

DRAFT SAMPLE EXAMINATION MARKING KEY

SECTION ONE

Present a reading of **ONE** of the following texts taking into account its language and generic conventions, the contextual information provided and your own context as a reader.

Description	Marks
<p>Presents a detailed and careful reading of the text, synthesising the three aspects of the topic, for example, comments astutely on the language and generic conventions; makes pertinent reference to the contextual information supplied; and elaborates on the reader's context.</p> <p>Demonstrates a very good understanding and analysis of the text chosen.</p> <p>Demonstrates an intellectual engagement with the question.</p> <p>Focuses on the key terms of the task: uses a sophisticated approach; uses literary terms appropriately.</p> <p>Makes intelligent use of quotes and examples (provides specific details).</p> <p>Constructs a clear and logical argument.</p>	28–30
<p>Presents a careful reading of the text making relevant and effective reference to language and generic conventions, contextual information and the reader's context.</p> <p>Demonstrates a good understanding of the text.</p> <p>Addresses question clearly and makes use of key terms.</p> <p>Shows good understanding of key concepts involved.</p> <p>Makes use of appropriate literary terms.</p> <p>Makes good use of quotes and examples.</p> <p>Expresses ideas clearly.</p>	23–27
<p>Generally presents a reading of the text including reference to language and generic conventions, contextual information and the reader's context.</p> <p>Shows sound understanding of the chosen text.</p> <p>Generally addresses the question, but the response is not well developed, perhaps brief.</p> <p>Attempts to use appropriate literary terms.</p> <p>Shows sound understanding of the key concepts involved.</p> <p>Expresses ideas but not always clearly.</p> <p>Makes some points but fails to always link their significance to question clearly</p> <p>OR</p> <p>Expresses ideas well but those ideas are only loosely based on the question – needs more focus and direction.</p>	19–22
<p>Makes points as opposed to presenting a coherent reading. Might refer to only one or two of: language and generic conventions, contextual information and the reader's context.</p> <p>Shows some understanding of the text.</p> <p>Addresses the question, but is rather simplistic.</p> <p>Shows some understanding of the key concepts and of literary terms.</p> <p>Expresses ideas in a reasonable but limited way.</p> <p>Frequently drifts away from the question.</p>	15–18
<p>Makes a few, not necessarily related points.</p> <p>Shows limited understanding of the text.</p> <p>Fails to address the question and makes limited reference to the text.</p> <p>Has some ideas but they tend not to be expressed well.</p>	10–14
<p>Demonstrates minimal understanding of the texts and the question.</p> <p>Exhibits minimal focus on the question.</p> <p>Expression is inadequate.</p> <p>Makes some general points.</p>	5–9
<p>Shows little understanding of the text, very brief.</p> <p>Demonstrates little engagement with the question.</p> <p>Expresses ideas inadequately.</p>	0–4

Possible responses

Text A: 'July (24)'

Possible readings based on the reader's context:

- It's a representation of marriage. At times, the representation is positive, cynical, existentialist, questioning, 'realistic'.
- It subverts the stereotype of marriage and this might be something to approve of or disapprove of depending on the reader's values.
- The layout of the words on the page suggests that it is a very modern, post-modern perhaps, contemporary poem focussing on contemporary issues regarding relationships and marriage.
- Others may read the poem as an example of a way of thinking that asks too much of the institution of marriage.

