



ENGLISH TEACHERS ASSOCIATION Literature ATAR Examination, Semester Two 2018

Question Paper

LITERATURE (Year 12)

Time allowed for this paper (or as determined by the school)

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
Standard Answer Book

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 exam
Section One: Response – Close Reading	1	1	60	25	30
Section Two: Extended Response	10	2	120	50	70
Total					100

Instructions to candidates

- 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.
- Write your responses in the Standard Answer Book or paper supplied by your school or college.
- 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.
- 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:
 - Text A (prose), then in Section Two you must respond to two questions, one response making primary reference to poetry and the other to drama.
 - Text B (drama), then in Section Two you must respond to two questions, one response making primary reference to poetry and the other to prose.
 - Text C (poetry), then in Section Two you must respond to two questions, one response making primary reference to drama and the other to prose.
- If you make primary reference to the same genre twice, then 15 percent will be deducted from your total raw examination mark for Literature.
- In Section Two, if you choose one of the three questions that makes reference to a specific genre, you must write on that genre, otherwise 15 percent will be deducted from your total raw examination mark for Literature.
- 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.
- 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 close reading of **one** of the following three texts.

Text A

The following is an excerpt from Sally Abbott's dystopian novel Closing Down (2017) set largely in Australia at a future time where the world is suffering the effects of climate change and is fragmented by a financial crisis.

Clare always thought of a trip to the Maxi Store as an Outing with a capital O. It was a phrase her mother had often used, grimly, to establish that a forthcoming event, such as a visit to the cinema, would be exhausting and even the contemplation of it was arduous. But to Clare it was the opposite. There would be things to see and hear and touch and count and to take away and think about.

Today she collected her Food Essentials Pack and waited patiently for her phone to be scanned, staring resolutely ahead while the grubby little girl, or maybe it was a boy, straddling the bony hip of the woman in front of her asked loudly, pointing at Clare's face, 'Are you too fat?' She was disappointed to see the FEP was more or less the same as usual: long-life milk, orange juice – Clare hated orange juice, but if it was free she'd drink it – a loaf of bread, a kilo of white sugar, a tin of peas, two tins of fish paste, a tin of some sort of ham, two tins of peaches, a packet of ten teabags, six small apples, and a packet of biscuits in plain brown wrapping labelled Snacks for Health. She would read all the labels carefully when she got home, although they would be the same as the ones on last week's food. But still.

Then it took her an hour to fill her trolley, every item slowly scrutinised, for cost mostly, out of curiosity partly, but also for usefulness, for how she could prepare it, reinvent it, stretch it as far as it would go. The lamb chops were too expensive after all, but she could get four meals from a pack of stewing steak on special, another two from chicken thighs use-by date tomorrow. She got the new notebook, one hundred and twenty pages, for her lists and notes and little drawings (there were one hundred and seventy-six already filled notebooks in eleven boxes in Clare's shed, rimmed by rat bait and gathering dust), a cabbage, four onions, toilet paper on special, a bottle of cooking oil, Weight Watcher's double chocolate chip cookies ten dollars off, and a huge bag of carrots on sale that could be good for soup. She looked longingly at the bananas, but they were far too expensive.

At the checkout she watched the woman in front of her. It was Granna Adams, wearing black cashmere and pearls and the faintest perfume that smelled to Clare of red roses in sunshine. Everyone knew Granna Adams, who lived alone in the House of Many Promises on the hill. 'Bloody town matriarch,' Clare had overheard someone describe her, but she understood it was meant as a compliment.

'I was astonished, just so surprised,' Granna was saying to the young checkout girl, who seemed to be recording and packing the contents of Granna's shopping trolley in slow motion.

Clare couldn't believe the amount of food being unloaded: lamb roasts and chickens and mincemeat, potatoes, slabs of cheese – real cheese, Clare could see – and dozens of tins of tomatoes. Six bunches of bananas.

'How old is he now, then?' asked the checkout girl.

'Oh, too old, he says. Roberto and Ella – well, I just never thought ...' She threw back her head and laughed. It was the sound of water playing on stone.

'I saw him just a few weeks ago,' the girl said. 'One of the cable channels. We were at the pub and the news was on. He was in China, I think. Something about water.'

'Well, I've never heard him so happy.'

Clare listened to the conversation with her head tilted to one side. She would collect it and file it away along with the countless other stories and pieces of information about the town and its people that drifted her way. Gossamer thin threads that held lives together.

The girl handed Granna the last of her shopping bags. 'That will be one thousand and thirty-five dollars, Mrs Adams. And I'm so happy for you.'

The amount of money caused Clare to shift slightly. What on earth did an old woman who lived alone need with so much food?

