

**ATAR LITERATURE EXAMINATION**

**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

Three 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, you must make reference to ONE of the (2) drama texts. Therefore, in Section Two you must make primary reference to PROSE in (1) response and POETRY in (1) response.

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 or prose) 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**

*Suburban Sonnet* (1968) is a poem written by one of Australia’s most famous poets; Gwen Harwood (1920 -1995).

**Suburban Sonnet**

She practises a fugue[[1]](#footnote-1), though it can matter

to no one how if she plays well or not.

Beside her on the floor two children chatter,

then scream and fight. She hushes them. A pot

boils over. As she rushes to the stove

too late, a wave of nausea overpowers

subject and counter-subject. Zest and love

drain out with soapy water as she scours

the crusted milk. Her veins ache. Once she played

for Rubinstein[[2]](#footnote-2), who yawned. The children caper

round a sprung mousetrap where a mouse lies dead.

When the soft corpse won’t move they seem afraid.

She comforts them; and wraps it in a paper

Featuring: *Tasty dishes from stale bread.*

**Text B**

*ENTER MITCHELL*  is a short story written by Australia’s best known short story writer, Henry Lawson (1867 – 1922). This text is part of a collection of stories called ‘While the Billy Boils’ published in 1896.

**ENTER MITCHELL**

The Western train had just arrived at Redfern railway station with a lot of ordinary passengers and one swagman.

He was short, and stout, and bow-legged, and freckled, and sandy. He had red hair and small, twinkling, grey eyes, and—what often goes with such things—the expression of a born comedian. He was dressed in a ragged, well-washed print shirt, an old black waistcoat with a calico back, a pair of cloudy moleskins patched at the knees and held up by a plaited greenhide belt buckled loosely round his hips, a pair of well-worn, fuzzy blucher boots, and a soft felt hat, green with age, and with no brim worth mentioning, and no crown to speak of. He swung a swag on to the platform, shouldered it, pulled out a billy and water-bag, and then went to a dog-box in the brake van[[3]](#footnote-3).

Five minutes later he appeared on the edge of the cab platform, with an anxious-looking cattle-dog crouching against his legs, and one end of the chain in his hand. He eased down the swag against a post, turned his face to the city, tilted his hat forward, and scratched the well-developed back of his head with a little finger. He seemed undecided what track to take.

“Cab, Sir!”

The swagman turned slowly and regarded cabby with a quiet grin.

“Now, do I look as if I want a cab?”

“Well, why not? No harm, anyway—I thought you might want a cab.”

Swaggy scratched his head, reflectively.

“Well,” he said, “you’re the first man that has thought so these ten years. What do I want with a cab?”

“To go where you’re going, of course.”

“Do I look knocked up?”

“I didn’t say you did.”

“And I didn’t say you said I did.... Now, I’ve been on the track this five years. I’ve tramped two thousan’ miles since last Chris’mas, and I don’t see why I can’t tramp the last mile. Do you think my old dog wants a cab?”

The dog shivered and whimpered; he seemed to want to get away from the crowd.

“But then, you see, you ain’t going to carry that swag through the streets, are you?” asked the cabman.

“Why not? Who’ll stop me! There ain’t no law agin it, I b’lieve?”

“But then, you see, it don’t look well, you know.”

“Ah! I thought we’d get to it at last.”

The traveller up-ended his bluey[[4]](#footnote-4) against his knee, gave it an affectionate pat, and then straightened himself up and looked fixedly at the cabman.

“Now, look here!” he said, sternly and impressively, “can you see anything wrong with that old swag o’ mine?”

It was a stout, dumpy swag, with a red blanket outside, patched with blue, and the edge of a blue blanket showing in the inner rings at the end. The swag might have been newer; it might have been cleaner; it might have been hooped with decent straps, instead of bits of clothes-line and greenhide—but otherwise there was nothing the matter with it, as swags go.

“I’ve humped that old swag for years,” continued the bushman; “I’ve carried that old swag thousands of miles—as that old dog knows—an’ no one ever bothered about the look of it, or of me, or of my old dog, neither; and do you think I’m going to be ashamed of that old swag, for a cabby or anyone else? Do you think I’m going to study anybody’s feelings? No one ever studied mine! I’m in two minds to summon you for using insulting language towards me!”

He lifted the swag by the twisted towel which served for a shoulder-strap, swung it into the cab, got in himself and hauled the dog after him.

