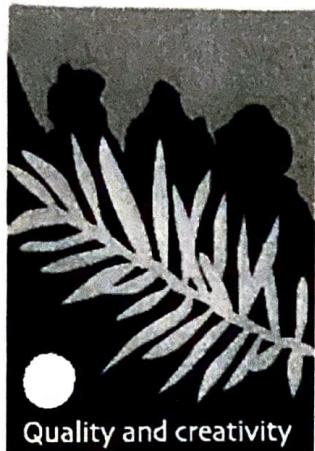


**Section I – Module A: Textual Conversations***Malachi***Question 1 (20 marks)**

Criteria	Marks
<input type="checkbox"/> Evaluates skilfully the extent to which the statement is true of the two prescribed texts	20
<input type="checkbox"/> Demonstrates a well-informed understanding of context, language, form and ideas using effective and detailed textual references	19
<input type="checkbox"/> Composes a perceptive, sustained response using language appropriate to audience, purpose and form	18
<input type="checkbox"/> Evaluates effectively the extent to which the statement is true of the two prescribed texts	17
<input type="checkbox"/> Demonstrates an informed understanding of context, language, form and ideas using detailed textual references	16
<input type="checkbox"/> Composes a coherent, sustained response using language appropriate to audience, purpose and form	15
<input checked="" type="checkbox"/> Evaluates the extent to which the statement is true of the two prescribed texts	14
<input checked="" type="checkbox"/> Demonstrates an understanding of context, language, form and ideas using some textual references	13
<input checked="" type="checkbox"/> Composes a sound response using language appropriate to audience, purpose and form	12
<input type="checkbox"/> Describes some aspects of the prescribed text(s)	11
<input type="checkbox"/> Demonstrates some understanding of context, language, form and ideas with limited textual references	10
<input type="checkbox"/> Composes a limited response	9
<input type="checkbox"/> Attempts to describe some aspects of the prescribed text(s)	8
<input type="checkbox"/> Attempts to compose a response to the question	7
	6
	5
	4
	3
	2
	1
<input type="checkbox"/> Non-serious attempt/malpractice	0

**Marker Comments:**

Solid understanding of the textual conversation between the two texts. Make sure you are consistently supporting your quotes with techniques (you had some good metaphors). This ~~would~~ would help you address the 'ingenuity' part of the question in more detail.



KATOOMBA HIGH SCHOOL

Student Name

Malachi Haskew

## Katoomba High School Examination Booklet

### Examination

Eng. Ad. P. 2

### Instructions

- Write the question number you are answering in this box 1
- Write the number of this booklet and the total number of booklets that you have used for this question (eg 1 of 3). 2 of 2  
this booklet number of booklets for this question
- Write your name at the top of this page.
- Write in black or blue pen (black is recommended).
- You may ask for an extra writing booklet if you need more space.
- If you have not attempted a question(s), you must still hand in the writing booklet, with 'NOT ATTEMPTED' written clearly on the front cover.
- You may NOT take any writing booklets, used or unused, from the examination room.

Start here

Quotes:

- Knockin on the door • Stars - denile-absurdism
- Rejection of religion • Estrangement / lack of society
- The extent ~~to which~~ with <sup>which</sup> an author is able to push beyond dependency and restriction when creating crafting texts

The extent to which the ~~author~~ author is capable of pushing beyond dependency and restriction when crafting texts which converse with existing works entirely determines the introduction of new, interesting ideas. The ~~a~~ Mersault Investigation by Kamel Daoud demonstrates this in its response to Albert Camus' The Stranger. By reimagining Camus' text from the perspective of the subaltern, Daoud introduces a new and interesting ideas for how Camus' philosophy extends past ethnic and cultural divides.

Neuralt's ~~cause~~ Daoud's reimagining conversation with Camus' text can be observed through ~~this~~ his alterations and <sup>adaptations</sup> alignment of Daoud's text's Murder ~~&~~ scene.

In The Stranger, the protagonist says that "I knew I had shattered the harmony of the day, the exceptional silence of a ~~lth~~ beach where I'd been happy... It was like knocking four quick time on the door to unhappiness." This scene is mirrored in The Neuralt Investigation with the lines; "It was like two sharp raps on the door ~~to~~ of deliverance. That, at least, is what I thought I scalt." Through the key ~~change~~ alteration of changing "door to ~~deliv~~er unhappiness" to "door ~~to~~ of deliverance" Daoud reframes the meaning of the scene, changing the sense of impending ~~doom~~ ~~so~~ misery to one of progression. This aligns with (Fanon) Foucault's ~~tradic~~ structure & ~~be~~ belief that the liberation of the subaltern is impossible without violent revolution.

Technique

Additional writing space on back page.

The scene ~~which~~ written by Camus upholds Foucault's Triadic Structure of violence, with the protagonist as sovereign, the Arab as victim, and the reader as audience. However, in reframing the ~~the~~ scene ~~thus~~ to have Harun as the murderer, Daoud causes the scene to violate the Foucault's Triadic Structure of violence. By pushing past the dependency of the scene's observance to Foucault's ideas, Daoud invites interesting new discussion towards the motivations of the murder. This needs some work - your blending two ideas together.

Similarly, their respective ~~rejections~~ existential awakenings reveal key insights into how ~~the~~ Camus' philosophy applies to the subaltern Harun. ~~Camus'~~ protagonist simply states "...in that night alive with signs and stars, I opened myself up to the gentle indifference of the universe." This serene awakening to the ~~idea~~ ideals of Absurdism is rejected in the Daoud's reimagining of Camus' text.



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Instead, Haroun's awakening ~~also~~ comes with a sense of dread at the realisation of his misplaced importance on revenge. He says "...I remember seeing yet more stars in the sky, and I knew I was trapped in a bigger dread, a more gigantic ~~dread~~, that of another being who always kept his eyes closed and didn't want to see anything like me." Harun's response expands Camus' philosophy by displaying how past ~~or~~ actions and ~~obsessions~~ obsessions can come back to haunt the individual, even after gaining a deeper understanding of the world.

In conclusion, by pushing past the restrictions and dependencies of Camus' text, The Stranger, Daoud is able to expand Camus' philosophy by exploring how it applies to the subaltern.