



## Literature ATAR Examination, Semester Two, 2021

Question booklet

### YEAR 11 LITERATURE

Name \_\_\_\_\_

#### Time allowed for this paper

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

#### Materials required/recommended for this paper

##### To be provided by the supervisor

This Question booklet  
Three Answer booklets

Number of additional  
answer booklets used  
(if applicable)

##### To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener,  
correction fluid/tape, eraser, ruler, highlighters.

Special items: nil

#### Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised material. 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 examination
Section One Response – Close reading	1	1	60	30	30
Section Two Extended response	8	2	120	35	70
Total					100

## Instructions to candidates

### Instructions to candidates

1. The rules for the conduct of the Western Australian external examinations are detailed in the *Year 11 Information Handbook 2021*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers in the Answer booklets preferably using blue/black pen.  
Do not use erasable or gel pens.
3. For each answer that you write in Section Two, indicate the question number and the genre that you are using as your primary reference.
4. You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
5. The examination requires you to answer three different questions in total, each question making primary reference to a different genre so that you must choose one question to be on poetry, one on prose fiction and one on drama.
6. The texts you choose as primary reference for questions in Section Two must be taken from the prescribed text lists in the Literature syllabus
7. IF YOU USE AN EXTRA BOOKLET please indicate on the front of each booklet what section it belongs to.

### Penalties

If you do not comply with the requirements of instructions 5 and/or 6 listed above, you will receive a penalty for each, of 15 percent of the total marks available for the examination.

## What are markers looking for?

The table below includes some tips for achieving highly in Section One of the exam. Try to incorporate at least some of these suggestions into your study routine.

Criterion and available marks	Helpful tips
<p><i>Reading/s of text</i></p> <p>(7 marks available)</p>	<ul style="list-style-type: none"> <li>• Know how to connect your understanding of ideas to construction and/or context.</li> <li>• Clearly state what you understand to be the main ideas of the text.</li> <li>• Be consistent with your reading. Don't be hesitant or undermine the points you have made.</li> <li>• Ensure you are explicit about the reading practices you are using. Only use a particular lens if the text calls for it.</li> <li>• Be analytical, not descriptive.</li> </ul>
<p><i>Close textual analysis</i></p> <p>(6 marks available)</p>	<ul style="list-style-type: none"> <li>• Make sure you choose relevant and significant examples from the text to analyse.</li> <li>• Select and explain language or generic examples and discuss how they function as well as the meaning you make from them.</li> <li>• Also consider examples from the text that provide cultural context or contextual connections that add to the meaning you make.</li> <li>• Know how to incorporate quotations into your writing.</li> <li>• Avoid lengthy chunks of quotation.</li> <li>• Always explain quotations – state their significance to your argument.</li> <li>• Understand how to quote both directly and indirectly and offer appropriate technical analysis of your quotes.</li> </ul>
<p><i>Linguistic, stylistic and critical terminology</i></p> <p>(6 marks available)</p>	<ul style="list-style-type: none"> <li>• Study the terminology of this subject.</li> <li>• Know how to use the metalanguage of the course, the terms used to identify certain linguistic patterns, stylistic choices or critical practices.</li> <li>• Be familiar with syllabus concepts and how they apply to making a reading.</li> <li>• Avoid using jargon and buzzwords.</li> <li>• Spend time studying the generic features, stylistic choices and forms that differentiate prose fiction, poetry and drama from each other.</li> </ul>
<p><i>Expression of ideas</i></p> <p>(6 marks available)</p>	<ul style="list-style-type: none"> <li>• Know how to present a 'reading'.</li> <li>• Plan your response.</li> <li>• Ensure your response is focused.</li> <li>• Don't become distracted or stray from your main points.</li> <li>• Re-read your work to avoid errors or confusing expression.</li> <li>• Practise writing 'readings' throughout the year.</li> <li>• Don't overcomplicate your writing. Be concise and efficient.</li> </ul>

## Close reading response framework

Below is one example of what the framework for a response to this section might look like.

