



LITERATURE DRAFT SAMPLE EXAMINATION STAGE 2

Section 7 of the *WACE Manual: 2008 Revised edition* outlines the policy on WACE examinations.

Further information about the WACE Examinations policy can be accessed from the Curriculum Council website at <http://curriculum.wa.edu.au>

The purpose for providing a sample examination is to provide teachers with an example of how the course will be examined. Further finetuning will be made to this sample in 2008 by the examination panel following consultation with teachers, measurement specialists and advice from the Assessment, Review and Moderation (ARM) panel.

Draft



Western Australian Certificate of Education Draft Sample Examination

Question/Answer Booklet

LITERATURE

Stage 2

Please place your student identification label in this box

Student Number: In figures

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In words

Time allowed for this paper

Reading/annotating time before commencing work:

Fifteen minutes

Working time for paper:

Three hours

Material required/recommended for this paper

To be provided by the supervisor

One Question Booklet and one Answer Booklet

During the 15 minutes reading time you may annotate the Question Booklet, but you **MUST NOT** write in your Answer Booklet until working time commences.

To be provided by the candidate

Standard items: pens, pencils, eraser, correction fluid, ruler and highlighter

Important note to candidates

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

Structure of this paper

Section	Suggested working time	Number of questions available	Number of questions to be attempted	Marks Available
Section One: Response/Close reading	60 minutes	1	1	30
Section Two: Responses regarding texts studied	120 minutes	9	2	70

Instructions to candidates

1. The rules for the conduct of Curriculum Council examinations are detailed in the *Student Information Handbook*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers to each section in the Standard Answer Booklet.
3. 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.
4. The exam requires you to refer to literary texts studied this year. The texts referred to in detail must be from the set text list in the Literature syllabus.
5. In Section Two, you are required to respond to TWO questions. Each response must address a different genre. Neither response may make primary reference to a text or genre used in Section One.

SECTION ONE: 30 marks
Response (Close reading)

Question 1 Present a reading of **ONE** of the following texts, **Text A**, **Text B** or **Text C**. In explaining your interpretation you might like to consider

- the ideas put forward and your reaction to those ideas based on your values and attitudes, the ways of reading texts that you have learned about and your context as a reader
- the use of language and generic conventions
- the contextual information that you are given.

Text A is a poem called 'The Man Next to the Bus Stop' from *The Word Is Out Poetry Journal Issue 2, 2006*. This poem written by West Australian poet, Jenny de Garis, is about a traveller's reaction to an incident in France.

The Man Next to the Bus Stop

Three days I've seen him here,
relying on sureness of worn stone
as borrowed home.

Three days ago his eyes were low
angled to see just jeans and shoes
as students pushed for places in the bus,
our reason not to look at him
the need to be on time for lectures
the other side of town.

Two days ago his look was honed
as if his eyes should take in no
more space than his shrunk
body. An empty bottle
falling from his grip went rattling
like a snake - shook its fist of sound.

Yesterday there was a biting wind.
He had withdrawn inside his coat
as if he were a crab,
the tide going out,
our scuffing shoes the shingle
sighing in its ebb. I wished

my feeling could ignore him
as my body-language did. I bent
my mind to keeping in the queue.

Shaken by his cough I risked
a glance; blood ran sticky
down his coat, against its black.

I climbed into the bus. It was so
crammed I couldn't sit,
could hardly breathe.

Today the man is gone.

Jenny de Garis

Text B is the opening of a novel called *Careless* by Deborah Robertson published in 2006. **Robertson lives and works in Fremantle, Western Australia.** The extract describes two children arriving at a childcare facility.

THE CHILDREN COME OUT of the blue.

They have walked a long way, but they're used to it. They're familiar with the patterns in the footpaths and the bitumen's glitter, and the wind on the bridges, and the law of the traffic lights.

Sometimes they take their time on the green light, but if there are cars stopped there, rumbling like lions, Pearl pulls on Riley's hand to hurry him across, her shoulder bag banging her hip in time with her heart. She knows that other people feel as she does, she has looked into their faces and seen the effort not to care, their heads lowered as if they are just thinking and strolling, as if for them no-one else exists. But they all wish they could be like Riley, who is too young yet to know that anyone watches him as he crosses the road, who dawdles and looks around, and even stares back at the cars if they interest him.

Their feet slip in their sandals but they are used to the heat. Pearl carries a small bottle of water in her shoulder bag, and sometimes they stop to drink. They're not far away now from where they want to be.

A woman wearing a baseball cap and yellow zinc on her nose looks across the sports oval as the two children walk towards her. They look very small against the straight white goalposts and the tall spreading gums. All around, brown houses slumber.

