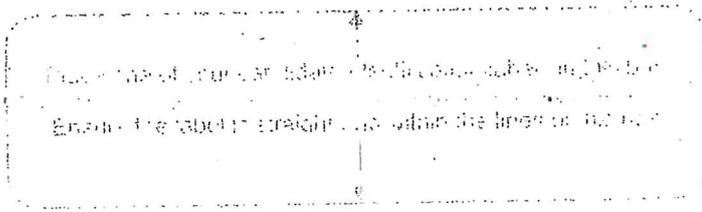




## ATAR course examination, 2018

### Question/Answer booklet

# LITERATURE



Student number: In figures

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In words

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#### 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  
Text 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.



**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	9	2	120	60	70
<b>Total</b>					<b>100</b>

**Instructions to candidates**

1. The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2018*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers in this Question/Answer booklet preferably using a blue/black pen. Do not use erasable or gel pens.
3. For each answer that you write in Section Two, indicate the question number and the genre that you are using as your primary reference.
4. 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.
5. The examination requires you to answer three different questions in total, each question 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.
6. The texts you choose as primary reference for questions in Section Two must be taken from the prescribed text lists in the Literature syllabus.
7. Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.
8. The Text booklet is not to be handed in with your Question/Answer booklet.

**Penalties**

If you do not comply with the requirements of instructions 5 and/or 6 listed above, you will receive a penalty for each, of 15 per cent of the total marks available for the examination.

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

This section has **one** question and three texts (A, B and C), provided in the Text booklet. You must answer the one question in response to Text A, B **or** C.

Suggested working time: 60 minutes.

---

**Question 1****(25 marks)**

Present a close reading of **one** of the three texts.

---

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



**Section Two: Extended response****70% (60 Marks)**

This section has **nine** questions. You are required to respond to **two different** questions. The nine questions are listed on page 14 and are repeated on page 24.

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 (drama), then in this section, one response **must** make primary reference to prose fiction and one response **must** make primary reference to poetry.
- (ii) Text B (poetry), then in this section, one response **must** make primary reference to prose fiction and one response **must** make primary reference to drama.
- (iii) Text C (prose fiction), then in this section, one response **must** make primary reference to poetry and one response **must** make primary reference to drama.

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

Questions 8, 9 and 10 require you to make reference to the genre specified in the question.

Suggested working time: 120 minutes.

---

Begin your first response on page 15. Turn to page 24 to choose your **second** question.

---

**Question 2****(30 marks)**

Discuss how the manipulation of language in at least **one** text allows experience to be represented in intense and compressed ways.

**Question 3****(30 marks)**

How has the work of an Australian writer shaped your understanding of Australian national identity?

**Question 4****(30 marks)**

Reflect upon the ways your connection to a text has been influenced by aspects of your own identity.

**Question 5****(30 marks)**

Explore how the writing of a text can be interpreted as an act of rebellion and/or empowerment.

**Question 6****(30 marks)**

Discuss how the aesthetic qualities of at least **one** text have been used to support and/or challenge ideologies.

**Question 7****(30 marks)**

How does reading intertextually allow readers to appreciate particular representations of human imperfection?

**Question 8****(30 marks)**

Consider the way at least **one** poem has employed poetic conventions to explore an issue of significant cultural change or difference.

**Question 9****(30 marks)**

Discuss how narrative techniques have created a sense of place in at least **one** prose fiction text.

**Question 10****(30 marks)**

Show how the interaction of a small group of characters in at least **one** drama text can be used to draw attention to significant social issues.

Begin your response to the **first** question you have chosen. Indicate by shading the circle for the question number and genre chosen.

Question:

2 3 4 5 6 7 8 9 10

Genre:

Poetry Prose Drama

If you make a mistake, put a cross through the incorrect question number and fill in the correct one.

2 ● 3 ✕ 4 ○ 5 ○

If you change your mind and have crossed out what you consider to be the correct question number, shade the correct circle and write the word *correct* and draw an arrow as follows:

2 ✕ 3 <sup>correct</sup> ● 4 ○ 5 ○

Lined writing area for the student's response.

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## ATAR course examination, 2018

# LITERATURE

## TEXT BOOKLET

Text A Drama  
Text B Poetry  
Text C Prose

**Text A**

This extract is the opening of the play *The Family*, by Jill Shearer. It was first performed by the Queensland Theatre Company at the Cremorne Theatre, Brisbane, in 1994.