### Introduction

1. Present an overarching reading of your text in a few sentences.
  - a. What is the text about literally?
  - b. What is your deeper reading (inferential, thematic, ideological, aesthetic, responsive) of the text?
2. Next, present the aspects of this overarching reading that you will address in the body of your response.
3. Refer to the major elements of construction – the generic and language conventions used to communicate the ideas you are focusing on.
4. Don't simply list your ideas, expand them over a few sentences.
5. Consider any background information that you might need to supply the reader with. For example, if you are offering an intertextual or personal context reading.

### Body paragraphs

A close reading will usually consist of at least 3–4 body paragraphs, each containing a separate idea. Each paragraph might structurally look something like this:

1. Identify a specific idea or aspect of your overarching reading.
2. Develop this idea over a couple of sentences.
3. Go to the text and find example/s. Use this evidence to support your point.
4. Technically deconstruct your evidence as a way of proving your ability to read closely.
5. Embellish your point by adding greater justification and subsequent depth of analysis.
6. Conclude by linking your idea within your overarching reading.

There are different schools of thought as to the order of paragraphs. Some believe that you should lead with your strongest point to set the tone of your response; others maintain that you should end with your strongest point to leave a powerful impression. Some believe your weakest point should be 'buried' in the middle, whilst others feel it should be last, in case you don't quite finish it. However, there is more at play here than just the psychology of the marker: you should structure your paragraphs in order of **significance**. What is the most important aspect of the text that has a bearing on your reading? If you are under time pressure within the context of the exam and there is a chance you won't finish, it makes sense to lead with your most important points.

## Conclusion

A conclusion assists in the structure of your reading. It reiterates the main elements of your interpretation of the text. In order to avoid being merely a repetition of points you have already made, your conclusion should acknowledge the significance of your reading. For example, you might conclude with a comment to show how the text's representations compare to those of your own context, or you may explain the ongoing significance of the ideas you discussed from a historical text to contemporary audiences or offer a personal or aesthetic response.

## Advice from teachers

- It is important in the drama text to acknowledge and discuss dramatic devices and conventions. The use of terminology relevant to theatre is important in a strong response. Avoid umbrella terms like 'stage directions'; rather, discuss dialogue, setting, sound, make-up or other specific theatrical devices. Many candidates make the mistake of discussing the drama as a narrative and don't consider audience.
- Regardless of the reading presented, the candidate must support this reading with evidence from the text. It can become easy to write a 'shopping list' of terminology in order to show the marker how many techniques you know. It is only necessary to discuss devices that have contributed to your reading.
- Don't feel you have to 'name' your reading. It is quite acceptable to simply present your reading – you can even use the first-person! This avoids the trap of telling the marker you are going to do a feminist or a psychoanalytic reading, for example, and then proving to them that you didn't quite get the theory right.
- Don't neglect a title. A title is a framing device and a positioning tool. It gives you an insight into what the author thought was important in the text. The title can place a reader in a particular position or frame the work within a perspective prior to beginning reading the text.

**Section One: Response – close reading**

**30% (30 Marks)**

This section has one question and three texts (A, B and C), provided in the Text booklet. You must answer the one question in response to Text A, B or C.

Suggested working time: 60 minutes.

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**Question 1**

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

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## Text A – Poetry

*'Caged Bird'* by Maya Angelou, was first published in *Shaker, Why Don't You Sing?* 1983

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Caged Bird

A free bird leaps  
on the back of the wind  
and floats downstream  
till the current ends  
and dips his wing  
in the orange sun rays  
and dares to claim the sky.

But a bird that stalks  
down his narrow cage  
can seldom see through  
his bars of rage  
his wings are clipped and  
his feet are tied  
so he opens his throat to sing.

The caged bird sings  
with a fearful trill  
of things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom.

The free bird thinks of another breeze  
and the trade winds soft through the sighing trees  
and the fat worms waiting on a dawn bright lawn  
and he names the sky his own

But a caged bird stands on the grave of dreams  
his shadow shouts on a nightmare scream  
his wings are clipped and his feet are tied  
so he opens his throat to sing.

