Government of **Western Australia**
School Curriculum and Standards Authority

Western Australian Certificate of Education
ATAR course examination, 2016

Question/Answer booklet

LITERATURE

Place one of your candidate identification labels in this box.

Ensure the label is straight and within the lines of this box.

Student number: In figures

In words

Number of additional answer booklets used (if applicable):

Time allowed for this paper

Reading time before commencing work: ten minutes
Working time: three hours

Materials required/recommended for this paper

To be provided by the supervisor
This Question/Answer booklet

To be provided by the candidate
Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters

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 material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

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LIT
2017/3959
Web version of 2016/59715

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	50	70
				Total	100

Instructions to candidates

1. The rules for the conduct of the Western Australian Certificate of Education ATAR course examinations are detailed in the *Year 12 Information Handbook 2016*. Sitting this examination implies that you agree to abide by these rules.

2. Write your answers to each section in the Question/Answer booklet.

3. This examination requires you to refer to literary texts you have studied this year. The texts you choose as primary reference for questions in Section Two must be taken from the prescribed text lists in the Literature syllabus. If you make primary reference to a text not taken from these text lists, you will receive a penalty of 10 per cent of the total marks available for the examination.

4. This examination requires you to answer three questions in total, each making primary reference to a different genre so that you must choose one question to be on poetry, one on prose fiction and one on drama. If you choose the same genre more than once as a primary reference, you will receive a penalty of 15 per cent of the total marks available for the examination.

5. If you choose one of the three questions in Section Two that make reference to a specific genre, you must write on that genre or you will receive a penalty of 15 per cent of the total marks available for the examination.

6. For each answer that you write in Section Two, indicate the question number and the genre that you are using as your primary reference.

7. You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.

8. Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

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Section One: Response – Close reading **30% (25 Marks)**

This section has **one** 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

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Text B

This is an edited extract from *A Life's Music*, written by Andreï Makine in 2002. The novel is set in Russia and the main character is Alexeï Berg, a pianist. The extract takes place in 1941, a time following a period of Soviet Russia's history when academics and artists were being persecuted.

A Life's Music

Previously it was the name of his father, a playwright, that he used to look out for on such posters, and also, from time to time, that of his mother, Victoria Berg, when she was giving recitals. On that day, for the first time, it was his own name that was advertised. His first concert, a week hence, 24 May 1941.

The shower of rain had made the paper almost transparent so that the previous poster (for a parachute-jumping competition) showed through. And the picture of Tchaikovsky, all crinkled, looked like that of a court jester. Furthermore the concert was to take place at the ball-bearing factory's house of culture. But none of this could spoil his pleasure. The delight over which the waterlogged blue sheet cast its glow was much more complex than simple pride. There was the joy of the damp, luminous evening, emerging, as the storm abated, with all the freshness of a picture printed from a transfer. And the smell of foliage dusted with sun-drenched raindrops. The joy of streets darkened by rain, along which he strolled absent-mindedly, making his way back from the outskirts of the city, where the house of culture was situated, towards the centre. Even the auditorium where he was due to perform, an auditorium whose walls were covered in photos of machine tools and whose acoustics left much to be desired, had seemed to him festive and airy.

That evening Moscow was airy. Light beneath his tread in the network of little streets he knew by heart. Light and fluid in his thoughts. Pausing for a moment on the Stone Bridge, he looked at the Kremlin. The restless, grey-blue sky lent an unstable, almost dancing air to the cluster of domes and battlements. And to the left of it the view toppled over into the immense void left by the cathedral of Christ-the-Saviour, dynamited several years before.