**CHARACTERS**

EMMA, a music student, Frank's younger daughter  
SARAH, a Police Inspector, thirtyish, Frank's older daughter  
BARBARA, Frank's wife  
FRANK, a Police Sergeant, currently suspended from duty

**SETTING**

The action of the play takes place in the present in Brisbane. The scene is set in the family home. Although a naturalistic setting could work, the Brisbane production, while using a multi-purpose set, set most of the story within a large neon-lit blue circle, ringed by piles of memorabilia ... old newspapers, documents, books, a box of old photographs, police records, etc. Behind it, a small platform, from beneath which a bed slid out.

Music is used throughout the play to underscore the action.

*EMMA in the living room, practises on her cello, her theme (Bach) heard intermittently. FRANK, in uniform, no tie, sits facing the audience, remote control in hand, watching a video. Faint sound of old movie music is heard off stage. EMMA stops practising, looks concerned, then resumes playing. She is totally, lovingly engrossed in her playing as SARAH, in uniform, enters. EMMA slows down. After a few more bars EMMA, sensing SARAH's presence, stops.*

SARAH: The front door was wide open.  
*Silence*

EMMA: An offence, Officer?

SARAH: It's dangerous.

EMMA: I didn't leave it open. So if you had any plans of arresting ... [me]

SARAH: Don't be absurd. I'm simply saying ... [it's dangerous]  
*She stops and walks away.*

That sounded good.

EMMA: It's alright.

SARAH: It's better than alright. Where's Mum?

EMMA: Out. She must have left it open. [*deliberately*] She's got a lot on her mind these days.

SARAH: [*nodding toward cello*] What's it for? If Alan's not on duty we might be able to ...  
[come along]

EMMA: Don't do this, Inspector.

**See next page**

- SARAH: What?
- EMMA: You really don't know?
- SARAH: I phoned. She said things were fine.
- EMMA: Things are always fine with Mum. Hanging by her fingernails from the Gateway Bridge. 'How are you?' 'Oh I'm alright. I'm fine.'
- SARAH: Yes. Well ... Is it for something special? Is it important?
- EMMA: An audition. I'm on the job market.
- SARAH: Then you'll get it. Play like that.
- EMMA: Always so sure.
- SARAH: How's Dad?
- EMMA: Fine, if that means cutting off in there for hours. [*Drily.*] Remember those old fifties gangster things he used to like? He gets them three at a time these days. Seven when the video shop's got them on special. Watches them.
- SARAH: Emm?
- EMMA: [*gently*] Dreams them.
- SARAH: Dad wasn't the only one mentioned at the Inquiry. 'Mentioned'. That's all.
- EMMA: By a crim! A dog! Someone without a name sitting behind a screen, naming real people!
- SARAH: It wasn't followed up. Over a hundred were named. Nothing further's been done.
- EMMA: You mean Dad wasn't investigated?
- SARAH: None of them were.
- Pause.*
- I'll talk to him.
- EMMA bars her way.*
- EMMA: You're too late. Can't you understand? You're too bloody late, Sarah.
- SARAH: Emm, I know it's probably been hard.
- EMMA begins arranging her music.*
- Come on. I'm here now.
- EMMA: And I've got a rehearsal to go to.

SARAH: Look, if you're implying ...

EMMA: 'Guilt by association'? Oh, sure you're in there under your married name, but you weren't risking it.

SARAH: You can't mean that.

*BARBARA enters, carrying a plastic shopping bag ... slows down.*

BARBARA: Of course she doesn't. [*Holding up the laden bag.*] It's always the same thing. I go for one item and I end up with ... Sarah.

*SARAH and BARBARA embrace. EMMA moves away, fiddling with the bow.*

SARAH: Mum, I wanted to come before.

BARBARA: Nonsense! You're married. Two jobs.

EMMA: Three months we haven't sighted you.

BARBARA: Will you stop that? They were here for his birthday.

EMMA: [*drily*] 'For he's a jolly good fellow.'

*Pause*

Night after night, Dad out in the kitchen. 'Anyone drop 'round?' He meant you, Sarah.

SARAH: I'm sorry. It's been a busy time for us.

BARBARA: That meant a lot. You and Alan going to the trouble to arrange your shifts. And now you're here. That's the main thing. Your father meant ... people. Had any people ... friends ...

EMMA: The phone died. Somebody shot it.

BARBARA: That's exaggerating. They've been very kind at tennis, though they've never mentioned it. Strange, at times I've almost wanted them to ... but they haven't. Tact I suppose.

SARAH: Mum, it was a line in a newspaper. That's all.

BARBARA: But people read it, even stuck away in a corner on the back page. Over thirty-five years dedicated service and no one caring. Our name in all that sordidness! Filth!