Language and generic conventions

- The layout of the words perhaps suggests the scattering of confetti, glitter and rice; the layout however constrains the poem to a particularly reflective, contemplative, existentialist mood and rhythm, pointed and purposeful and not at all random in its speculations.
- The title could suggest the date they were married or her age at the time or
- The poem is written from the point of view of the wife although the pronoun 'I' is missing from the sentence, "I look like a bride on her wedding day"; she is in the back shed looking through memorabilia from her wedding day.
- The imagery is important; the reader makes most meaning from the imagery: "no confetti" alludes to a rule that most churches or wedding sites have now. It appears that they did have glitter and rice. The confetti seems to have been replaced by flies (this is a wedding in Australia) which disrupts the mythology of the perfect, romantic wedding. As does the image, "sweat trickles past eyes", the sweat being mistaken by some perhaps for the stereotypical tears of joy. The word "faint" by itself on a line suggests that she might because of the heat but it is followed by the word "clapping", the "faint clapping" contrasting with the enthusiasm that the couple had imagined would greet them in the line "crowd whistles cheers claps". In other words, the day wasn't as they had imagined. Ridiculously, for the benefit of the 'wedding day video', the "celebrant says lets do that again". The poem is criticising the 'production' nature of the day. The image of the flowers, sashes, "stiff" roses etc. mimics the rhythm of the song, 'My Favourite Things' from *The Sound of Music*, the adjective "stiff" suggesting that there was a certain degree of unnatural formality to the occasion. The poem increases its existentialist mood with, (he) "looks like my husband" "through gauze" implying that he too is playing a role and is barely recognisable through the unromanticised "gauze" veil. There is something stilted about the day, "freeze dry flowers" predominating and bringing out the "good china" for the guests and the "husbandwife" (their new unity) "poised on the piano" for a photograph (not to play it). All of these memories are prompted by what's in this box in the shed; it's as if it's a story, "once upon a time" and time might affect the retelling, "before dust moths yellow the page". The wife fully expected to take second billing to the star of the day (her husband) but she had imagined a more spiritual union with the two of them "tied wrist to wrist" "pulse to pulse" by a silk thread and discovering each other until "silence (not necessarily death) do us part". All of these memories are confined now to the box in the shed. So the tone is at various times reflective, cynical, regretful, questioning and resigned, suggesting how she accepts how things are or disappointed at the disparity between her hopes and the reality.

Contextual information

- The Australian context (the Poetry Journal is published in Western Australia) complements some of the imagery in the poem: the inability to escape flies even on your wedding day, the heat, the sweat, the back shed.
- It appears to be a contemporary and very contemplative, existentialist piece of poetry.

Text B: 'Every Move You Make'

Possible readings based on the reader's context:

- How stereotypical roles seem to have been reversed such that the mother is the one who won't sit still and the son is the one who wants to be left in peace to read.
- How the younger character is the one who seems to have the authority and the female character seems to be the active one.
- How the female character is developed more than the male.
- The way this passage reinforces the notion that there is a war between the sexes and that they live in very different worlds—and how women feel the need to make themselves 'solid' as if their existence is contingent—and how men are often cast as the repressive authority.
- How prose fiction encourages readers to make predictions about the plot and what those predictions might be.
- How the prose extract, in presenting an interaction between male and female, lends itself most obviously to a gendered reading. Readings could focus on power per se; a psychological reading; mundanity/desire; the pedestrian reality (the son) and the poetic interpretation (the mother); the playing out of relationships over and over; escapism/artificiality of civilised existence as suggested by the hotel room setting.

Language and generic conventions

- This extract from a short story is written in third person narrative very much from the mother's point of view. She is almost characterised as 'the naughty child' but we empathise with her. Donald, her son, is characterised as the master of proceedings, the one in charge.
- The dialogue reinforces the distance between them.
- The characterisation—the odd nature of the relationship: the mother and son seem to be at odds with one another.
- The names of characters that suggest formality and distance.
- The imagery that suggests the affluence of the hotel contrasting with the mother's attempts to scrounge money.

Contextual information

- The title seems to refer to the son's point of view in the sense that it is the mother's movements that are annoying the son.
- If we weren't told that this is a mother/son relationship our reading of the text could be very different.

Text C: 'Minefields and Miniskirts'

Possible readings based on the reader's context:

- The dominant reading is that this is a lament for the effects of the Vietnam war on all concerned, especially in this case the women involved and it's a salute to the efforts of women during the war.
- It might be read as a dramatic re-enactment of women's experience—as redressing the balance.
- It might be read as part of the reconciliation with Vietnam Vets process—giving voice to and valuing their experiences and contribution.
- It offers up a gendered reading, a feminist perspective dramatised by a male playwright.

Language and generic conventions

- The use of the curtain at the beginning to establish the context.
- The dramatic impact of sounds and silence. And other dramatic elements, the “pre-show” music and other music extracts and music referred to.
- The language used to create vivid images of war.
- The use of monologues to economically present perspectives on war and female roles in war.
- How 1960s gender roles are described from a 1980s perspective in a play written in the 1990s.
- The characterisation: the dramatic contrasts between Margaret and the other four women.
- The juxtaposition of the helicopter story from Eve set in 1960 with the sound-effect of a fly-over helicopter in 1980 interrupting Margaret's efforts to talk with the other women.
- The stage directions at the end of the scene emphasising the confluence of classic Vietnamese and commercial American imagery.

