

ETAWA

ENGLISH TEACHERS ASSOCIATION
Literature ATAR Examination, 2021

Question Paper

LITERATURE

Semester One (Year 11)

Time allowed for this paper (or as determined by the school)

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

Materials required/recommended for this paper

To be provided by the supervisor

This Question paper
Standard Answer booklet

To be provided by the candidate

Standard items: pens, pencils, eraser, correction tape/fluid, ruler and highlighter
Special items: nil

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

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	25	30
Section Two: Extended Response	10	2	120	60	70
Total					100

Instructions to candidates

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

See next page for Section One

Section One: Responses – Close Reading

This section has **one** question and three texts, A, B and C provided on the following pages. You must answer the one question in response to Text A, B **or** C.

Suggested working time: 60 minutes.

Question 1**(25 marks)**

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

See next page for Text A

Text A

The following is an edited extract from the 1927 novel National Avenue by American author Booth Tarkington.

People used to say of the two Oliphant brothers that Harlan Oliphant looked as if he lived in the Oliphant's house, but Dan didn't. 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. It stood in a great, fine yard, in that row of great, fine yards at the upper end of National Avenue. The houses in the long row were such houses as are built no more; bricklayers worked for a dollar a day and the workman's day was ten hours long when National Avenue grew into its glory. Those houses were of big-walled solidity to withstand time, fire and tornado.

Moreover, they were of a dignified spaciousness not now to be accomplished except by millionaires with wives content to spend their days getting new servants. The average New Yorker, admitted to these interiors upon a visit westward, discovered a largeness with which he had little familiarity at home, where the brownstone fronts and squeezed apartments showed him no so such suites of big rooms; for, of all the million people in New York, only a dozen families could have houses comparable in size of stateliness. "Stately" was the word, though here some little care must be taken, of course, with an eye to those who will not admit that anything short of Blenheim or the Luxembourg is stately¹. The stateliness of the Oliphants' house was precisely the point in that popular discrimination between the two young men who lived there: Harlan Oliphant, like the house, was supposed to partake of this high quality, but stateliness was the last thing anyone ever thought of in connection with Dan.

The youth of the brothers, in the happy and comfortable nineties of the last century, is well remembered in their city, where the Christmas holidays could never be thought really begun until the two Oliphants had arrived from college and their broad-shouldered, long-tailed coats and incredibly high white collars were seen officially moving in the figures of a party. They usually arrived on the same day, though often not by the same train; but this was the mark of no disagreement or avoidance of each other, yet bore some significance upon the difference between them. It was the fashion to say of them that never were two brothers so alike yet so unlike; and although both were tall, with blue eyes, brown hair and features of pleasant contour decisively outlined in what is called a family likeness, people who knew them well found it a satisfying and unsolvable puzzle that they were the offspring of the same father and mother.

The contrast appeared in childhood and was obvious to even the casual onlooker when Dan Oliphant was eleven or twelve years old and Harlan ten or eleven. At that age Harlan was already an aristocrat, and, what is more remarkable, kept himself always immaculate. If his collar rumbled or was soiled he went immediately to his room and got a fresh one; he washed his hands three or four times a day without parental suggestion and he brushed his hair almost every time he washed his hands. On a school holiday he could most frequently be found in the library at home, reading a book beyond his years. The lively Daniel, on the contrary, trampled himself about the neighbourhood – or about other neighbourhoods, for that matter – in whatever society offered him any prospect of enjoyment. He played marbles "for keeps", never washed his hands or face, or brushed his hair, excepted upon repeated command, yet loved water well enough to "run off swimming" and dive through a film of ice upon an early Saturday in March.

At some time in their early childhood the brothers had made the discovery that they were a poor match. This is not to say that they were unamiable together, but that they had assumed a relation not entirely unknown among brothers. They spoke to each other when it was necessary; but usually, if they happened to find themselves together, they were silent, each apparently unconscious of the other's presence.

See next page for Text B

¹ Blenheim and Luxembourg are references to grand castles.

Text B

'Rubbing Along' by Ross Jackson was published in his collection Time Alone on a Quiet Path in 2020. Jackson is a Western Australian poet.