Every morning of the school holidays, Trish drives her white Barina to the council offices and swaps it for the orange Kombi with the face painted on the front, and then she drives the Kombi to the train station where the work-experience girl is waiting, eating the pastry she has bought for her breakfast.

They set up on the edge of the oval in the shade of the Moreton Bay, close to the toilets. One by one, the children's bright backpacks collect around the tree's massive roots. The door of the Kombi sticks but with a sharp tug it slides open. The red plastic chairs and tables come out first, and the boxes of paints and pens. There are cricket balls and footballs and a huge silver ball that inflates with a pump. For dress-ups and facepainting, a skinny mirror leans against the side of the bus. On top of the Esky that will soon fill with the children's fruit and juices there is a giant bottle of sunscreen. Trish and Bree buy ice on the way.

Trish waves to the two children. It's always like this, Pearl and Riley turning up alone. The playleader and the playleader-in-training once discussed the problem, puttering along in the Kombi, its face grinning out at the traffic.

Technically they weren't social workers, and they couldn't intervene. Pearl and Riley had always declined their offer of a lift home, which was right, which was what children were taught to do. They couldn't kidnap them or manhandle them for information about where they lived and how they got there and who looked after them. All they really knew was that Pearl was eight and Riley was five.

'Pearl always knows what he's doing,' said Trish.

'And he seems to know she knows,' said Bree.

'She's anxious and he isn't.'

'Riley has Pearl. I wonder who looks out for her?'

'Someone must, mustn't they?'

'I wish I knew.'
'Those teeny-weeny shoulders.'
'Oh, I know.'
'Someone helps her look after that long hair.'
'She'd do it herself. You've seen how she draws.'
'It's a lovely colour, isn't it?'
'Her hair?'
'Mousy-brown, but sort of lilac in it?'
'When she's in the sun.'
'I wouldn't mind betting they've got different fathers. Riley's so olivey and yummy.'
'And she's so pale.'
'Grey eyes?'
'Sort of plain.'
'Sort of pretty too.'
'She could go either way.'
'Have you seen her dance?'
'Oh, awful.'
'Frozen. Just frozen.'
'Compared to the other kids.'
'She doesn't put herself forward, does she?'
No, she doesn't.'
'It's a worry.'
'It sure is.'

(See over for Text C)

Text C is from a play called, 'This Way Up' by Elizabeth Coleman, published in NSW in 2001. The character, Melanie, has had enough of her boyfriend, Nick, and has decided to move out. A friend named Damien and Melanie's sister, Kris, are helping her pack.

ACT ONE

Scene One

A living room. There is a large window upstage and we can see a hint of the street outside through curtains of a sheer fabric. The front door is beside the window, at upstage left. A window at upstage centre looks out onto the house next door. We get a sense of the house next door, rather than seeing it clearly. A door upstage right leads off to the bedrooms, and another door at downstage left leads off to the kitchen.

The room is tastefully furnished, but it's the nik-naks and personalised touches that give it its sense of warmth and heart— bright cushions, framed photographs, a large mirror, a colourful rug, ornaments, books, fresh flowers. There are several cardboard boxes in the room. Some are the large, moving company variety with the words 'This Way Up' emblazoned on their side. Others are smaller, untidier boxes from a supermarket. A sofa covered with colourful cushions sits in the middle of the room. On a shelf or bookcase, a Walkley Award for Excellence in Journalism takes pride of place.

A woman and a man are sealing a removals box. He holds the lid closed while she seals it with masking tape. The woman is petite, pretty, mid-thirties. She's MELANIE. The man is also in his mid- thirties. He's pleasant but unremarkable-looking. He's DAMIEN. MELANIE has a brisk air with a hint of frenzy beneath the surface.

MELANIE: Right. That's ready to go. Thanks Damien—

DAMIEN dutifully picks up the box. Meanwhile MELANIE grabs a list and scans it.

I might glaze the oranges while you're out and—Oh God, I forgot the avocados.

Can you remind me—No, don't worry, I'll write it down.

She grabs a nearby pen and makes a note. DAMIEN stands close, looking over her shoulder.

DAMIEN: You're so organised, Melanie. Even today...

MELANIE: Oh, I couldn't do it without Krissie's support. She's so warm and caring, don't you think?

DAMIEN: Yeah. You smell nice.

MELANIE: Do I? Thanks. Hey, why don't you take her with you?

DAMIEN: But then there'd be nobody here to help you.

MELANIE: Oh, I'll be fine. You'll only be gone ten minutes. [She spots a pile of photograph albums.] Why are these—? I thought I put them in a—Eeugh!

She grabs the photo albums but there's a big pile and she struggles as she picks them up. DAMIEN puts the box down and steps in chivalrously.