Contextual information

- The title, 'Minefields and Miniskirts' alludes to the concern of the play, that is, the roles played by Australian women in the Vietnam War.
- The fact that the play is based on a non-fiction account affects its style, its content and probably the audience's response. It approaches the style of docu-drama or verbatim theatre.

SECTION TWO

Marking Key for both essay responses

Description	Marks
<p>Demonstrates an intellectual engagement with question; focuses on the key terms, synthesising ideas into a convincing elaboration of the topic.</p> <p>Uses a sophisticated approach; uses literary terms appropriately.</p> <p>Demonstrates a very good analytical understanding of the text(s) to which the candidate refers.</p> <p>Makes effective reference to relevant parts of the text(s) referred to.</p> <p>Makes intelligent use of quotes and examples (provides specific details).</p> <p>Constructs a clear and logical argument.</p>	31–35
<p>Addresses question clearly and makes use of key terms.</p> <p>Shows good understanding of key concepts involved.</p> <p>Makes competent use of literary terms.</p> <p>Demonstrates a clear understanding of text(s) referred to.</p> <p>Makes good use of quotes and examples.</p> <p>Expresses ideas clearly.</p>	26–30
<p>Generally addresses the question.</p> <p>Shows sound understanding of the key concepts involved.</p> <p>Shows sound understanding of the text(s) referred to.</p> <p>Makes use of literary terms.</p> <p>Attempts to provide relevant examples and/or quotes.</p> <p>Expresses ideas but not always clearly</p> <p>OR</p> <p>Expresses ideas well but those ideas are only loosely based on the question—needs more focus and direction.</p>	21–25
<p>Addresses the question, but is rather simplistic.</p> <p>Makes points as opposed to presenting a coherent response.</p> <p>Shows some understanding of the key concepts and of literary terms.</p> <p>Shows some understanding of the text(s) referred to.</p> <p>Expresses ideas in a reasonable way.</p> <p>Frequently drifts away from the question.</p>	16–20
<p>Fails to address the question.</p> <p>Makes a few, not necessarily related points.</p> <p>Shows limited understanding of the text(s) referred to.</p> <p>Makes limited reference to the text(s).</p> <p>Has some ideas but they tend not to be expressed well.</p>	11–15
<p>Exhibits minimal focus on question.</p> <p>Demonstrates minimal understanding of text(s) referred to.</p> <p>Expression is inadequate.</p> <p>Makes some general points.</p>	6–10
<p>Demonstrates little engagement with the question.</p> <p>Shows little understanding of the text(s) referred to or fails to refer to text(s).</p> <p>Expresses ideas inadequately.</p>	0–5

Mapping of Stage 3 Exam questions to Stage 3 Content

Question	Language and generic conventions	Contextual understandings	Producing texts
1	Students are invited to consider the use of language and generic conventions in the piece of literature that they choose to analyse. The topic connects therefore with the content listed in the Stage Three units under 'Language and generic conventions' Students might focus on any combination of the 6 bullet points of content depending on the passage chosen and the observations made. (See the Marking Key for each of the three pieces of literature.)	Students are invited to present a reading of the piece of literature that they choose based on their context as readers, taking into account some contextual information about the writer and where the text came from. Therefore, students might discuss any combination of the 6 bullet points of content listed in Stage Three units under 'Contextual understandings' depending on the passage chosen and the observations made. This content generally focuses on "the relationships between writer, reader, text and context", as does the topic. (See the Marking Key for each of the three pieces of literature.)	This question connects to all three points of content, that is, students need to use literary terms to describe what is happening in their chosen piece of literature, they need to control their piece of writing and that writing is likely to be analytical, discursive and/or reflective in style.
2	This topic connects to any combination of the 6 bullet points of content listed but perhaps especially points 2, 3, 4 and 5 because the topic asks students to discuss the various qualities language can have (persuasive, stimulating etc.), a topic which springs from content regarding the cultural nature of language, its "grammatical and stylistic" elements, its "ideological and aesthetic purposes" and the effects language has.	This topic connects to any combination of the 6 bullet points listed but perhaps especially points 1 and 3 regarding how readers receive texts (and the language and arguments of texts) and how texts persuade, that is, "challenge" or "reinforce" ways of thinking.	This question connects to all three points of content, that is, students need to use literary terms in their response to the topic, they need to control their piece of writing and that writing is likely to be analytical, discursive and/or reflective in style.
3	This topic connects to any combination of the 6 bullet points listed but perhaps especially points 2, 4 and 6 because the topic asks how a culture can recognise itself in its literary texts and the content refers "language as a cultural medium", the ideological and aesthetic considerations in writers' choices of language and the representations of the world offered by texts.	This topic connects to any combination of the 6 bullet points listed but perhaps especially point 6 regarding how, "the social, cultural and historical spaces in which texts are produced and read mediate texts and readings/readers," which implies that there might be an intimate connection between the literary texts a society produces and the society itself.	This question connects to all three points of content, that is, students need to use literary terms in their response to the topic, they need to control their piece of writing and that writing is likely to be analytical, discursive and/or reflective in style.