The caged bird sings  
with a fearful trill  
of things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom.

**Text B – Prose**

This is an edited extract from the novel *Machines Like Me* (2019) by Ian McEwan.

It was religious yearning granted hope, it was the holy grail of science. Our ambitions ran high and low – for a creation myth made real, for a monstrous act of self-love. As soon as it was feasible, we had no choice but to follow our desires and hang the consequences. In loftiest terms, we aimed to escape our mortality, confront or even replace the Godhead with a perfect self. More practically, we intended to devise an improved, more modern version of ourselves and exult in the joy of invention, the thrill of mastery. In the autumn of the twentieth century, it came about at last, the first step towards the fulfilment of an ancient dream, the beginning of the long lesson we would teach ourselves that however complicated we were, however faulty and difficult to describe in even our simplest actions and modes of being, we could be imitated and bettered. And I was there as a young man, an early eager adopter in the chilly dawn.

But artificial humans were a cliché long before they arrived, so when they did, they seemed to some a disappointment. The imagination, fleeter than history, then technological advance, had already rehearsed this future in books, then films and TV dramas, as if human actors, walking with a certain glazed look, phony head movements, some stiffness in the lower back, could prepare us for life with our cousins from the future. I was among the optimists, blessed by unexpected funds following my mother's death and the sale of the family home, which turned out to be on a valuable development site. The first truly viable manufactured human with plausible intelligence and looks, believable motion and shifts of expression went on sale the week before the Falklands Task Force set off on its hopeless mission. Adam cost £86,000. I brought him home in a hired van to my unpleasant flat in north Clapham. I'd made a reckless decision, but I was encouraged by reports that Sir Alan Turing, war hero and presiding genius of the digital age, had taken delivery of the same model. He probably wanted to have his lab take it apart to examine its workings fully.

Twelve of this first edition were called Adam, thirteen were called Eve. Corny, everyone agreed, but commercial. Notions of biological race being scientifically discredited, the twenty-five were designed to cover a range of ethnicities. There were rumours, then complaints, that the Arab could not be told apart from the Jew. Random programming as well as life experience would grant to all complete latitude in sexual preference. By the end of the first week, all the Eves sold out. At a careless glance, I might have taken my Adam for a Turk or a Greek. He weighed 170 pounds, so I had to ask my upstairs neighbour, Miranda, to help me carry him in from the street on the disposable stretcher that came with the purchase.

While his batteries began to charge, I made us coffee then scrolled through the 470-page online handbook. Its language was mostly clear and precise. But Adam was created across different agencies and in places the



instructions had the charm of a nonsense poem. 'Unreveal upside of B347k vest to gain carefree emoticon with motherboard output to attenuate mood-swing penumbra.'<sup>1</sup>

At last, with cardboard and polystyrene wrapping strewn around his ankles, he sat naked at my tiny dining table, eyes closed, a black power line trailing from the entry point in his umbilicus to a thirteen-amp socket in the wall. It would take sixteen hours to fire him up. Then sessions of download updates and personal preferences. I wanted him now, and so did Miranda. Like eager young parents, we were avid for his first words. There was no loudspeaker cheaply buried in his chest. We knew from the excited publicity that he formed sounds with breath, tongue, teeth and palate. Already, his lifelike skin was warm to the touch and as smooth as a child's. Miranda claimed to see his eyelashes flicker. I was certain she was seeing vibrations from the Tube trains rolling a hundred feet below us, but I said nothing.

