



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

Western Australian Certificate of Education ATAR course examination, 2016

Question/Answer booklet

LITERATURE



Student number: In figures

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In words

Time allowed for this paper

Reading time before commencing work: ten minutes

Working time: three hours

Number of additional
 answer booklets used
 (if applicable):

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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Ref: 16-042



LIT

0101025

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

This poem is written by Christine Ratnasingham, a Sydney based writer and poet, who was born in Sri Lanka and grew up in England and Australia. It was published in 2013.

The Foreigner

Like a little bird, one you've never
 seen before, who appears to have accidentally
 flown in
 through a slightly open window
 and into an enclosed installation, enlarged
 with people busily pecking at their own
 and other people's lives – flocking, talking, necking
 laughing
 oblivious to what has just
 happened. You've seen it, but you're
 paralysed with hopelessness. What can you
 do? She's too fast to catch, filled with
 moments
 of panic, then stillness. And you watch
 her, realising that now, only seconds later
 this furiously flapping bird
 once frightened, now seems ... okay, quite happy
 in fact
 exploring her surrounds, making the most
 of the situation – nibbling at crumbs
 jumping around feet, moving along with the crowd
 blending in, and it seems that even if you
 wanted
 to help her back outside, you may
 frighten her more, and perhaps
 even be going against her will, and so
 all you can now do is simply watch, slightly
 amused
 who's to say she doesn't belong
 We all do
 don't we?

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

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 authoritative [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 schovernements.

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.

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 with many friend. Vith many important appointment. That is vy I am not answering 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.

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

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.