4	This topic about reading strategies and readings connects to bullet point 6 about the different discourses available to readers and writers and therefore the different readings of texts that are possible. For example, a reader attracted to a feminist discourse might create a feminist reading of the text.	This topic connects to any combination of the 6 bullet points listed but perhaps especially points 1, 2, 4 and 5 which deal respectively with the effect of the reader's background on the reading of a text; the reader's way of thinking which affects their reading strategy; the intertextual quality that some reading strategies have; and the ideologies that affect readings.	This question connects to all three points of content, that is, students need to use literary terms in their response to the topic, they need to control their piece of writing and that writing is likely to be analytical, discursive and/or reflective in style.
5	This topic about accepting or rejecting representations connects to any combination of the 6 bullet points listed in the sense that as soon as you start describing the process of representation you have to discuss the language used in the text. Point 6 of the content focuses on the "particular representations of the world" offered and by implication, whether the reader will accept or reject those representations.	This topic connects to any combination of the 6 bullet points listed but perhaps especially point 3 which states, "representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking and in doing so reshape values, attitudes and beliefs".	This question connects to all three points of content, that is, students need to use literary terms in their response to the topic, they need to control their piece of writing and that writing is likely to be analytical, discursive and/or reflective in style.
6	This topic about how an understanding of social position affects readings connects especially to point 6 because social position tends to group people and in turn, define their ways of speaking and thinking and therefore how they will 'read' texts.	This topic connects to any combination of the 6 bullet points listed but perhaps especially points 1, 2, 3 and 6 which refer respectively to the relationship between reading and "social position"; dominant and resistant readings; "popular ways of thinking" which affect readings; and the "social spaces" in which texts are read.	This question connects to all three points of content, that is, students need to use literary terms in their response to the topic, they need to control their piece of writing and that writing is likely to be analytical, discursive and/or reflective in style.
7	This topic connects to any combination of the 6 bullet points listed but especially points 1 and 6 because the topic deals with the concept of intertextuality and the content at 1 is learned by students reading a range of texts and understanding the connections and differences between texts; and the content at 6 deals with the different discourses and ideologies that various texts offer.	This topic connects to any combination of the 6 bullet points listed especially point 4 which deals directly with the concept of intertextuality.	All three points of content, that is, students need to use literary terms in their response to the topic, they need to control their piece of writing and that writing is likely to be analytical, discursive and/or reflective in style.

8	This topic connects to any combination of the 6 bullet points listed especially point 2 because the topic asks “how a text reflects the historical and social context in which it was produced” and the content asks students to understand that the meanings of texts “vary according to context”.	This topic connects to any combination of the 6 bullet points listed especially point 6 because the topic asks “how a text reflects the historical and social context in which it was produced” and the content asks students to understand the “social, cultural and historical spaces in which texts are produced”.	This question connects to all three points of content, that is, students need to use literary terms in their response to the topic, they need to control their piece of writing and that writing is likely to be analytical, discursive and/or reflective in style.
9	This topic connects to any combination of the 6 bullet points listed but especially points 5 and 6 because the representation of identity and the language used to represent identity are central to this topic. The ‘shaping’ referred to in the topic occurs through language. Students need to understand the concept of representation and be able to discuss representations of “the tension between personal desires and social constraints”.	This topic connects to any combination of the 6 bullet points listed but especially points 3 and 5 which deal respectively with the concepts of representation and ideology. “The tension between personal desires and social constraints” is likely to involve a clash of ideologies.	This question connects to all three points of content, that is, students need to use literary terms in their response to the topic, they need to control their piece of writing and that writing is likely to be analytical, discursive and/or reflective in style.