He was advertised as a companion, an intellectual sparring partner, friend and factotum<sup>2</sup> who could wash dishes, make beds and 'think'. Every moment of his existence, everything he heard and saw, he recorded and could retrieve. He couldn't drive as yet and was not allowed to swim or shower or go out in the rain without an umbrella, or operate a chainsaw unsupervised. As for range, thanks to breakthroughs in electrical storage, he could run seventeen kilometres in two hours without a charge or, its energy equivalent, converse non-stop for twelve days. He had a working life of twenty years. He was compactly built, square-shouldered, dark-skinned, with thick black hair swept back; narrow in the face, with a hint of hooked nose suggestive of fierce intelligence, pensively<sup>3</sup> hooded eyes, tight lips that, even as we watched, were draining of their deathly yellowish-white tint and acquiring rich human colour, perhaps even relaxing a little at the corners.

Examiner's note:

1. Penumbra = gloom
2. Factotum = an employee who does all kinds of work
3. Pensively = thinking deeply

## Text C – Drama

This extract is from the play *The Perfectionist* - A play by David Williamson, produced in 1981.

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## Act One

*Barbara walks onstage. She is in her mid-thirties.*

Barbara: In the late seventies I read a book called Open Marriage written by an American husband and wife team called Nena and George O'Neill. The book preached communication, trust, flexibility, non-possessiveness and openness, as opposed to the rigid role behaviour, possessiveness and jealousy of the so-called closed marriage. Their book rejuvenated me and gave me a vision of what marriage might be. I tried to introduce the O'Neills' ideas to my marriage and you're about to see the result. There are three possible explanations for the failure of Nena and George's philosophy to transform my marriage. Either I'm a monster, Stuart is a monster, or Nena and George don't know what they're talking about.

STUART: [off] Barbara!

BARBARA: Denmark, February nineteen seventy eight.

[STUART enters looking agitated. He carries two large paper bags full of groceries. He is in his mid thirties.]

STUART: Shaun dropped the wine!

BARBARA: Smashed?

STUART: When they fall onto concrete they usually do.

BARBARA: Why did you let him carry it?

STUART: My first ever bottle of Chateau Lafite.

BARBARA: Why did you let him carry it?

STUART: Because you're always telling me to give him responsibility.

BARBARA: I'll go and get another one.

STUART: We can't afford it.

BARBARA: It's your birthday.

STUART: And what a great birthday it's been so far. I got my first pay packet this morning and the Danish Government have helped themselves to over half of it.

BARBARA: We've got another bottle of red somewhere.

STUART: The Portuguese stuff? Lay it on its side and it eats away the cork.

BARBARA: No. Beaujolais<sup>1</sup>.

STUART: Barbara, I've got fillet steak in here. People queue just to look at it in this country. How can you have fillet steak with Beaujolais?

BARBARA: OK. You go back down and get something we can afford.

STUART: I'm not fighting my way back through that snow-storm. We'll just have to have the Beaujolais\*. Look at the mess. What's been going on here?

BARBARA: Creative play.

STUART: Couldn't you have cleaned it up?

BARBARA: Nick's just gone to sleep.

STUART: It's after five. Barbara, he'll be up all night. I've got to do some work.

BARBARA: On your birthday?

STUART: I've spent six weeks organising this bloody shift to Denmark and I've got to get started. Why didn't Nick have his afternoon sleep?

BARBARA: Because Tom fell down the stairs and gashed his forehead.

STUART: [*sharply*] His forehead?

BARBARA: It's OK. He's in bed. Just as I'd pacified him Shaun came home from school and demanded I go out and buy him a plastic sled. Did you promise him a plastic sled?

STUART: [*defensively*] He didn't have to get it today.

BARBARA: I thought I'd better. He's having a miserable time at school.

STUART: Why?

BARBARA: Why? Because he's got no friends, doesn't speak Danish and his Marxist teacher keeps asking him if we still shoot our Aboriginals.

STUART: Some clown in the English department has a course called 'Shakespeare – chauvinist apologist to the Tudor hierarchy'.

BARBARA: You're kidding. That's like saying the Communist Manifesto<sup>2</sup> is weak on plot. Happy birthday!

STUART: Thanks. The students control the University. Fifty per cent representation on every committee – academic appointments and all. Young tutors have to suck up to the students to get tenure. The whole place is a Marxist feminist seminary. Why did we ever come to this polar purgatory?