DAMIEN: Here, let me—

MELANIE: It's okay. I'll get them.

But DAMIEN insists on helping. As he takes the albums they fall to the floor.

MELANIE / DAMIEN: [overlapping] Damn! / Sorry.

DAMIEN: I'll help you.

They're down on their knees together. One of the photo albums has fallen open.

MELANIE: Oh, look, there's Krissie when she was six... Isn't she cute?

DAMIEN: [pointing] Is that you?

MELANIE: Yeah. Look at Krissie's cute little smile. And oh, look at Mum. She's so young... [Snapping the album shut] Anyway, no time for that—

DAMIEN: You're so courageous...

MELANIE: Krissie is too. It's really hard on both of—

But she doesn't get any further because DAMIEN suddenly grabs her and kisses

SEE NEXT PAGE

her.

Oh, my God! Damien!

DAMIEN: I'm sorry. I couldn't help it!

MELANIE *jumps away from him and gets to her feet. DAMIEN follows.*

MELANIE: What are you doing?!

DAMIEN: I think I love you!

MELANIE: What?! No you don't!

DAMIEN: Yes I do!

MELANIE: No you don't! You must have—maybe it's a little crush—

DAMIEN: It's not a crush!

MELANIE: But I don't—I'm sorry, but the thing is, you're not—

DAMIEN: But we're meant for each other!

MELANIE: No, Damien, no! This is sweet, but *I'm* not the right woman.

DAMIEN: You are!

Another young woman enters from the kitchen. MELANIE quickly jumps away from DAMIEN. The other woman is slightly younger than MELANIE, but bigger in build. She's robust, earthy-looking. She's Melanie's sister KRIS [KRISTEN]. The door slams loudly behind her as she enters, waving a day-pack.

KRIS: I found it.

MELANIE: *[flustered]* Thanks! Damien's going now, aren't you Damien?

DAMIEN: Yeah. *[Trying to make eye contact]* I'll see you soon.

MELANIE *jumps back down on her knees and starts busily stacking the photo albums.*

MELANIE: Ah... yeah.

KRIS: *[shyly]* 'Bye Damien.

DAMIEN: See you, Kris.

DAMIEN *exits. The door is barely closed before KRIS hurries over to MELANIE. As they talk they retrieve the photo albums and put them in a box.*

KRIS: Well? Were you right? Does he like me?

MELANIE: Umm, the thing is... I think he's a bit confused at the moment...

KRIS: Confused? About what?

MELANIE: Well... about life—

KRIS: Oh God, he thinks I'm a loser.

MELANIE: No, no! I didn't say that—!

KRIS: *[fragile]* Look, let's just forget it—

MELANIE: No, Krissie! You guys are perfect for each other—I'm positive! It's just—well, I'm not sure if *he* can see it yet.

KRIS: Oh.

MELANIE: I said *yet*. He just needs time to get to know you. So don't chicken out, okay? Show him that beautiful personality...

KRIS: *[with an embarrassed smile]* Yeah, yeah...

SECTION TWO

You are required to respond to **TWO** questions.
Each response must address a different genre.
Neither response may make primary reference to a text or genre used in Section One.

[35 marks for each response totalling 70 marks].

Question 2

Discuss the importance of time and place in at least one text you have read this year.

Question 3

Describe the imagery or figurative language that you found memorable in a text and explain how it influenced your response to that text. Refer to at least one text.

Question 4

Discuss how your understanding of one or more generic conventions has shaped your reading of at least one literary text.

Question 5

Literary texts can contribute to an understanding of the culture and history of a particular group of people. Referring to one or more texts, describe how setting, character and conflict have been used to develop such an understanding.

Question 6

Discuss how at least ONE literary text has used literary devices to challenge or reinforce your views on particular issues.

Question 7

Referring to one or more texts you have read, describe how an individual reader's context can help shape understanding of and response to a literary text.

Question 8

Literary texts often reflect the cultural values and attitudes important at the time they were written. Discuss this statement in relation to at least one text.

Question 9

Discuss the ways in which a text offers a representation of a type of person or a group of people. Refer to at least one text.

Question 10

Readers often make connections between texts. Explain how reading intertextually has helped your understanding of at least one text.

END OF PAPER

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ACKNOWLEDGEMENTS

SECTION ONE

- Text A:** De Garis, J. (2006). The Man Next to the Bus Stop. *The Word Is Out Poetry Magazine*, 2.
- Text B:** Robertson, D. (2006). *Careless*. Sydney: Pan Macmillan.
Extract reprinted by permission of Pan Macmillan Australia Pty Ltd.
© Deborah Robertson 2006.
- Text C:** Coleman, E. (2001). *This Way Up*. Sydney: Currency Press.
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