“You can drive me somewhere where I can leave my swag and dog while I get some decent clothes to see a tailor in,” he said to the cabman. “My old dog ain’t used to cabs, you see.”

Then he added, reflectively: “I drove a cab myself, once, for five years in Sydney.”

**Text C**

Blackrock is a play by Australian playwright Nick Enright in 1995. Blackrock is in fact a beachside working-class suburb where surfing is still popular amongst the youth there today. This is section of script has been extracted from the opening act - ONE.

**Blackrock**

*She goes as RICKO approaches*

JARED Unbelievable.

RICKO What?

JARED That old shit-heap’s still working.

RICKO Got me there. Got me back.

JARED I thought once she had started you'd keep on going.

RICKO I've done it all, mate. And I seen some waves. Kangaroo Island, going off! Streaky Bay. Round Kalbarri, Jakes Point.

JARED Yeah, I think I had a postcard. Looks unreal.

RICKO Was. Then I got all the way up to Flat Rocks.

JARED For the classic? How’d you go?

RICKO Okay. But… I don't know. I got in the van one morning and it seemed to point this way back to the rock. What's up?

JARED Nothing much. Got in the basketball squad. Playing defence, doing okay. Working at Safeway[[5]](#footnote-5). King of the bag boys.

RICKO Still got time to catch some waves?

JARED Some. I stayed on at school.

RICKO Wanker.

JARED Like I said I would! What are you going to do Ricko?

RICKO Going to give the van a good workover. And you're going to help me. About time you learned something useful, ey?

*SCOTT arrives with DAVO*

SCOTT You back Ricko?

RICKO No, Scabby, this is a hologram.

DAVO Back to stay?  
RICKO Looks that way.  
SCOTT How’d you go in the comps?  
RICKO Good enough. So where's the rest of youse? Where's Gordo?

SCOTT Gordo joined the army mate.

RICKO That makes me feel heaps safer. And Jason, where's Jason, Davo? Youse were always joined at the hip.

SCOTT He's dead Ricko.

RICKO How?

DAVO Accident.

SCOTT He topped himself.

DAVE You don't know that! Nobody knows that.

JARED We gave him a good send-off, ey?

RICKO Bet youse did. Spider’s still around, ey? And Wazza?

*TOBY approaches.*

Who's this?

JARED This is Toby Ackland.

RICKO Toby. No-one’s called Toby.

TOBY I am. Got a problem with that?

JARED He's from over town.

RICKO Blackrock for the Blackos. Way it used to be, ey?

JARED He's alright, Ricko.

DAVO He's one of the crowd, mate.

RICKO Yeah? Like how?

TOBY Like I'm having a rave over here for my birthday.

DAVO Since when, mate?

TOBY I just decided. Saturday night.

RICKO How old?

TOBY Eighteen.

RICKO Big boy.

TOBY Big enough. I'll put on a keg-show down the surf-club.

JARED We'll make it a welcome home for Ricko.  
TOBY If I'm paying for it…

JARED You want a big turn-out, put the word around that Ricko’s back.  
SCOTT Shit, everyone would have heard that old wreck bouncing back into town  
RICKO You off your pushbike yet, Scabby? Got your wheels?  
SCOTT Soon. And it's Scott, all right? No more Scabby.  
DAVO See, he's in training for the triathlon.  
RICKO Scabby the Iron Man. Where does Toby live? On the Hill?  
TOBY Yes, on the Hill. So?  
RICKO Old man's a doctor, is he? Lawyer?

TOBY He's in advertising.

DAVO Knows Elle MacPherson[[6]](#footnote-6).

SCOTT Toby's had drinks with Elle Macpherson

RICKO Totally going to follow Daddy into the business?

TOBY You going to follow Daddy into Long Bay[[7]](#footnote-7)?

RICKO Smart bastard, ey? He's alright, this prick.

TOBY I've heard a lot about you, Ricko.

RICKO You don't know the half of it.

*TIFFANY approaches.*

TIFFANY I knew you'd come straight down here. Wouldn't stop in or ring up or nothing. I have to find out from Janelle, she saw your van going past, heard it first...

SCOTT See?

TIFFANY ... then I have to wait till 6:00 o'clock, no getting off early no more cause they’ll sack you soon as look at you, plenty of others want your job they reckon, and by the time I get here you are back with these dudes. And Spider and Warren Hanley and them will be heading down here and it'll be like it always was. Guys together. Eleven months, Ricko, and…

RICKO Tiffany...