BARBARA: Cultural enrichment.

STUART: We've let ourselves in for six months of ideological and meteorological hell. Do you know what they told me at the University today? If you sleep in on the twentieth of June you miss summer. And they laughed. Great sense of humour, these Danes.

BARBARA: Stuart. I've got to have a break from those kids or I'll go mad.

STUART: One of the reasons I agreed to come here was that I thought that the children might get six months of care and attention. If we don't give those kids enough love now, we're going to have to accept the responsibility if they're all screwed up later.

BARBARA: *You* give them more love!

STUART: How *can* I? The Danes have given me a full teaching load and I *have* to work on *my* thesis.

BARBARA: Darling, how much longer is this thesis going to take?

STUART: Until I get it right. What do you want to do with all this spare time, anyway? Trudge around in the snow.

BARBARA: Anything. I'm sick of trying to stop Nick eating the goldfish.

STUART: Jesus. Did he get another one?

BARBARA: It's OK. He didn't swallow it this time.

STUART: Barbara. He could choke!

BARBARA: *You* stay home and spend all day tracking him through this bloody indoor jungle. I did a head count yesterday. Ten fish tanks and one hundred and eleven exotic plants. It takes me half the day to keep them alive.

STUART: We were lucky to find a flat at all.

BARBARA: Professor Rasmussen has to be some sort of nut. For the money he spent on the stuff he could have *lived* in the tropics for ten years. Stuart, we *must* have that babysitter whether we can afford it or not. The kids are wonderful, I love them, but after I've spent one day with them I feel as if I've lost twenty sophisticated words from my vocabulary forever.

STUART: What do you want to do?

BARBARA: Read, think, anything! Maybe even work on my thesis.

STUART: You said you wouldn't.

BARBARA: What harm would it do?

STUART: Barbara, you promised. We agreed to come here on the clear understanding that you wouldn't work on your thesis for the six months we were away.

BARBARA: I've thought that one through and I don't think it was a reasonable thing to ask.

STUART: So you make a bargain back home and try to wriggle out of it as soon as you get here.

BARBARA: I don't think it was a reasonable thing to ask.

STUART: Then why didn't you say so at the time?

BARBARA: I wasn't sure at the time, but since we've got here I've had time to think.

STUART: About what?

BARBARA: About our marriage, and I'm worried.

STUART: There's nothing wrong with our marriage. Save all that psychological bullshit for your clients.

BARBARA: Stuart, just because I was a marriage counsellor doesn't mean I can't have grave misgivings about my own. Ever since I stopped work you've been trying to control me.

STUART: You're paranoid. Give me one example.

BARBARA: Trying to stop me working on my thesis. Criticising me because a few toys are on the floor. Calling my profession bullshit – you're trying to turn me into a pliant little homemaker.

STUART: I thought while we were over here I might get a bit of support.

BARBARA: I wouldn't mind so much if you were working on your thesis, but so far you've spent the whole of the first month preparing lectures for the Danes.

STUART: If I'm going to do something, I'm going to do it properly.

BARBARA: I can't sacrifice my work for you for ever.

STUART: I thought a little bit of sacrifice was what marriages were about.

BARBARA: Stuart, the sacrifice has all been one way.

STUART: Barbara, this isn't just an ordinary PhD<sup>3</sup>. There's every chance it will be a major breakthrough; I'll be able to pick my chair at any university in the world.

BARBARA: What would that do for me? I get to be the great man's wife – never taken seriously by anyone.

STUART: My achievements are for all of us.

BARBARA: Your achievements are for you, Stuart. I want my own.

