with relation to human experiences.
- Candidates may choose to make a personal connection with a textual example, particularly if examining how emotion is evoked. This may add depth, but be mindful that their discussion still hinges on the text and technical elements of language.

Syllabus content covered by this question:

- *how text structure, language features and stylistic elements shape meaning and create particular effects and nuances, including through allusions, paradoxes and ambiguities*
- *the use of figurative language, including similar, metaphor, symbolism and synecdoche to represent concepts; and rhetorical devices to shape texts, including irony, hyperbole and exclamation.*

Question 9

(30 marks)

Analyse how the use of both sound and visual devices creates a particular effect in **a drama text** you have studied.

- This question focuses on *the use of sound and visual devices in literary texts to create particular effects*. As the question indicates that this should be focused on within a play, candidates may choose to look at some of the following:
 - sound devices – music, dialogue (including prosody, tone and other delivery aspects) and sound effects
 - visual devices – costume, movement, lighting, properties, set design and layout.
- Note that the question requires students to examine how sound **and** visual devices create a particular effect, meaning they must refer to both in a fairly balanced way. Seek to reward candidates who are able to refer to sound and visual devices operating simultaneously, as this implies an understanding of the dramatic form. However, it is possible that candidates may refer to sound and visual devices in separate paragraphs, which would also be acceptable.
- The indication that these devices create ‘a particular effect’ means candidates need to identify the implication of the relationship between the devices they have identified. They might work to create a particular audience response, highlight a particular issue or work to naturalise an audience’s way of thinking. For example, in Scene Ten of Tennessee Williams’ *A Streetcar named Desire*, Blanche and Stanley begin to quarrel; this verbal sparring is heightened by the shadows that begin to appear on the wall behind Blanche. This works to develop stress and anxiety within the audience who view the shadows as an incoming and ominous darkness as the quarrel between Blanche and Stanley escalates. This effect is further heightened in the climax of the scene when the sound effect of ‘inhuman jungle voices rise up’ and Stanley physically backs Blanche into the bedroom. The anxiety of the audience is brought crashing into horror and despair as the scene ends with Stanley carrying Blanche to the bed, her crying out, the loud sound of a trumpet and drums before the scene goes black.

Syllabus content covered by this question:

- *the use of sound and visual devices in literary texts to create particular effects, including alliteration, assonance, prosody, rhyme, imagery, typography, music, set design, properties and lighting*
- *the use of a combination of sound and visual devices in literary texts.*

Question 10

(30 marks)

Discuss how the approaches to characterisation in a least **one prose text** you have studied reveal contrasting attitudes towards a concept.

- This question requires candidates to engage with the syllabus point *approaches to characterisation, including the use of archetypal figures, authorial intrusion, the dramatisation of a character's inner life and the use of interior monologue*. Students will need to focus on at least one of these approaches in relation to a prose text.
- Candidates will need to demonstrate an understanding of 'attitude', which is defined in the syllabus glossary as *a stance regarding a situation, idea, character, event or issue*. That candidates are asked to look at 'contrasting attitudes' implies that they should be considering at least two characters. This may be done by looking at the characters' responses to a situation which represents a particular concept, for example, the death of both Myrtle Wilson and Jay Gatsby works as a representation of the great American dream never being a reachable ideal.
- Candidates may consider just one approach to characterisation or may look at different types of characterisation within a novel. For example, a candidate may examine the use of John the Savage's inner monologue in *Brave New World* as he reflects on the use of soma within the World State to medically limit the connection of people to the world around them. This is contrasted by Lenina's attitude that soma helps people to enjoy the world around them, an attitude that is highlighted in her construction as an archetypal temptress.
- Seek to reward candidates who examine other elements of characterisation within their specific approach, such as their relationships with others, their speech patterns or their actions.

Syllabus content covered by this question:

- *approaches to characterisation, including the use of archetypal figures, authorial intrusion, the dramatisation of a character's inner life and the use of interior monologue.*

Question 11

(30 marks)

Identify how an idea is developed through poetic devices in at least **one poem** you have studied.

- This question encourages candidates to consider *how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre*. Candidates are expected to examine the conventions associated with poetry, but may also look at devices within a particular poetic form such as a sonnet or ballad.
- As the question asks candidates to 'identify' an idea that is developed, it is expected that they will be able to recognise and name poetic devices within the poem/s they are discussing.

- Poetic devices can be quite broad and candidates may choose to discuss poetic structure (such as stanza length or rhyme scheme), language features (such as figurative language, enjambment or vocabulary) or stylistic elements (such as juxtaposition or lexical choice). Candidates may choose to look at one or more of these areas in a single poem or across a collection of works. For example, William Blake uses biblical allusions across a number of his works and the symbolism of the tree of knowledge and the apple that led to original sin are featured in a number of his poems to develop ideas of spiritual and intellectual enlightenment.
- There should be a clear connection between the idea identified and the poetic devices selected.
- Given the question asks how an idea is developed through poetic devices, stronger responses will not just identify the idea but explain how it is presented and potentially changes through the course of the poem. For example, the poem 'Caged Bird' by Maya Angelou develops the idea of the oppression of African Americans through the symbolism of the two juxtaposed birds; the metaphor 'bars of rage' highlights the anger felt by the caged bird as it witnesses the entitlement of the free bird who 'claims the sky as his own'. This juxtaposition not only highlights the oppression of the caged bird, which is used to represent the oppressed African Americans, but also infers that the oppressed want to fight back against the system so they too can 'claim the sky'.

