

# **MARKING KEY**



## SECTION ONE

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

Description	Marks
Presents a detailed and careful reading of the text: synthesises the ideas put forward in the text; articulates reactions to those ideas based on the reader's values and attitudes, ways of reading texts and context; makes perceptive comments about language and generic conventions; makes pertinent reference to the contextual information supplied. Demonstrates a very good understanding and analysis of the chosen text. Demonstrates an intellectual engagement with question. Uses a sophisticated approach; uses literary terms appropriately. Makes intelligent use of quotes and examples (provides specific details). Constructs a clear and logical argument.	28-30
Presents a careful reading of the text: analyses the ideas put forward in the text; discusses reactions to those ideas based on the reader's values and attitudes, ways of reading texts and context; makes observant comments about language and generic conventions; makes relevant reference to the contextual information supplied. Demonstrates a good understanding of the chosen text. Addresses question clearly and makes use of key terms. Shows good understanding of key concepts involved. Makes use of literary terms. Makes good use of quotes and examples. Expresses ideas clearly.	23-27
Generally presents a capable reading of the text with some good, clear points about ideas, reactions to those ideas, language and generic conventions and contextual information. Shows a sound understanding of the chosen text. Generally addresses the question, but the response is not well developed, perhaps brief. Attempts to use literary terms. Shows some understanding of the key concepts involved. Expresses ideas but not always clearly. Makes some points but fails to always link their significance to question clearly OR Expresses ideas well but those ideas are only loosely based on the question – needs more focus and direction.	19-22
Makes points as opposed to presenting a coherent reading. Shows some understanding of the text. Addresses the question, but is rather simplistic. Shows some understanding of the key concepts and of literary terms. Expresses ideas in a reasonable but limited way. Drifts away from question frequently, neglecting some aspects of the task.	15-18
Makes a few, not necessarily related points. Shows limited understanding of the chosen text. Fails to address the question and makes limited reference to the chosen text. Has some ideas but they tend not to be expressed well.	10-14
Exhibits minimal focus on question. Demonstrates minimal understanding of the text. Demonstrates inadequate expression. Makes some general points.	5-9
Shows little understanding of the text, very brief. Demonstrates little engagement with the question. Expresses ideas inadequately.	0-4

## Text A: 'The Man Next To The Bus Stop'.

### Possible readings

- One reading would be to see this experience of the foregrounded student viewpoint as a rite of passage moment. It is in this recalled moment that the young student discovers the capacity to move outside the self-centred student culture or the egocentrism of young adulthood and be aware of the plight of the old man. The old man can be seen as a symbol of the marginalised and dispossessed in an urban landscape that is too busy to take notice, too busy to realise that the potential of youth can lead to the empty and fragile state of the old man, symbolised by the empty bottle. Although the student's glance of recognition is only a glance, she certainly does move outside the student culture to do so; she has moved from the safety of the collective group of students to the more compassionate 'I'. By the end of the poem the narrator finds that she can't find a place to sit on the bus and can "hardly breathe" which can be read literally or metaphorically.
- Other readings could be focused on such things as the bleak reality of old age; the contrast between youth and old age; the issue of poverty; and the lack of Christian values in a busy urban landscape. Candidates could easily focus on their own values and attitudes regarding old age, collective responsibility and death; and their own experiences as observers and as users of public transport.
- Other ideas include regret, peer pressure, disempowerment, anonymity, societal norms, the representation of 'the outsider'; student values and attitudes regarding the homeless, 'society' and the ability of youth to be self-absorbed, arrogant, ignorant and narcissistic. Some candidates might discuss socialism and capitalism with respect to the propensity of a society to cater for its aged.

### Language and Conventions

- The association of the bus stop with the idea that this might have been where the old man's life stopped; the images of the 'stone', the 'snake' and the 'crab'.
- The concrete shape of the poem – the shorter and longer stanzas, and finally the one line conclusion which reflects the nature of the engagement of the student as well as the plight of the old man.
- The clever use of the run-on line (enjambment) which links stanzas four and five which indicates the turning point in which the student engages with the old man.
- The use of metaphor, for example, "his look was honed", "I bent my mind", "worn stone as borrowed home" and "our scuffing shoes the shingle sighing in its web".
- The narrative convention of story or anecdote, of poetry based on autobiographical experience.
- The representation of old age, of student culture.
- The use of a narrator/persona who is student, observer and traveller; the use of point of view.
- The use of long vowels sounds.
- The use of punctuation.
- Similes, repetition, contrast, suspense, personification, descriptive language, symbolism, rhyme, setting, tone, mood and theme.

### Contextual information

- Knowing the poet was in a foreign country on exchange highlights the powerlessness experienced and the despair at being unable to help.
- Knowledge of the poet's gender may prompt feminist responses.
- Knowing that the poet is West Australian might allow some candidates sitting this exam in Western Australia to identify with her.