Granna turned to her. 'I'm so sorry, dear. I've been chatting away and taking up everyone's time.' As she spoke, she took her phone from a soft brown leather bag and touched it to the screen to pay the bill. Clare imagined the bag smelled of money. 'And I do like your scarf,' Granna went on. Clare's eyes narrowed. 'You made it yourself, of course. I think I've seen you selling them at the market sometimes.'

It wasn't a question, but Clare nodded clumsily and rubbed her hand back and forth along the front bar of her shopping trolley. Granna flashed Clare a smile of such warmth that she was moved to smile back.

See next page for Text B

Text B

The following extract comes from Gary's House (1996), a play by Australian author Debra Oswald. It is part of Scene 10, the last scene of Act 1 of the play. Gary has failed in everything he has attempted. However, now he has inherited a block of land and with Sue-Anne, his pregnant girlfriend, he gets an urge to build a home for his family. The setting of the play is on a house-building site on a remote bush block. The site is strewn with tools, piles of bricks and general building debris.

ACT 1, SCENE 10

The house site. It's dark, but GARY is still working by lamplight. SUE-ANNE is prowling around him. She is grimly thoughtful, rather than hysterical.

SUE-ANNE: We've had it now. You've [blown] it now.

GARY: We'll be okay.

SUE-ANNE: She'll go to the cops and then we—

GARY: She won't go to the cops.

SUE-ANNE: Well, lawyers then!

GARY: I'll work it out!

SUE-ANNE: Ya reckon? How come you never said someone else owned this place—

GARY: Half. We own half.

SUE-ANNE starts to cry, limp and feeble.

SUE-ANNE: Where are we gonna live? Where's this little baby gonna live?

GARY: Here. In this house.

SUE-ANNE looks at him and shakes her head.

SUE-ANNE: Oh Gary...

GARY: Don't cry, babe.

SUE-ANNE: You said she won't change her mind. So we're stuffed.

GARY runs over to hug her.

GARY: Please don't cry, honey. I'll talk to her. I'll fix it.

SUE-ANNE pulls away, shaking her head.

SUE-ANNE: I can't listen to you anymore. Have to do this before I change my mind.

GARY: Getting yourself all jazzed up about nothing, babe.

SUE-ANNE: I'm leaving.

GARY: Don't talk rubbish, Sue-Anne.

SUE-ANNE: Going back to Sydney. Get this baby adopted.

The instant he hears the word 'adopted' GARY stops working. He's gulping for air as if she's winded him.

GARY: Don't say that, Sue-Anne. Not even joking. Not even trying to rile me up. Don't you ever say it.

SUE-ANNE: This baby'll be better off with a proper family and that. I've thought about it—

GARY: Take it back. Take it back. You can't say it.

SUE-ANNE rushes around, collecting up her belongings.

SUE-ANNE: I'm gonna do this before you change my mind.

GARY: Sue-Anne—

He chases after her, frantic. SUE-ANNE is panting, partly from exertion and partly because she's revving herself up to go through with it. When GARY sees the bag, his panic increases.

GARY: You're not really going, are ya Sue-Anne. Say you're not going.

The pain in his voice almost gets to her. But she just chants loudly, keeping up her frantic packing.

SUE-ANNE: I'm not listening to you. I'm not listening to you.

GARY: You're tearing out my heart, Sue-Anne.

SUE-ANNE: I'm taking the ute. I'll leave it in town for ya.

GARY'S crying now, his voice breaking as he pleads with her.

GARY: Don't do this, babe.

He blocks her path down to the ute. She stands her ground, but head down to avoid meeting his eyes.

SUE-ANNE: Let me get past.

GARY: Don't leave. Don't give our baby away. I can't let you do it.

SUE-ANNE: Let me go, Gary.

She is suddenly frightened of him, as he blocks her path.

SUE-ANNE: You're not gonna hurt me, are ya?

GARY: Ohh, Sue-Anne... I'd never hurt ya. I'd never do that...

The suggestion that he might've hurt her seems to kill the last energy to resist that GARY has. His body slumps and SUE-ANNE takes the chance to scoot past him.

GARY: Don't go, Sue-Anne. Stay. Stay.

She disappears offstage. GARY is heaving for breath as he watches her go, winding himself up into a fit of frustrated rage. He circles, but the fight's gone out of him. He's more torn up than angry now. He prowls the site, the life knocked of him. A torch beam picks up his face as someone approaches. He looks up and sees that it's DAVE.

See next page for Text C

Text C

“Revealed” is a poem written by Laura Jan Shore. The poem was first published in Westerly, a literary magazine, in 2013. Subsequently it was published in The Best Australian Poems 2013.

Revealed

To re-teach a thing its loveliness ...
— Galway Kinnell¹

Nothing much lovely about Grampa Lou,
not the reek of his cigar, the ash and crumbs
tumbling from his vest as he snatched us up
onto his lap, not his prickly moustache kisses.