Examiner's note:

1. Beaujolais= wine
2. Communist Manifesto= an 1848 pamphlet by German philosophers Karl Marx and Friedrich Engels. A manifesto is a public declaration of policy and aims.
3. A Doctorate

# The 2022 Examination

## Section Two: Extended Response

### General points

There are two main areas in which you need to demonstrate proficiency in this section of the examination. You must demonstrate a thorough understanding of the course concepts through discussions of texts you have studied and you must write a controlled response that effectively engages with the question. Of course, you need to demonstrate your ability to use evidence, syllabus terminology and effective written expression too. Essentially, this section is your opportunity to 'show off' all that you have learned in Literature Units 1–4. The key to doing this is being properly prepared – **know your texts** (their construction, their context, the discourses with which they engage and, most importantly, their connections to syllabus concepts) and **practise your essay writing**.

One important aspect to performing well in this section of the examination is choosing the right questions for you. Here are a few tips to selecting what you will write about:

**Select your questions after considering every question on the paper.** This means you shouldn't have decided before seeing the exam that you will answer, for example, the question on context and the one on reading practices. There is no guarantee such questions will even appear.

**Do not discount texts during your study period.** You should be prepared to write on any question and with any text you have studied from the prescribed reading lists. Studying only part of the course restricts your question choice and ultimately your performance. It is also false logic – you wouldn't go into a Maths exam with the attitude that you simply won't answer questions on probability, or a Human Biology exam having not studied the digestive system.

**Consider the key words and concepts of the question** carefully and make sure you understand them. There is not much worse in an exam than getting halfway through a response and realising you've been on the wrong path, or even worse, getting to the end of the essay only to realise you didn't really answer the question at all. Engaging with these concepts should be fundamental to your response as it is to the marking of this section, so be familiar with the course concepts and emphasise your understanding throughout your argument.

Try to **avoid simply looking for questions similar to ones you have answered before**, or close to questions for which you've memorised an answer. If you do this, chances are you won't fully address the question on the paper, but the one you prepared instead. This is not to say you can't memorise or prepare ideas or comments about a text, just try to avoid reproducing a whole answer or thesis. These need to be closely connected to the question on the paper if you want to score well. Additionally, markers can very readily tell when an answer is 'rehearsed'. Don't be that student!

As we've previously stated, the ability to **write a clear and well-structured response** is critical to your success in this section of the examination. This is something you should be working

towards improving throughout the year. Obviously, the feedback you receive on classwork is going to be crucial to this improvement, as is practising writing regularly as part of your study plan. You should be writing as often as possible using a Literature style of response. This is different to writing for History or Politics and Law, or any other course style. What they do have in common, however, is the need to present a thesis and to develop it clearly. Planning, thesis construction and signposting through topic sentences are all going to help your marker, or any other reader, to follow your argument. You could have the most insightful ideas but without clarity, they can be lost and will not be rewarded.

## Activity: Getting prepared

### Match the exam question to the syllabus concept

If you closely read the syllabus document, there should not be anything in the examination that you are unfamiliar with. A valuable exercise is to place last year's examination (available from the SCSA website) alongside the syllabus document and trace where the questions came from. You will be able to identify close connections and the exercise will help you to prepare for this year's paper.

### Organising study notes

Remember that the reason you study texts in Literature, aside from the enjoyment of reading and the opportunity to engage with ideas, is to address the key concepts of this course. When preparing your study programme and assessment schedule, your teachers have thought about the best way to help you understand these key concepts. Therefore, when you study for the examination, you don't want to simply revise the plot, the main themes or ideas, or the importance of character; you want to do this in relation to key syllabus concepts.

Here is a suggested guide to organising study notes for the Literature course based around the following concepts:

- **contexts** – of the text's production and the writer
- **main ideas** – themes and other ideas explored in the text
- **cultural identities** – consider how the text works to represent, reflect, critique or otherwise comment on its own and other nation's cultures
- **representations** – note the major people, places, events and ideas represented as well as the nature of these representations
- **ideological functions** – the values, attitudes and beliefs operating within the text, and how these work to support or challenge dominant ideologies
- **generic features** – know how every text functions as an example of its form and genre, be aware if it borrows from other genres; also consider how genre positions readers
- **language and literary devices** – you need to go beyond simply identifying the use of language; note the way it shapes our response or how it fits within a particular style
- **reading practices/strategies** – document the methods of reading each text; make sure you can establish the dominant reading before applying a resistant or alternative reading
- **critical readings** – record some significant details from your critical reading around the text, including bibliographic details

- **intertextuality** – record the connections that you find interesting and meaningful in your interpretation of the text
- **quotations/references** – you should record references within all of the notes above, as markers will expect you to be able to use quotes to effectively support your ideas
- **personal responses** – record your own emotional and intellectual responses to texts as well as your aesthetic appreciation; consider how you have been positioned by the text.