SARAH: It's over. An Inquiry like that, some innocent people were bound to be hurt.

EMMA: 'Innocent people'? It's Dad we're talking about! God, you even talk like a book.

SARAH: I talk like a Police Officer.

*EMMA catches SARAH glancing at her mother. They want to be alone.*

**Text B**

Meg Mooney is an Australian poet and natural scientist who lives in Alice Springs. This poem, from *The Best Australian Poems*, was published in 2012.

**My Town**

It was that time when I felt  
like I was in a car smash  
for weeks, although it was my son  
who had really crashed

I've just had my legs waxed  
walk out onto the main street  
turn down towards my car  
when someone calls out, an Aboriginal bloke –  
only whitefellas like quiet streets –  
it sounds like my name, which is short –  
shouts often confuse me like this

I walk on, the calls continue  
maybe it is my name  
it could be Tjakamarra  
I gave him some money a few days ago  
I'll just ignore it

then a child yells my name, clear and high  
down the street, I turn  
see the boy and young couple  
my teacher friends from the community  
waving from the lawn –

if I didn't know them, I might think  
this man and woman were drunks sitting there  
wanting to sell cheap paintings  
it's easy to get things very wrong in this town –

I'm not up to much chat but that's OK  
they just want to say hello  
and merry christmas

I walk back down the street thinking  
they don't know but it's like they do  
and having my name shouted down the street  
helped somehow, like they were letting everyone know  
to catch me, because inside I was falling

## Text C

This extract is the opening of the novel *This Book Will Save Your Life*, by American author A. M. Homes. It was first published in 2006.

He stands at the glass looking out. The city spreads below him, blanketed in foggy slumber. Low pressure. Clouds roll over the hills, seeping out of cracks and crevices as if the geography itself is sending smoke signals.

Below him, far down the hill, a woman swims, her long brown hair floating through the water. Her suit is a beautiful bright-red dot, a rare tropical bird in a pool of unnatural blue. Every morning she swims – crawls like an Olympian. He takes comfort in her swimming, in her determination, rhythm, routine, in the fact that she is awake when he is awake. There is urgency in her stroke; she cannot *not* swim. She is his confidante, his muse, his mermaid.

He is at the glass; usually he is not here, not now. Usually he gets up and gets on his machine – he runs while she swims. He runs watching the electronic ticker tape go by, trading from a keyboard strapped to the treadmill, typing as he trots, placing his bets, going long and short, seeing how far up or down he can go, riding an invisible electronic wave.

Usually he, he usually. Everything today is not the same, and yet it is exactly the same and it can never be the same again.

He stands at the glass. The mechanical sounds of the house catch him off guard. Ice tumbles into the freezer bin, the coffee-pot begins to fill with water, air whooshes out of the vent, billowing up the leg of his pants. He shudders.

Usually he doesn't hear it. He hears nothing, feels nothing, he makes sure of that. He wakes up, puts on his noise-canceling headset, goes to the glass, looks at the woman swimming, and gets on his machine.

He is in a vacuum of silence – life canceled.

He didn't even know the coffeemaker was automatic – he doesn't drink coffee; it is brewing for Cecelia, the house-keeper, who comes between seven-thirty and eight. He breathes deeply – nice, the smell of coffee.

After years of making sure that he is left alone, he is suddenly afraid to be alone, afraid not to hear, not to feel, not to notice. He presses his ear to the glass. Music. Up the hill men are installing a lawn where there would otherwise be nothing – scrub. They have built a bulkhead, a frame for the grass, and are rolling out sod. They are making a small putting green – one hole.

Above and below, a chain of houses climbs the canyon wall: a social chain, an economic chain, a food chain. The goal is to be on top, king of the hill – to win. Each person looks down on the next, thinking they somehow have it better, but there is always someone else either pressing up from below or looking down from above. There is no way to win.

He stands at the point of the house, where two thick panes of glass meet, a sharp corner jutting out over the hill like the prow of a ship. He stands – captain, lord, master, prisoner of his own making.

Ahead, in the distance, there is something orange and smoky; it takes him a moment to decide – brush fire or simply dawn in Los Angeles?

## ACKNOWLEDGEMENTS

- Text A** Excerpt from: Shearer, J. (1995). *The family*. Sydney: Currency Press, pp. 13–16.
- Text B** Mooney, M. (2012). My town [Poem]. In Tranter, J. (Ed.). *The best Australian poems 2012*. Melbourne: Black Inc., pp.79–80.
- Text C** Excerpt from: Homes, A. (2006). *This book will save your life*. London: Granta Books, pp. 1–2.

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