Syllabus content covered by this question:

- *how the production and reception of texts is informed by an understanding of the conventions usually associated with a genre.*

Section One: Response – Close Reading**30% (25 marks)**

Reading/s of the chosen text	
The response presents:	
an insightful and coherent reading/s using appropriate reading strategies or practices.	7
an informed and coherent reading/s using appropriate reading strategies or practices.	6
a sound reading using generally appropriate reading strategies or practices.	5
a general reading that makes some use of appropriate reading strategies or practices.	4
an inconsistent reading that makes some use of reading strategies or practices.	3
a vague reading with little use of reading strategies or practices.	2
a limited reading showing little understanding of the text.	1
no evidence of this criterion.	0
Subtotal	7
Close textual analysis	
The response uses:	
detailed close textual analysis of language, text examples and generic conventions with reference to context where appropriate to develop and support the reading/s.	6
close textual analysis of language, text examples and/or generic conventions and reference to context where appropriate at most stages of the response to develop and support the reading/s.	5
close textual analysis of language, text examples and generic conventions with some reference to context where appropriate to largely develop the reading/s.	4
some textual analysis of relevant examples from the text that generally develop the reading/s.	3
little textual analysis of examples that do not always develop a reading.	2
limited evidence to develop a reading.	1
no evidence of this criterion.	0
Subtotal	6
Linguistic, stylistic and critical terminology	
The response shows:	
a sophisticated and comprehensive use of linguistic, stylistic and critical terminology suited to the reading.	6
a comprehensive use of linguistic, stylistic and critical terminology appropriate to the reading.	5
a consistent use of linguistic, stylistic and critical terminology mostly related to the reading.	4
some use of linguistic, stylistic and critical terminology mostly related to the reading.	3
infrequent use of linguistic, stylistic and critical terminology not always appropriate to the reading.	2
limited and inaccurate use of linguistic, stylistic and critical terminology.	1
no evidence of this criterion.	0
Subtotal	6
Expression of ideas	
The response expresses ideas:	
in sophisticated language, style and structure.	6
in controlled language, style and structure.	5
in mostly controlled language, style and structure.	4
in a largely clear way, but not always coherently structured.	3
in a disjointed style, characterised by unclear language use and a lack of structure.	2
that are difficult to follow because of unclear language use and a lack of structure.	1
no evidence of this criterion.	0
Subtotal	6
Total	25

Section Two: Extended Response**70% (30 + 30 marks)**

Engagement with the question	
The response demonstrates:	
a sophisticated and critical engagement with all parts of the question.	6
a comprehensive, analytical and detailed engagement with all parts of the question.	5
a purposeful engagement with all parts of the question.	4
a general engagement with most parts of the question.	3
a limited or simplistic engagement with the question.	2
little or no engagement with the question.	1
no evidence of this criterion.	0
Subtotal	6
Course concepts	
The response shows:	
a sophisticated understanding and application of course concepts.	6
a well-informed understanding and application of course concepts.	5
a sound understanding and some application of course concepts.	4
a general understanding of course concepts.	3
a vague understanding of course concepts.	2
limited understanding of course concepts.	1
no evidence of this criterion.	0
Subtotal	6
Use of evidence	
The response uses:	
pertinent text references and/or generic conventions and reference to contexts where appropriate throughout the response to develop and support the answer.	6
appropriate text references and/or generic conventions and reference to contexts where appropriate throughout most of the response to support the answer.	5
some appropriate text references and/or generic conventions and reference to context where appropriate to largely develop the answer.	4
some relevant text references that generally support the answer.	3
few text references to support the answer.	2
limited evidence to support the answer.	1
No evidence of this criterion.	0
Subtotal	6
Linguistic, stylistic and critical terminology	
The response shows:	
a sophisticated and comprehensive use of linguistic, stylistic and critical terminology suited to the answer.	6
a comprehensive use of linguistic, stylistic and critical terminology appropriate to the answer.	5
a consistent use of linguistic, stylistic and critical terminology mostly related to the answer.	4
some use of linguistic, stylistic and critical terminology mostly related to the answer.	3
infrequent use of linguistic, stylistic and critical terminology not always appropriate to the answer.	2
limited and/or inaccurate use of linguistic, stylistic and critical terminology.	1
no evidence of this criterion.	0
Subtotal	6
Expression of ideas	
The response expresses ideas:	
in sophisticated language, style and structure.	6
In controlled language, style and structure.	5
In mostly controlled language, style and structure.	4
In a largely clear way, but not always coherently structured.	3
In a disjointed style, characterised by unclear language use and a lack of structure.	2
That are difficult to follow because of unclear language use and lack of structure.	1
No evidence of this criterion.	0
Subtotal	6
Total	30