He'd suck his false teeth at meals, slurp soup
and slam the table in pique², upsetting the gravy.
Made Grandma blush and squirm
With his salacious³ puns and Mae West⁴ jokes

and who didn't wince at his tenor trills
while listening to Sunday night opera?

He pranced like a circus bear spouting Russian,
though he was only 12 when he'd arrived at Ellis Island.⁵
Waving his cigar, he'd brag about the two jobs he'd worked
to pay for law school at night.

Weeping was a fine art for him and while Grandma lay dying
he wailed, *Mummy, don't leave me.*
The old aunts rolled their eyes and muttered,
About time she went somewhere on her own.

At the nursing home, the staff learnt to avoid
his flirtations and the occasional pinch.
By 96, still healthy, he'd had enough
and refused to eat.

Cocooned in white blankets, he was
a shrivelled balloon minus his bluster and puff.
Groaning in his sleep, wrestling with bedclothes,
with beckoning angels, he'd cry out, *No! No!*
raising his palm to ward them off.

¹ Galway Kinnell: an American poet.

² Pique: to arouse and stimulate or to make someone angry or annoyed.

³ Salacious: an indecent interest in sexual matters.

⁴ Mae West: American actress, writer and entertainer, well-known as a sex symbol in the 1920s and 1930s.

⁵ Ellis Island: Upper New York Bay, gateway for immigrants coming to the U.S.

His eyelids flickered, then snapped open.

What time is it?

One pm, Grampa.

Seeing me, recognition dawned.

He asked after my children, recalling ages and names,
then drifted off again only to wake and demand,

What time is it?

Once he sat straight up, grasping my hands in his icy ones.

He leaned his grizzled cheeks close.

Eyes, brimming like Russian lakes, revealed

the tender boy

he'd so skilfully concealed

beneath overcoats of bravado.

A luminous boy, we'd never met.

In the light of that naked gaze, he whispered,

You are beautiful!

spoken to me and to the reflection

of that boy beaming back.

The bare room glowed and everything

all of it — was made lovely.

End of Section One

Section Two: Extended Response**(50 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 (prose), then in this section, one response must make primary reference to poetry and one response must make primary reference to drama.
- (ii) Text B (drama), then in this section, one response must make primary reference to poetry and one response must make primary reference to prose.
- (iii) Text C (poetry) then in this section, one response must make primary reference to prose and one response must make primary reference to drama.

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**(25 marks)**

"If you want to know a country, read its writers." *Aminatta Forna*

With reference to this statement, consider the ways in which at least **one Australian author** represents ideas about Australia.

Question 3**(25 marks)**

Discourses, which include particular language choices, can support or challenge ideologies. Discuss with reference to at least **one literary text**.

Question 4**(25 marks)**

"The aesthetic and the intellectual are inseparable."

Discuss how the aesthetic qualities of at least **one literary text** shape intellectual meaning.

Question 5**(25 marks)**

How does knowledge of the social, cultural and/or historical spaces in which at least **one literary text** was produced mediate your reading of the text?

Question 6**(25 marks)**

Texts can blend and borrow conventions from different genres to appeal to particular audiences. Discuss with reference to at least **one literary text**.

Question 7**(25 marks)**

How do you as a contemporary Australian reader respond to at least **one literary text** drawn from another time?

Question 8**(25 marks)**

“The past is only what we choose to remember.”

With reference to this statement, explain how representations of the past in at least **one literary text** allow a nation or culture to recognise itself in particular ways.

Question 9**(25 marks)**

How does at least **one poem** represent cultural change and diversity?

Question 10**(25 marks)**

Explore how narrative point of view positions readers to develop a particular response to a character’s journey in at least **one novel**.

Question 11**(25 marks)**

With reference to at least **one play**, discuss how a key scene sheds new light on familiar ideas.

End of Examination

ACKNOWLEDGEMENTS**SECTION ONE**

- Text A:** Abbott, S. 2017. *Closing Down*. Sydney: Hachette Australia.
- Text B:** Oswald, D. 1996. *Gary's House*. Sydney: Currency Press.
Copyright © Debra Oswald. First Published by Currency Press.
Reproduced by permission from Currency Press Pty Ltd, Sydney
Australia. www.currency.com.au
- Text C:** Shore, L. J. 2013. 'Revealed'. First published in *Westerly Magazine*.
58:1. Perth, Western Australia: The University of Western Australia.
Subsequently published in Gorton, L (ed.). 2013. *The Best Australian
Poems 2013* Collingwood, Victoria: Black Inc.

SECTION TWO

- Question 2:** Quote from: Forna, A. Retrieved 29 May 2018, from
<http://www.azquotes.com/quote/762171>