## Text B: 'Careless' -

### Possible readings

- Society's failure to cater for all; society's attempts to cater for some through the council activities; the representation of the neglected children having to fend for themselves; the representation of the council workers; the implied representation of Western Australia; the idea of pretence, of people hiding their true feelings; the idea of social consciousness versus responsibility, for example, how Trish and Bree are more sensitive and caring than their roles as council workers require (even allow) them to be.
- The title and theme could stimulate a discourse on modern society and childcare/child rearing that will encourage candidates to discuss their values and attitudes. They will be able to respond to the text using a variety of reading practices—looking at gender, class, modern society—social services, parenting.
- One reading would be to see this text as a criticism of what can happen to children in a modern urban world, a world in which some children are virtually reduced to the status of orphans because of a lack of parental involvement in their upbringing. In this sense, the text can be read as reinforcing the traditional values of family. Certainly the third person narrator foregrounds these children as victims: the irony of the fact that they attend childcare alone; the sense throughout the text that their journey is a routine part of their lives; the contrast between the viewpoints of the children—Riley too young to understand or be aware of the reactions of others, and Pearl who has already developed an awareness that is often for older people that 'no-one else exists'; Pearl is virtually a mother to Riley; the fact that their journey is long and dangerous; the dialogue sequence also emphasises this difference between the children—'She's anxious and he isn't'; the fact that Pearl can't dance 'Compared to the other kids' suggests that she has already developed symptoms of a lack of traditional family support; the fact that Pearl has the potential to be pretty, but that 'She could go either way' suggests how the plot might develop.
- The text also, in a more general sense, represents urban culture as one that is disinterested in children—the cars 'rumble like lions' as the children cross the road. And as the children arrive at the playground 'All around brown houses slumber'. In contrast the Kombi van is bright orange with a face painted on the front, 'grinning out at the traffic'. Even the childcare that is provided has been institutionalised—it is part of the service provided by the local council. As the narrator explains, Trish is not allowed to intervene in the plight of these children because that would be the job of social workers—another out-sourced service provided by contemporary urban society. It is not difficult to see how, in this text, children do not have access to what would be a traditional childhood.

### Language and generic conventions

- The novel's prose technique.
- The irony of the title.
- The use of third person narration with the empathy and point of view shifting at times from the children to the council workers.
- The use of metaphor.
- The use of imagery to develop characters.
- Aspects of the setting.
- The characterisation of Pearl, Riley, Bree and Trish.
- The use of colloquial dialogue to explore the issue of neglect, the humanity and curiosity of the council workers and the possibility of plot with the implication that Pearl has been abused.
- The use of the intrusive narration that gives us information, for example, "but they're used to it" and "they couldn't intervene".
- The tone and mood of the passage: reflective, descriptive, contemplative, concerned, serious, humourless.
- The lack of dialogue from the children.

### Contextual information

- Knowing that the story is set in Australia might engage the reader.
- Knowing that the writer is female might affect the students' reading of the text.
- Knowing that the novel was published in 2006 and the aspects of setting described might suggest that the story is contemporary.

## Text C: 'This Way Up'

### Possible readings

- That the course of true love is not smooth (Melanie is leaving Nick).
- That people's feelings can't be engineered (Melanie tries to get Damien interested in her sister, Kris, but the plan backfires because Damien is already in love with Melanie).
- That feelings of love go unrequited (Kris likes Damien but the feeling isn't mutual).
- That life is full of irony (Damien is in love with a girl who is not in love with him or anybody else but whose sister is in love with Damien).
- Other readings might include the idea that this is a very heterosexual set of relationships, that this particular setting suggests the attitudes and behaviours of the middle class; male and female characters are presented with differing degrees of empathy.

### Language and conventions

- The formula for the plot, that is, a triad of characters who are in the relationship to each other described above.
- The genre of romantic comedy (similar in this scene to a sitcom).
- The use of sets and props to establish setting and to imply class, for example, "curtains of sheer fabric", "tastefully furnished", "nik-naks and personal touches" give it "its sense of warmth and heart".
- The use of stage directions to introduce the characters and to characterise them. Melanie, for example, has "a brisk air with a hint of frenzy beneath the surface".
- The use of dialogue to characterise and to indicate class, for example, "I forgot the avocados" and "I might glaze the oranges".
- The use of stage directions to characterise Damien, for example, "dutifully" and "chivalrously".
- The use of action to develop the plot, for example, "Damien suddenly grabs her and kisses her".
- The use of dialogue to develop conflict between characters, to develop a sense of dramatic irony.

### Contextual information

- The setting of the play and the fact that it was published in 2001 suggest that it will deal with contemporary issues.
- The fact that the playwright is female and Australian might affect the candidate's reading of the text.