Tiffany shut up.

TIFFANY You’re real bastard  
RICKO Jared? What was the last thing I said to youse?  
JARED Blackrock sucks.

RICKO See youse when I see youse, that's what I said

TIFFANY Not to me. You said ‘Tiff, I need petrol, lend us twenty bucks.’

RICKO I'll make it up to you. Somehow. Now we're all going to get some beers and sit up on the rock.

TOBY I've got to get home.

RICKO Cross the river before it gets dark.

TOBY It will be darker on Saturday night, Ricko. See you there.

JARED He won't miss his own keg-show.

TOBY It's mine!

JARED Sucked in.

TOBY Suck on this, Kirby. You two get your gear out of my car

*SCOTT and DAVO follow TOBY.*

*RICKO watches.*

RICKO My car. Daddy’s spare Mazda.

*He holds out twenty dollars to TIFFANY.*

TIFFFANY Now you give it back

RICKO Shoot down the road and get us some beers.

TIFFANY I don't know why I put up with you.

RICKO Yes you do..

*She goes*

**End of Section One.**

**Section Two: Extended response (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 (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.

**Question 2 (30 marks)**

How does an author critique an ideology through marginalisation? Refer to at least ONE TEXT you have studied in your response.

**Question 3 (30 marks)**

How might a contemporary reader react to a literary text that has been published in a diversely different time and place? Respond to this question using ONE TEXT you have studied in your answer.

**Question 4 (30 marks)**

How is a text you have studied reflective of a literary movement? Explore AT LEAST ONE TEXT you have studied in your response.

**Question 5 (30 marks)**

When a reader acknowledges the role authorial context plays in a text’s representations, they gain a greater perspective. Endorse this statement by referring to AT LEAST ONE TEXT you have studied in your response.

**Question 6 (30 marks)**

Explore how an author has used non-traditional methods to introduce new ideas to a particular readership. Refer to AT LEAST ONE TEXT you have studied in your answer.

**Question 7 (30 marks)**

Challenge what it is to be Australian by deconstructing ONE ICONIC AUSTRALIAN TEXT you have studied and its attempt to build a national identity.

**Question 8 (30 marks)**

Intertextuality offers readers the ability to maximise on meaning. Celebrate this technique and/or reading strategy using AT LEAST ONE TEXT you have studied in your response.

**Question 9 (30 marks)**

How has an author you have studied sought to naturalise ways of thinking and being? Make detailed reference to ONE PROSE TEXT you have studied in your response.

**Question 10 (30 marks)**

A poem is more than a collection of language features. Discuss this notion by analysing other poetic conventions and their ability to make meaning in AT LEAST ONE POEM you have studied in your response.

**Question 11 (30 marks)**

Justify as a response, how ONE DRAMATIC TEXT you have studied attempts to retell the truths of a situation.

**End of questions.**

**ACKNOWLEDGEMENTS**

**SECTION ONE**

**Text 1** Harwood, G., *Suburban Sonnet.,* from *‘*Collected Poems *’.,*Penguin Group Australia., *(1991).*

**Text 2**  Lawson, H., *ENTER MITCHELL,* from ‘While the Billy Boils’.*,* Angus & Robertson, Australia., *(1896).*

**Text 3**  Enright, N., *Blackrock.,* Currency Press, The University of Michigan., *(1997).*

1. Fugue - n*oun*

   **MUSIC** a contrapuntal composition in which a short melody or phrase (the subject) is introduced by one part and successively taken up by others and developed by interweaving the parts.

   **PSYCHIATRY** a loss of awareness of one's identity, often coupled with flight from one's usual environment, associated with certain forms of hysteria and epilepsy. [↑](#footnote-ref-1)
2. **Arthur Rubinstein** (1887 – 1982) was a Polish-American pianist.He is widely regarded as one of the greatest pianists of all time [↑](#footnote-ref-2)
3. *Dog box in the brake van* – a passenger who travels in the cargo section with their dogs. [↑](#footnote-ref-3)
4. *bluey* – his Blue Heeler [↑](#footnote-ref-4)
5. *Safeway* – the equivalent of Coles or Woolworths in Queensland. [↑](#footnote-ref-5)
6. *Elle MacPherson* – an internationally famous Australian supermodel – nicknamed *The Body* by TIME magazine in 1989. [↑](#footnote-ref-6)
7. *Long Bay* has been a large well-known prison in NSW since 1909. [↑](#footnote-ref-7)