



## Western Australian Certificate of Education Examination, 2013

### Question Paper

# LITERATURE

## Stage 3

### Time allowed for this paper

Reading time before commencing work: ten minutes

Working time for paper: three hours

### Materials 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 (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 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	20	30
Section Two: Extended response	8	2	120	50	70
<b>Total</b>					100

## Instructions to candidates

1. The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2013*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers to each section in the Standard Answer Book.
3. This examination requires you to refer to literary texts you have studied this year. The text(s) discussed in Section Two as the primary reference(s) must be taken from the text list in the Literature syllabus.
4. This examination requires you to respond to three questions. Each response must make primary reference to a different genre (prose, poetry or drama). In Section One, if you make reference to:
  - (i) Text A (poetry), then in Section Two you must respond to two questions, one response making primary reference to prose and the other to drama.
  - (ii) Text B (prose), then in Section Two you must respond to two questions, one response making primary reference to poetry and the other to drama.
  - (iii) Text C (drama), then in Section Two you must respond to two questions, one response making primary reference to poetry and the other to prose.
5. If your examination makes primary reference to the same genre twice, 15 per cent will be deducted from your total raw examination mark for Literature.
6. 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.
7. 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.

**Section One: Response – Close reading****30% (20 Marks)**

This section has **one** question. You must answer this question.

Suggested working time: 60 minutes.

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**Question 1****(20 marks)**

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

**Text A**

'Going Blind' is a complete poem by male Austrian-born German writer Rainer Maria Rilke (1875-1926), translated by Stephen Mitchell.

**Going Blind**

She sat just like the others at the table.  
But on second glance, she seemed to hold her cup  
a little differently as she picked it up.  
She smiled once. It was almost painful.

And when they finished and it was time to stand  
and slowly, as chance selected them, they left  
and moved through many rooms (they talked and laughed),  
I saw her. She was moving far behind

the others, absorbed, like someone who will soon  
have to sing before a large assembly;  
upon her eyes, which were radiant with joy,  
light played as on the surface of a pool.

She followed slowly, taking a long time,  
as though there were some obstacle in the way;  
and yet: as though, once it was overcome,  
she would be beyond all walking, and would fly.

## Text B

The following is an extract from the second chapter of *Moondyne*, a novel by Irishman John Boyle O'Reilly (who had been a convict in the Swan River penal colony in the late 1860s), first published in the United States in 1880.

## THE CONVICT ROAD PARTY

It was a scorching day in midsummer—a few days before Christmas.

Had there been any moisture in the bush it would have steamed in the heavy heat. During the midday hours not a bird stirred among the mahogany and gum trees. On the flat tops of the low banksia the round heads of the white cockatoos could be seen in thousands, motionless as the trees themselves. Not a parrot had the vim<sup>1</sup> to scream. The chirping insects were silent. Not a snake had courage to rustle his hard skin against the hot and dead bush-grass. The bright-eyed iguanas were in their holes. The mahogany sawyers<sup>2</sup> had left their logs and were sleeping in the cool sand of their pits. Even the travelling ants had halted on their wonderful roads, and sought the shade of a bramble.

All free things were at rest; but the penetrating click of the axe, heard far through the bush, and now and again a harsh word of command, told that it was a land of bondmen.<sup>3</sup>

From daylight to dark, through the hot noon as steadily as in the cool evening, the convicts were at work on the roads—the weary work that has no wages, no promotion, no incitement, no variation for good or bad, except stripes for the laggard.<sup>4</sup>

Along the verge of the Koagulup Swamp—one of the greatest and dismallest of the wooded lakes of the country, its black water deep enough to float a man-of-war<sup>5</sup>—a party of convicts were making a government road. They were cutting their patient way into a forest only traversed before by the aborigine and the absconder.

Before them in the bush, as in their lives, all was dark and unknown—tangled underbrush, gloomy shadows, and noxious things. Behind them, clear and open, lay the straight road they had made—leading to and from the prison.

Their camp, composed of rough slab huts, was some two hundred miles from the main prison of the colony, on the Swan River, at Fremantle, from which radiate all the roads made by the bondmen.

The primitive history of the colony is written for ever in its roads. There is, in this penal labour, a secret of value to be utilized more fully by a wiser civilization. England sends her criminals to take the brunt of the new land's hardship and danger—to prepare the way for honest life and labour. In every community there is either dangerous or degrading work to be done: and who so fit to do it as those who have forfeited their liberty by breaking the law?

The convicts were dressed in white trousers, blue woollen shirt, and white hat; every article stamped with England's private mark—the broad arrow. They were young men, healthy and strong, their faces and bare arms burnt to the colour of mahogany. Burglars, murderers, garotters,<sup>6</sup> thieves—double-dyed law-breakers every one; but, for all that, kind hearted and manly fellows enough were among them.

See next page

'I tell you, mates,' said one, resting on his spade, 'this is going to be the end of Moondyne Joe. That firing in the swamp last night was his last fight.'

'I don't think it was Moondyne,' said another; 'he's at work in the chain-gang at Fremantle; and there's no chance of escape there—'

'Sh-h!' interrupted the first speaker, a powerful, low-browed fellow, named Dave Terrell, who acted as a sort of foreman to the gang. The warder in charge of the party was slowly walking past. When he was out of hearing, Dave continued, in a low but deeply earnest voice: 'I know it was Moondyne, mates. I saw him last night when I went to get the turtle's eggs. I met him face to face in the moonlight, beside the swamp.'

Every man held his hand and breath with intense interest in the story. Some looked incredulous—heads were shaken in doubt.

'Did you speak to him?' asked one.

'Ay,' said Terrell, turning on him; 'why shouldn't I? Moondyne knew he had nothing to fear from me, and I had nothing to fear from him.'