* * *

… During the winter of '39, he overhears his parents deliberating in secret, then, in the middle of the night, sees them putting their plan into action. They burn his father's old violin in the kitchen stove. On two or three occasions Marshal Tukhachevsky, a friend of the family and a good violinist, had played on it for their guests after dinner. He is executed in '37 and the little violin with its cracked varnish becomes a terrible piece of incriminating evidence …That night they burn it, fearing arrest and interrogation. In his panic his father forgets to loosen the strings and, lurking behind the half-open door of his bedroom, Alexeï hears the swift arpeggio of the strings snapping in the fire … From that night onwards they begin to breathe more freely. One of his father's plays is staged again. Still very occasionally, his mother's name reappears on posters. During 1940 an increasing number of people look Alexeï straight in the eye. As if thanks to some kind of ophthalmic miracle cure. He celebrates the new year in the company of these sham myopes. One of the tangos they dance to that night is called 'Velvet Glances'. After the years of fear and humiliation, he has a shrewd idea what this 'velvety' languor and the glances of the girls he holds in his arms are really worth. But he is only twenty-one and has a dizzying backlog of tangos, embraces, and kisses to catch up on. And he is fiercely determined to catch up on it, even if it were to mean forgetting that night, the smell of burning varnish, and the brief moaning of the strings in the flames.

* * *

The image of a transfer struck him once more … The whole world bore a resemblance to this trick with colours: all you had to do was peel back a thin, greyish membrane of unhappy memories and joy shone forth.

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Text C

This extract is from the opening of *Neighbourhood Watch*, a play written by Lally Katz, an American now residing in Melbourne. It was first performed in 2011. The setting is a street in suburban Australia, following Kevin Rudd's election as Prime Minister of Australia.

SCENE ONE

Mary Street. It is dawn. The dawn light is a sort of thin violet colour, similar to evening, but with the feeling of it rising.

The street is still and quiet, not quite woken up yet.

Only CATHERINE *is out there. She's wearing pyjamas and is sitting cross-legged on the brick letterbox, on the street, out the front of her house.*

She looks out into the street, as though she is a prisoner looking out into the world. Her mobile phone sits beside her. It begins to ring. It rings and rings. She looks at it, heartbroken. But she doesn't answer it.

KEN, *her housemate, in his early to mid 30s, comes outside. He's wearing tracksuit pants and an old jumper. He's carrying a laptop computer. He stands behind her, bemused, but also slightly authorative [sic].*

KEN: Happy Kevin '07, my friend.
CATHERINE: Happy Kevin '07.
KEN: You're up very early.
CATHERINE: So are you.
KEN: All-nighter.
CATHERINE: Did you win?
KEN: We killed the monster. But we had to spend a lot of gold.

CATHERINE *looks out into the street.*

CATHERINE: Do you think the street looks more hopeful?
KEN: Why should it look more hopeful?
CATHERINE: Because Labor won the election?
KEN: Governments schovernments.
CATHERINE: What about 'The West Wing'?
KEN: If Jed Bartlet was our prime minister then I'd be excited.
CATHERINE: I wish something would happen. That would change the whole world.

KEN *sits down, on the driveway, next to the letterbox. He begins to play World of Warcraft on his laptop.*

Mary Street is starting to wake up now. On the other side of the street, CHRISTINA, *very attractive, well-groomed, in her 50s, comes out the front of her house. She is shaking out a rug, but she is doing it quite feebly.*

A head peeks up over the fence. CHRISTINA *doesn't seem to see it. And then,* ANA, *80 years old, Hungarian, wearing all maroon, with her golden-tinged hair piled neatly on top of her head, comes out from behind her white picket fence gate, shutting it quickly behind her. She is carrying a plate. The sound of a terrifying dog barking comes from behind the gate.* ANA *makes a shushing motion at the dog.*

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ANA: Shht! [*She makes her way over to Christina's porch, carrying the plate.*] Christina, I make for you this apfel pancake. You vill like too much!
CHRISTINA: Oh, thank you, Ana. That's very nice of you.
ANA: Vhen my husband vas in the life, he all the time love the apfel pancake.
CHRISTINA: I'm sure he did. It smells delicious.
ANA: You vant help with the rug? I can bang it and you hold.
CHRISTINA: That's alright, Ana, I'm just giving it a little shake. It's not too dusty.
ANA: Still, should to bang.

