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**PERTH MODERN SCHOOL**

**Literature ATAR Examination, 2021**

**Question Paper**

**LITERATURE (Year 12)**

**Semester Two**

**Time allowed for this paper:**

Reading time before commencing work: Ten minutes

Working time for paper: Three hours

**Material required/recommended for this paper:**

**To be provided by the supervisor:**

This Question Paper

3 Standard Answer Booklets

**To be provided by the candidate:**

Standard items: pens, pencils, eraser, correction 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.

**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** | **25** | **30** |
| **Section Two**  **Extended Response** | **10** | **2** | **120** | **60** | **70** |
|  |  |  |  | **TOTAL** | **100** |

**Instructions to candidates**

1. 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.

2. Write your responses in the THREE (3) Standard Answer Booklets supplied. YOU MUST WRITE EACH ANSWER IN A SEPARATE BOOKLET.

3. 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.

4. 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:

(i) Text A (poetry), then in Section Two you must respond to two questions, one response making primary reference to prose and the other to drama.

(ii) Text B (prose), then in Section Two you must respond to two questions, one response making reference to poetry and the other to drama.

(iii) Text C (drama), then in Section Two you must respond to two questions, one response making reference to poetry and the other to prose.

5. If you make primary reference to the same genre twice, then 15 percent will be deducted from your total raw examination mark for Literature.

6. If you choose one of the three questions that makes reference to a specific genre, you must write on that genre, otherwise 15 per cent will be deducted from your total raw examination mark for Literature.

7. 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.

8. 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: Response – Close Reading (25 Marks)**

This section has **one (1)** question. You must answer this question.

Suggested working time: 60 minutes.

**Question 1 (25 Marks)**

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

**Text A**

The poem ‘After the Diagnosis’(2011)*,* is written by the Tasmanian poet Louise Oxley. The poem won the Bruce Dawe National Poetry Prize in 2007.

## ‘After the Diagnosis’

Today the mountain's strangely luminous with frost,  
as if it were made of quartz. A single gull drifts up,  
up to the blue: a lost eyelash, an opened parenthesis.

In the warm clatter of a Salamanca[[1]](#footnote-1) café, breakfast  
has returned to England: eggs and bacon, sausage and mushroom   
but with the requisite chic: pide, pesto, salsa

and heady Columbian dark, swirled with tawny crema.  
Her friend will let her order first. If she asks  
for poached eggs, they won't speak of it today.

On the lawn's periphery, moth-brown plane trees stand  
among the curled remnants of themselves.  
They have given up their extremities without a struggle

and soon the Aurora will have disappeared from the dock,  
headed south. Antarctica's made of every grey there is, they say,  
impossible to capture or remember: the colour of dreams.

Constant and present, gulls rise and rise and again   
to their slow slide on the bright, chill air - still too far up,  
like the words we need for this, too far away.

**See next page for Text B.**

**Text B**

Thisis an extract from the novel, *Grace*, (2006) by Robert Drewe - a highly acclaimed author who grew up on the Western Australian coast.

Grace relished it all: the human byplay, the shoreline’s fertile muddy aroma, the warm evening wind on her body, and especially the meal – the fresh barramundi, the Greek salad, the chardonnay. It was the first food she’d enjoyed in ages, and the knowledge that she no longer felt anxious and depressed was making her scalp prickle and little nerves twitch at the corners of her mouth. She found it impossible not to smile.

It seemed that everyone this evening was good-natured and entertaining, particularly the young Aboriginal woman with crimson hair who had suddenly entered the restaurant, slowly circled the tables with a queenly air, then sauntered purposefully up to a table of white businessmen.

The men’s conversation stopped and they looked up warily, as if expecting to be denounced or mocked. Having reached her target, however, the girl seemed to forget why she was there. She stood by the table, swaying to some inner melody. She was thin, about six months pregnant, and her exposed bare belly pushed out a silver navel ring. Perhaps a minute passed. Gradually conversations ceased and silence spread through the restaurant.

The street noise seemed louder. The suspense was killing. Eventually the girl blinked several times, as if to clear her head. Affecting a posh voice, she said loudly. ‘Good evening, gentlemen. I hope you’re having an enjoyable meal. May I trouble you for a light?’

The men looked relieved and quickly produced cigarette lighters. The oldest one, perhaps the other men’s boss, nudged a young freckled beanpole and said, ‘Yours, Ken?’ and they all chuckled.