## SECTION TWO

### Marking Key for both responses

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

## Mapping of Stage 2 Exam questions to Stage 2 Content

	Stage Two Content		
Question	Language and generic conventions	Contextual understandings	Producing texts
1	This question is scaffolded such that students are invited to consider the use of language and generic conventions in the piece of literature that they choose to analyse. Students might focus on any combination of the 6 bullet points of content listed in the Stage Two units 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 comment on the ideas put forward in the piece of literature that they choose; and their response to those ideas based on their values and attitudes, the ways of reading texts that they employ and their context as readers. Students are presented with 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 Two units depending on the passage chosen and the observations made. (See the Marking Key for each of the three pieces of literature.)	Question 1 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 question connects to any combination of the 6 bullet points listed but especially points 2 and 3: that is, “time and place” might refer to the language used to create a setting or to the representation of a particular time and place that invites a particular response from the reader.	This question connects to any combination of the 6 bullet points listed but especially point 1 whereby students might discuss the implications of the representation of that “time and place”; or they might employ particular reading strategies to discuss the significance of that time and place, for example, analysing the imagery and/or comparing that representation to representations in other texts.	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 question connects to any combination of the 6 bullet points listed but especially points 2, 3 and 5, that is, how that imagery or figurative language creates a particular representation, how it creates a particular style and how that memorable language influences the reader’s response.	This question connects to any combination of the 6 bullet points listed but especially points 1, 3 and 6, that is, the representations created by that imagery or language, the values and attitudes implied and the way the reader responds depending on the reading strategies employed.	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 question connects to any combination of the 6 bullet points listed but especially point 1 because both the topic and the unit content refer to the student's understanding of generic conventions.	This question connects to any combination of the 6 bullet points listed but especially points 1, 2, 5 and 6 because the question refers to the student's "reading" of a text and those points of content are all concerned with "reading" texts, ways of reading texts and reading strategies.	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 question connects to point 1 of the content because "setting, character and conflict" are generic conventions of the "stories" that students would need to discuss.	This question connects to point 1 of the content because the use of generic conventions like "setting, character and conflict" is part of the process of representation, in this case, the representation of "the culture and history of a particular group of people".	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 question connects to any combination of the 6 bullet points listed but especially points 1-5 because the topic refers to "literary devices" and the "challenge or reinforcement" of the reader's "views" and the content refers to the "conventions" used, the "language" used, the "positioning" of readers, the "stylistic elements" and how readers might respond to (or "view") or interpret the text and its issues in different ways.	This question connects to any combination of the 6 bullet points listed but especially points 3, 5 and 6 because that content focuses on how some texts, "reflect a particular set of values and attitudes" (point 3) and how "the reader's own set of values, attitudes and beliefs" (point 6) are important when reading a text.	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 question connects to any combination of the 6 bullet points listed but especially point 5 because the topic refers to how meaning is shaped by "the individual reader's context" and the content refers to how "different people may respond to [the text] in different ways."	This question connects to any combination of the 6 bullet points listed but especially points 1, 2, 3, 5 and 6 because the topic refers to "the individual reader's context" and the unit content refers to the reader's reading strategies and "the reader's own set of values, attitudes and beliefs" which form part of the reader's context.	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.

8	<ul style="list-style-type: none"> <li>This question connects to any combination of the 6 bullet points listed but especially point 6 because the topic refers to how “literary texts reflect the cultural values and attitudes important at the time they were written” and the content refers to how “different groups of people use different terms to represent their ideas about the world and these different ways of thinking and speaking (discourses) offer particular representations of the world.” The link is the representation (of the world, of life, of whatever the subject of the novel is) and the discourse from which that representation emanates which may or may not reflect the values of the writer’s culture.</li> </ul>	<ul style="list-style-type: none"> <li>This question connects to any combination of the 6 bullet points listed but especially points 5 and 6 because the topic refers to how “literary texts reflect the cultural values and attitudes important at the time they were written” and the content refers to how the ideas in a text “may reflect a particular set of values and attitudes” and how, “ideas about the society and culture in which the text was produced [and] the writer’s context” are important considerations in our reading of a text.</li> </ul>	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 question connects to any combination of the 6 bullet points listed but especially points 2 and 6 because the topic is concerned with the concept of representation which is referred to directly in point 2 “representations of the world” and point 6, “particular representations of the world”.	This question connects to any combination of the 6 bullet points listed but especially points 1 and 3 because the topic is concerned with the concept of representation which is referred to directly in point 1, “various representations” and point 3 “the ideas represented in a text”	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.
10	This question connects to any combination of the 6 bullet points listed but especially points 1, 5 and 6 because the topic focuses on intertextuality and the content here can’t be learned without an understanding of intertextuality.	This question connects to any combination of the 6 bullet points listed but especially point 4 which refers directly to how our understanding of texts improves “by reading intertextually”.	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.