ANA *begins to bang the rug, whether* CHRISTINA *wants her to or not.*

KEN *takes his computer and stands up.*

KEN: I'm gonna have a nap. What are you up to today?
CATHERINE: I've got a lot of ironing to do.
KEN: Again?
CATHERINE: It gets wrinkly.
KEN: You're a freak.

KEN *walks inside.*

CATHERINE *holds her phone.*

Across the street, ANA *is still banging on Christina's rug. She can hit very hard for an 80-year-old lady.*

CHRISTINA *coughs and turns her head from the commotion of it.*
ANA *speaks in a very polite voice as she bangs.*

ANA: I vant to asking you, Christina, my Doctor Valker send me to the very big appointment vith the stomach bowel specialist next veek. They vill put me unconscious for the camera. I vant to asking you can drive me back home?
CHRISTINA: Which day?
ANA: Tuesday.
CHRISTINA: I'm sorry, Ana, I'm looking after my grandchildren on Tuesday. Can you catch a taxi?
ANA: No, I must to be picked up by someone who know me. Doctor said it is the law.
CHRISTINA: You can hire a nurse for the day, Ana.
ANA: I don't like the nurse. Vorst than Gestapo. Ana never like the nurse.
CHRISTINA: I'm sorry, Ana, I have to stick to my program.
ANA: Ja. I understand. You are busy vith the grandchilder.

ANA *is walking down the driveway.* CATHERINE *is walking down her driveway too, onto the street. It looks as if she and* ANA *will meet in the road.*

Just then the POSTMAN *arrives. He speaks to* CATHERINE.

POSTMAN: I've got a delivery for number three.
CATHERINE: That's me.
POSTMAN: Just sign here.

She signs and then opens the package as she walks inside. KEN *watches her.*

KEN: What is it this time?

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CATHERINE: A kettle.
KEN: Does your mother know that we have two kettles already?
CATHERINE: Yes.

ANA *comes out of Christina's gate, onto the street.*

On the street, ANA *meets* MILOVA, *an elderly Serbian woman–not too well, her movements are heavy and laboured. She has been dragging herself up the road.* MILOVA *is very excited to see* ANA.

MILOVA: Hello, Ana!

ANA *is not so excited to see* MILOVA.

ANA: Milova.
MILOVA: I come by bus here to see if you like to have one coffee.
ANA: You should to call first. I am very busy.
MILOVA: I was calling you, Ana, but you never answering the phone.
ANA: I am very busy vith many friend. Vith many important appointment. That is vy I am not ansvering the telephone.
MILOVA: You want to have one coffee?
ANA: No. No coffee. I'm sorry, Milova, I must stick to my program.
MILOVA: Ja, the program. I will call again tomorrow.

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Question 1

I am answering on

Text	✓
A	
B	
C	

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Genre: _____

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End of Section One

See next page

Section Two: Extended response **70% (50 Marks)**

This section has **ten** questions. You are required to respond to **two different** questions. The ten questions are listed on page 18 and are repeated starting on page 27.

Each response **must** make primary reference to a different genre from that used in Section One. If you make reference in Section One 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.

A text discussed as a primary reference **must** be from the prescribed text lists in the syllabus.

Questions 9, 10 and 11 require you to make reference to the genre specified in the question.

Suggested working time: 120 minutes

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Tick the box next to your **first** question choice. Begin your response on page 19, indicating the question number and genre chosen. Turn to page 27 to choose your **second** question.

☐ **Question 2** **(25 marks)**

Discuss how intertextuality or allusion allows a text to resonate across place or time.

☐ **Question 3** **(25 marks)**

Structural and stylistic features of texts shape your reading more than contextual information. Argue for or against this statement.

☐ **Question 4** **(25 marks)**

Explain how the aesthetic can be political and/or confrontational, with reference to at least **one** text.