The girl drew on her cigarette in the manner of a forties film star and blew a neat smoke ring across the men’s table. The smoke drifted and dissipated in the night. ‘You wish,’ she said. Then she flicked her narrow hips at them, once, twice, and sashayed out of the restaurant.

Grace raised her glass to the girl’s departing back. She felt like running after her and wishing her luck. How appropriate that she should share her own sudden confidence in life. Each sip of wine, like the gin and tonics earlier, seemed to be stripping away a layer of old anxiety. Tensions sloughed off her. When a bush mouse scuttled across the esplanade from the mangroves to nibble the crumbs under the table her reaction was childish delight rather than repulsion. As the mouse tickled her sandalled toes she felt – *what an old, familiar feeling*! – tenderness towards it.

**See next page for Text C.**

**Text C**

Thisis an extract from the comedy *Secret Bridesmaid’s Business* (2000) by renowned Australian screenwriter, playwright and author, Elizabeth Coleman.

**SETTING**

*Secret Bridesmaids’ Business* takes place in a hotel suite in the hours leading up to Meg Bacon’s wedding. Meg’s gathered together her mum and her bridesmaids for one last night of good old fashioned girlie fun—well, that’s the plan, anyway.

**ACT ONE SCENE ONE**

*It’s early evening. We’re in an elegant hotel, around four star standard. The room contains a double bed, a single bed, a table with four chairs, a TV, a sofa, a mirror, a mini-bar. The usual stuff. A muted city view shows through a window. It’s dusk.*

*There is a door leading off, upstage, to the bathroom and another door, stage right, which leads to the connecting bedroom. Another door, stage left, leads out into the hotel corridor. Overnight bags lie around the room, open and partly unpacked.*

*A covered wedding dress and a covered bridesmaid’s dress are hanging in the wardrobe. We can see the flowing folds of a veil hanging beside them.*

*A dozen yellow roses in a vase and a large roll of silver ribbon sit on the table.*

*A woman in her mid to late fifties,* COLLEEN*, is talking on the phone. She’s clearly enjoying her state of flustered agitation.*

COLLEEN: Seventeen vegetarians?! But we’ve only got sixteen spinach vol-au-vents! Why didn’t you—What? An *hour* ago?! Well he’ll just have to make do with a stuffed potato. Now, you will let me know if there are any more problems? All right. Bye— [*Calling towards the bathroom without pausing for breath*] Meg! Why didn’t you tell me that Naomi Bartlett’s boyfriend’s a vegetarian?!

MEG: [*off*] What?

COLLEEN: I said why didn’t you tell me that Naomi Bartlett’s boyfriend is a vegetarian?!

*The bathroom door opens and* MEG *enters. She’s attractive, thirty-three. She has a line of white bleach above her upper lip. As this conversation takes place she walks to the table and picks up the roll of silver ribbon.*

MEG: Naomi hasn’t got a boyfriend.

COLLEEN: Well who’s this man she’s bringing to the wedding then?

MEG: I don’t know. I think it’s some guy she met at squash.

COLLEEN: *Some guy she met at—?!* So you’re telling me that a total stranger is taking up a place that could’ve gone to your Great Uncle Reg?

MEG: Mum, we’ve been through this a million times. I haven’t seen Uncle Reg since 1987.

COLLEEN: But you’ve never even met this vegetarian man.

MEG: M-u-u-u-u-m...

COLLEEN: It’s all very well for you to take that tone. You’re not the one who had to ring Uncle Reg.

MEG: And did Uncle Reg give a rat’s arse?

COLLEEN: [*language*] Meg!

MEG: [*overlapping*] Is this the ribbon for the pews?

COLLEEN: Yes, I had to get that one because they’d run out of the— MEG: [*overlapping*] But it’s too thick.

COLLEEN: Too what? Too *thick?*

MEG: Too *wide.* I told you I wanted it fine, remember? This one looks all... chunky.

COLLEEN: They only had twenty-one metres in the width you wanted and I wasn’t going to have half the pews with one width and half the pews with another.

MEG: But we could’ve put the elegant ribbons up the front and the others on the back pews. No-one would’ve noticed….

*The door opens and another woman* MEG*’s age enters. She’s* ANGELA*. She carries a cardboard box that contains place cards for the reception.*

COLLEEN: I’m not having the church look untidy, Meg. There’s nothing wrong with this ribbon!

MEG: [*mildly*] All right, okay... [*The place cards*] That them, Ange?

ANGELA: [*nodding*] Yeah. The receptionist put them away and then went off duty. But they found them eventually.