### Develop flexibility

Rather than identifying individual quotes from a text, you should focus on learning key moments when ideas are revealed. They don't have to be long. Then, learn three to four quotes from that part of the text. Choose moments that are rich in meaning and can be used for a variety of purposes.

For example, a key moment from Tim Winton's novel *Cloudstreet* is when Rose gives birth to Wax Harry in the room of Cloudstreet (the house) that has been a haunted site since the beginning of the novel. This moment, which features all of the Lamb and Pickles family members, unites not only the current inhabitants of the house, but also the tortured figures of the past. This scene explores fascinating concepts about identity, context and narrative structure and additionally engages with postcolonial theory and embodies nationalism as an ideology. There is space to read from alternative positions within this scene, or to explore aesthetic and generic elements of Winton's works.

Select a key scene or moment from a poem, play and prose fiction text you have studied and, in the table below, identify three separate purposes for which you could use it as evidence.

Text	Scene	Purpose 1	Purpose 2	Purpose 3
<b>Poetry</b>				
<b>Prose fiction</b>				
<b>Drama</b>				

### Revise your school-based assessments

Generally speaking, your teachers will give you specific feedback on your work throughout the year. You should reflect on this advice, noting your strengths and weaknesses and focusing your study accordingly. If you haven't, now is the time to do so! Ask your teacher for clarification of their advice if necessary.

## What are markers looking for?

The following table provides some suggestions for achieving success in Section Two. Incorporating these tips into your study regime may assist your performance in the Literature examination.

You should note that the marking of this section changed in 2019, emphasising the course concepts instead of knowledge about the text in isolation.

Criterion and available marks	Helpful tips
<p><i>Engagement with the question</i></p> <p>(6 marks available)</p>	<ul style="list-style-type: none"> <li>Deconstruct the question and know what you are being asked to do.</li> <li>Highlight key words and consider the limits of what you will need to discuss.</li> <li>Practise deconstructing questions.</li> <li>Practise planning in a way that you find effective.</li> <li>Practise writing answers and seek feedback about the way you have engaged with the question.</li> <li>Remember that a great discussion of a text will not score highly if it doesn't address the question.</li> <li>Try to avoid simplistic responses. Markers look for sophistication of ideas.</li> </ul>
<p><i>Course concepts</i></p> <p>(6 marks available)</p>	<ul style="list-style-type: none"> <li>Know the course concepts. The syllabus document clearly says 'this is the examinable content' and lists concepts in the dot points for each Unit.</li> <li>Be aware of the concepts from Units 1–4. The Literature examination can draw from all four units and the Year 11 units target many important elements of literary study.</li> <li>Know your texts. You should have read them a number of times by the examination.</li> <li>You need to demonstrate your understanding in relation to the course concepts. Don't simply summarise everything you know about a text – use your knowledge appropriately.</li> <li>Keep study notes about each text in relation to the concepts. Revisit the above Activity for a guide to this.</li> <li>Read <i>about</i> your texts – locate critical discussions about the text and its reception and understand the significance of the text in both its own and your context.</li> </ul>
<p><i>Use of evidence</i></p> <p>(6 marks available)</p>	<ul style="list-style-type: none"> <li>Know how to incorporate knowledge about your texts into your writing and practise doing so. This is a critical aspect of supporting your argument.</li> <li>Evidence might support statements about generic construction, contextual importance or more general discussions of themes and ideas.</li> <li>Always explain a quote – simply including it doesn't contribute to your discussion.</li> <li>Understand how to quote both directly and indirectly.</li> <li>Make sure your references are pertinent to the point you are making.</li> <li>There is no magic number of quotes to memorise. You should know your texts extremely well and if you can't remember a quote, always summarise the reference in the text that you think will support your point.</li> <li>Be able to draw on the understanding of your texts' cultural contexts. If you reference a genre, school of thought or movement, ensure you have the knowledge to be able to explain its significance to your argument.</li> </ul>