☐ **Question 5** **(25 marks)**

Literary texts communicate ideological perspectives, but our responses are mediated by our own social, cultural and/or historical space. Consider this statement with reference to at least **one** text.

☐ **Question 6** **(25 marks)**

Literary response is a dynamic process. Explain why interpretations of **one** specific text may alter over time.

☐ **Question 7** **(25 marks)**

Discuss the value of representing controversial aspects of a nation's past in at least **one** literary text.

☐ **Question 8** **(25 marks)**

Discuss how your understanding of an idea has changed as a result of the specific use of language in **one** or more literary texts.

☐ **Question 9** **(25 marks)**

'To read a poem is to hear it with our eyes; to hear it is to see it with our ears.' – Octavio Paz

With reference to at least **two** poems, discuss how **poetry** is a multi-sensory experience.

☐ **Question 10** **(25 marks)**

Discuss how narrative approaches have been used to influence your response to at least **one prose** text.

☐ **Question 11** **(25 marks)**

Explain how the complex representation of the human experience is dependent on the performance aspects of drama in at least **one play**.

See next page

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Begin your response to the **first** question you have chosen.

Question number: _____ Genre: _____

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Tick the box next to your **second** question choice from the ten questions provided below. Begin your response on page 29, indicating the question number and genre chosen.

Your **second** response **must** make primary reference to a different genre from that used in Section One and a different genre from that used in your first extended response question. If you make reference in Section One 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.

A text discussed as a primary reference **must** be from the prescribed text lists in the syllabus.

Questions 9, 10 and 11 require you to make reference to the genre specified in the question.

☐ **Question 2** **(25 marks)**

Discuss how intertextuality or allusion allows a text to resonate across place or time.

☐ **Question 3** **(25 marks)**

Structural and stylistic features of texts shape your reading more than contextual information. Argue for or against this statement.

☐ **Question 4** **(25 marks)**

Explain how the aesthetic can be political and/or confrontational, with reference to at least **one** text.

☐ **Question 5** **(25 marks)**

Literary texts communicate ideological perspectives, but our responses are mediated by our own social, cultural and/or historical space. Consider this statement with reference to at least **one** text.

☐ **Question 6** **(25 marks)**

Literary response is a dynamic process. Explain why interpretations of **one** specific text may alter over time.

☐ **Question 7** **(25 marks)**

Discuss the value of representing controversial aspects of a nation's past in at least **one** literary text.

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☐ **Question 8** **(25 marks)**

Discuss how your understanding of an idea has changed as a result of the specific use of language in **one** or more literary texts.

☐ **Question 9** **(25 marks)**

'To read a poem is to hear it with our eyes; to hear it is to see it with our ears.' – Octavio Paz

With reference to at least **two** poems, discuss how **poetry** is a multi-sensory experience.

☐ **Question 10** **(25 marks)**

Discuss how narrative approaches have been used to influence your response to at least **one prose** text.

☐ **Question 11** **(25 marks)**

Explain how the complex representation of the human experience is dependent on the performance aspects of drama in at least **one play**.

End of questions

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Begin your response to the **second** question you have chosen.

Question number: _____ Genre: _____

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Additional working space

Question number: _____

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Question number: _____

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ACKNOWLEDGEMENTS

Question 1

Text A
Ratnasingham, C. (2013). The foreigner. In A. Aitkin, K. Cheng Boey, & M. Cahill (Eds), *Contemporary Asian Australian poets* (p. 209). Glebe, NSW: Puncher & Wattman.

Text B
Edited extract from: Makine, A. (2002). *A life's music*. London: Hodder & Stoughton, pp. 23–27.

Text C
Katz, L. (2011). *Neighbourhood watch*. Sydney, NSW: Currency Press, pp. 1–4.

Question 9

Quote from: Paz, O. Retrieved June, 2016, from https://en.wikiquote.org/wiki/Octavio_Paz
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