*She hands the box to* COLLEEN*.*

COLLEEN: Thank you, Angela. [*As she opens the box*] What do *you* think of that ribbon? It’s not too wide to make a nice bow, is it?

MEG: Mum, forget the ribbon. It’s fine, really…

*But* COLLEEN*’s already moved on to another disaster.*

COLLEEN: [*interrupting*] We can’t use these!

MEG: What?!

COLLEEN: These name cards! They’re not folded properly!

ANGELA: What do you mean—?

COLLEEN: [*overlapping*] Well look! [*Holding up some name cards, she reads*] ‘Thank you for sharing our special d’. You can’t see the rest of the word!

ANGELA: Oh no...

COLLEEN: We’re going to have to re-fold them!

MEG: Show me. Oh, they *are* a bit crooked...

COLLEEN: *A bit?!* They’re a dog’s breakfast! Come and help me fold them—

COLLEEN *bustles over to the dining table, revelling in this latest crisis.*

Come on. Quickly.

MEG: I was going to have a shower. Can I do that first? COLLEEN: No. I need you both to help with this. Come on. Now.

MEG *and* ANGELA *sit at the table with her.* ANGELA*’s already started folding.*

MEG: But this means they’re going to have two creases, Mum. COLLEEN: I know. I’m livid!

MEG: But don’t you think that’ll look a bit tacky?

COLLEEN: It’ll look a lot better than the way they are now! MEG: I don’t know. Ange, what do you think—?

COLLEEN: Your father and I didn’t pay all that money for crooked name cards. Here, quickly— [*Handing out cards, demonstrating*] Now make sure you join the bottom corners evenly... like that...

ANGELA: [*holding up a perfectly folded card*] Like that, Mrs. Bacon?

COLLEEN: Good. That’s it.

**End of Section One.**

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

This section has **twelve (12)** 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 (poetry), then in this section, one response must make primary reference to prose and one response must make primary reference to drama.

(ii) Text B (prose), then in this section, one response must make primary reference to poetry 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.

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**Question 2 (30 marks)**

Judge how aspects of your personal context have been represented in **AT LEAST ONE TEXT** you have studied this year.

**Question 3 (30 marks)**

Discuss how a text not only appeals to a particular reader’s emotions, but also their intellect. In your response, offer a detailed exploration into **ONE TEXT** you have studied this year.

**Question 4 (30 marks)**

Analyse how an author has offered a complex view of what it means to be an alien in one’s own home. With reference to **AT LEAST ONE TEXT** you have studied, show how a reader is encouraged to comprehend the nuances of this theme.

**Question 5 (30 marks)**

Analyse how the identity of particular cultural groups has changed over time. Substantiate this notion comparing **AT LEAST TWO TEXTS** of the same genre, that you have studied in class.

**Question 6 (30 marks)**

Explore how an author has constructed stylistic features to challenge and/or endorse social norms in a specific time and place. Refer in detail, to **AT LEAST ONE TEXT** you have studied this year.

**Question 7 (30 marks)**

*"Be mindful when it comes to your words. A string of some that don't mean much to you, may stick with someone else for a lifetime."* - Rachel Wolchin. Demonstrate how you have been enlightened by exploring varying perspectives in **AT LEAST** **ONE TEXT** you have studied in class.

**Question 8 (30 marks)**

With reference to **AT LEAST ONE AUSTRALIAN TEXT** you have studied, analyse how the representation of our society responds to race, class or gender.

**Question 9 (30 marks)**

Explore how a poem’s auditory and rhythmic patterns can accentuate a poet’s message. Discuss with reference to **ONE POET’S WORK** that you have studied this year.

**Question 10 (30 marks)**

Justify how an author’s atypical representation of a people, place and/or event offers the reader insight into human nature. In your response, refer to **ONE PROSE TEXT** you have studied in class.

**Question 11 (30 marks)**

Consider how **ONE STAGE DRAMA** you have studied offers us a greater understanding of a literary era and/or theatrical movement.

**End of questions.**

**ACKNOWLEDGEMENTS**

**SECTION ONE**

**Text 1** Oxley, L, After the Diagnosis, appears in *Bruce Dawe National Poetry Prize,* University of Southern Queensland, 2007.

**Text 2** Drewe, R., *Grace*, Penguin Australia, October 10, 2006.

**Text 3** Coleman, E., Secret Bridesmaid’s Business*,* from the collection, *It’s My Party (And I Will Die If I Want To),* Currency Press Pty Ltd, 2003.

1. The market square in Hobart, adjacent to the waterfront. [↑](#footnote-ref-1)