Rubbing Along

as people approach on the path
questions of etiquette:
you may read other strollers
by the type of dogs they keep
by the presence, or absence of tattoos

nothing's codified
but before they get too close
you should compose a pleasant face
for your nod, grunt, or blank look
may be received, not as a mark of shyness
but as a sign of a dismissive, or hostile attitude

swans glide by in morning mist
zero smiles on their beaks
ducks pass in opposing lanes
with facetious grace
but without acknowledgement

nothing's codified for them, or for us
but I would not wish you
to be tagged as prejudiced –
why match negative assumptions
of others with your own
why you may pass by
with a warmer face?

See next page for Text C

Text 2

This is Eden was written by Australian playwright Emily Goddard in 2017. It is inspired by the experiences of the female convicts of Van Diemen's Land. Now known as Tasmania, Van Diemen's Land was one of the earliest colonial settlements of Australia.

Scene 1

The audience mingles in the foyer. Convict ditties play. The sound of a creaking ship? Perhaps there are some stocks where you can get your photo taken. A map of Australia made of hessian sacks. Convict tourism at its most tacky.

Jane enters. A tour guide in a stiff white bonnet and apron and 'period dress.' She holds a folder and an iron collar. She stands on a wooden box to give her height and rings a bell.

JANE: Good evening everybody. Hello, hi and welcome. My name is Jane and I'm honoured to welcome you this evening.

Tonight, I will be your guide as we take a trip down memory lane, so to speak. You may have noticed...I'm wearing a bonnet. That's to help transport you back to a time a long time ago, a long, long time ago. 1839 to be precise. Or was it 1841? Or 1845? *(She checks her notes)*, around that period. Are specifics important? What is important is that tonight we are gathered here to dust off the spectacles of time and learn a little bit about a fairly important and often overlooked period of Australian history – female convict transportation. Please, if you haven't already done so, feel free to take an alcoholic beverage while I show you around.

She waits awkwardly.

I can see some of you already have a glass of wine there, so I'll just keep the ball rolling...

Our journey tonight begins here – at the Cascades Female Factory, Hobart Town, which detained and processed approximately 5000 of the 25,000 female convicts transported to Australia.

Life for a convict woman wasn't a walk in Hyde Park. Punishments consisted of head shaving, solitary confinement and the wearing of an iron collar such as this.

She shows the audience an iron collar, puts it on, can't get it off and carries on with it on – finding it hard to speak and move.

Ok so...conditions were harsh. Laughter was banned. Speaking was banned. To survive these conditions the women rioted, they rebelled, they made up performances that mocked the authorities.

And they sung songs, such as this ...

She counts herself in.

(Overly sung and emotive yet disconnected.)

Through the streets I once knew, I will walk in the shoes
That you made me nine summers ago

And we'll dance by the fire my hand in yours
And I'll finally know I am home.

She waits.

Ok, none of you know that one. I just thought I'd throw it in there...

So why were 25,000 female convicts transported to Australia, I hear you ask?

As you may have seen on the television program *Go Back To Where You Came From* – sorry no, *Who Do You Think You Are?* – I always get them confused! – these people weren't really criminals. Poverty and starvation were the main reasons the convicts ended up here. It does seem strange nowadays to think of people being punished so barbarically for just trying to save their own life. But we must remember this is the past. As the saying goes 'the past is a foreign country, they do things differently there'.

Did you know one in seven of you have a convict ancestor?! I have two! But I feel more connection to the female one. Perhaps because I'm a woman but also because I didn't even know female convicts existed before ancestry.com. Many people don't know and it's not their fault. So, if you feel guilty – please, don't. There is an awful lot of Australian history that's been forgotten and it's not your fault. It's nobody's fault. It was so long ago anyway, how were you to know? How were your teachers to know? How was the government of Australia to know? How were...are, we all to know? No one to blame as I said.

Ok. It's time to go into the theatre now, so you've all got your tickets. Once we get in there I'm going to give you a little bit of a show around. Just a little thing before we go, you may have noticed I have set up this little display here as part of Female Convict Heritage Tours. If after the show you would like some more information please, feel free, come on over, have a look. Ahh, obviously the books are mine so if you could not take them home that would be very much appreciated. Ok!

Cheery – ho and off we go!

End of Section One

Section Two: Extended Response**70% (60 Marks)**

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

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

The text(s) discussed as the primary reference(s) **must** be from the text list in the syllabus.

Suggested working time: 120 minutes.

Question 2**(30 marks)**

Examine how a **text** you have studied has challenged or influenced your 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.

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.

Question 5**(30 marks)**

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

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.

Question 7**(30 marks)**

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

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

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.

Question 10**(30 marks)**

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

Question 11**(30 marks)**

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

End of Examination