<p><i>Linguistic, stylistic and critical terminology</i></p> <p>(6 marks available)</p>	<ul style="list-style-type: none"> <li>• Study the terminology of this subject and know how to use language specific to Literature.</li> <li>• Be familiar with the syllabus concepts and know how to use central terms in context.</li> <li>• Don't be tempted to overuse buzzwords and jargon. This does not demonstrate a better understanding of the key concepts or literary terms. Use language you understand.</li> <li>• This criterion doesn't just relate to generic and language conventions – you should be able to discuss the context of your texts with appropriate terminology as well. Know the main ideological concepts, spell the names of important figures and places correctly etc.</li> <li>• Use the key words of the question to guide your discussion.</li> <li>• See the explanation of 'Linguistic, stylistic and critical terminology' earlier in this guide and use the appropriate terminology to support or clarify your discussion.</li> </ul>
<p><i>Expression of ideas</i></p> <p>(6 marks available)</p>	<ul style="list-style-type: none"> <li>• Again, planning will help to express your ideas effectively.</li> <li>• Practise writing essays. This should be a part of your study plan over the course of the year.</li> <li>• Read academic articles and discussions to help improve your vocabulary and style.</li> <li>• Look at sample answers and compare them to your writing.</li> <li>• Ask your teacher if you are unsure about what might be wrong with your writing.</li> <li>• Don't over-complicate your expression. Clarity is always best. Jargon does not replace good writing.</li> <li>• Allow time to re-read your response and amend it where necessary.</li> </ul>

## End of Section One

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

This section has **eight** questions. You are required to respond to **two different** questions. The EIGHT questions are listed on page 11.

Your **second** response **must** make primary reference to a **different** genre from that used in Section One and a **different** genre and question from that used in your first extended response.

Each response **must** make primary reference to a different genre from that used in Section One. If you make reference in Section One to:

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

A text discussed as a primary reference **must** be from the prescribed text lists in the syllabus.

Questions 7, 8, 9 and require you to make reference to the genre specified in the question.

Suggested working time: 120 minutes

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**Question 2** (35 marks)

With detailed reference to a text studied this year, explain the ways it is thematically and/or stylistically connected to other literary works.

**Question 3** (35 marks)

With detailed reference to a text studied this year, discuss the way language features shape meaning.

**Question 4** (35 marks)

With detailed reference to a text studied this year, discuss how knowledge of its production context influences a reading.

**Question 5** (35 marks)

With detailed reference to a text studied this year, explain how intertextual connections highlight the text's main idea/s.

**Question 6** (35 marks)

With detailed reference to a text studied this year, explain how **one** reading practice or strategy has supported or challenged the ideology or ideologies promoted.

**Question 7** (35 marks)

Discuss how one **prose** fiction text challenges readers' expectations of a conventional protagonist and antagonist.

**Question 8** (35 marks)

Evaluate the ways verbal and non-verbal dramatic conventions are used in one **drama** text to frame an audience's understanding of its central ideas.

**Question 9** (35 marks)

Discuss the ways different types of imagery work in at least one **poem** to represent a human experience/s.

End of Section Two

ACKNOWLEDGEMENTS

Question 1

Text A 'Caged Bird' is a poem by Maya Angelou, first published in *Shaker, Why Don't You Sing?* (1983).

Text B Extract from the novel *Machines Like Me* (2019) by Ian McEwan.

Text C Extract from the play *The Perfectionist* (1981) by David Williamson.