'What did you say to him?' asked another.

'Say?—I stood and looked at him for a minute, for his face had a white look in the moonlight, and then I walked up close to him, and I says—"Be you Moondyne Joe, or his ghost?"'

'Ay?' said the gang with one breath.

'Ay, I said that, never fearing, for Moondyne Joe, dead or alive, would never harm a prisoner.'

### Examiners' notes

1. Energy or spirit.
2. A sawyer is someone who saws wood or trees.
3. Strictly, bondmen (or 'bondsmen') were convicts consigned to work without wages for landholders in the colony, but in this context the term refers to convicts in general.
4. Someone who lags behind; a dawdler.
5. A warship.
6. To 'garotte' is to murder or execute someone by strangulation.

**Text C**

The following is the opening passage of *Flood*, a 1955 play by Australian female dramatist Eunice Hanger.

## Characters

JOE MORRISON  
GLAD MORRISON, his wife  
BARBARA MORRISON, his younger daughter  
LES MORRISON, his younger son  
DAVID MORRISON, his son  
JANIE MORRISON, David's twin  
ROBERT METLUK, a 'New Australian'  
ERIC MULRAY, a young doctor  
MRS MULRAY, Eric's widowed mother  
MRS ELVERSON, wife of an ex-farmer  
MRS PECK, wife of a draper  
MRS COURTNEY, wife of a baker

## Setting

The play takes place in the little country town of Berandoa in southern Queensland. The action is set in the living room of the Morrisons' home and on an acting area in front of the curtain which represents 'The Hill'.

The time is the present.

## Act One

A Saturday evening in summer

## Act Two

Scene 1: Moonlight

Scene 2: Dawnlight

## ACT ONE

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*The scene is the living room in the Morrisons' home, a good average Australian middle-class home. A door right leads to the kitchen. A door left leads to bedrooms. Another in the back wall leads to a verandah. Prints of the Heysen style on the walls<sup>1</sup>. A dining table is in the alcove. The chairs are comfortable but not 'sitting room'. The play is such that more chairs can be taken on or off as the play proceeds. At the beginning an orderly, neat look is appropriate. This disappears as more people come in and things are dumped, giving an impression of crisis. If possible the orderly look can be more or less restored at the end.*

*One section of the stage must be in some way separated from the room and conveniently recognized as the 'hill'. To this players should have access from both the 'room' and from offstage without going through the 'room'. It does not need to look like a hill—the dialogue will establish it.*

*No special effects are necessary. The dialogue sufficiently indicates where the characters are.*

**See next page**

*It is the convention of the play that spoken words are on three levels: sometimes a group of characters speak together as a sort of chorus—this is indicated in the script by the word ‘together’ beside such speeches; sometimes one character speaks words which are not intended to be heard by the rest, but without moving away or using any of the ‘aside’ techniques—for lack of a better word such speeches are indicated by the word ‘aside’; the rest of the speeches are what is normally called dialogue.*

*The play may be taken as realistically as the producers see it—in particular, the chorus speeches may be broken up among a number of characters instead of spoken by the group as one. The chorus on the ‘hill’ could be strengthened by the addition of some unspecified characters who join the others, for strong effects at the end of the acts.*

*When the curtain rises, the family, with the exception of JANIE, are grouped in the ‘room’—JOE and GLAD fairly near each other. GLAD is doing the crossword puzzle in a woman’s paper, JOE has a book, LES is glancing through the racing pages of a sporting paper, BARBIE has a fashion magazine and a copy of Shakespeare’s Hamlet, the magazine receiving most of her attention. DAVID has a book of poetry.*

JOE      There’s something oddly horrible about  
A family all home on a Saturday night  
By accident. It’s not as if we were gathered  
Purposely, because it was someone’s birthday.  
We’re all here because of—listen—the rain!  
—Because of accidental circumstances;  
And the one thing we’re all agreed on is  
Thank heaven Janie isn’t home.

LES      [*aside*] My girl’s got the flu. We were going to hear  
This Australian bloke at the Town Hall—  
Sings like Johnny Ray<sup>2</sup>. She’s sore about it.  
So I didn’t like to go with anyone else.  
I gave the tickets away. That’s why I’m home.  
I thought I’d listen to him on the radio,  
But the rest of the family can’t stand him. Oh well,  
It’s not so bad, since Janie’s not home.

GLAD    [*aside*] It’s our night for the pictures, down at the local.  
But I’m tired, too tired to go out in the wet.  
It’s raining cats and dogs—real wet season.  
And as Janie isn’t home, we’re staying in.  
It’s all right, if Janie isn’t home.

BARBIE [*aside*] Saturday night I always go square-dancing.  
The rest of the week they make me do my study—  
I’m still at school. Terribly grim show.  
But I want to go to the varsity<sup>3</sup>—it’s the only  
Smart way to start your social life  
These days. Thank the fates Janie’s not home.

DAVID   [*aside*] Over the rustling of the pages of Dad’s book,  
Over the scratch of the ever-blunt pencil Mum uses  
To do the crosswords in the women’s paper,  
Over the bored tap of Les’s boot  
As he reads the guide to form that he didn’t follow,

**See next page**

Over my young sister's restless humming  
 Of a horrible square-dance tune, I hear the thoughts  
 None of us says aloud. A kind of horror—  
 An emptiness because Saturday night is now  
 A vacuum that none of us can fill—  
 Separately we might, but not together!  
 I meant to listen to yet another broadcast  
 Of *Fire on the Snow*<sup>4</sup>. But Les couldn't stand it,  
 Or any of them, for various different reasons.  
 Janie would like it, and so it's just as well,  
 Since the rest of them are imprisoned here for the evening,  
 That Janie isn't home.

ALL [together] This is how we'd speak if we spoke our thoughts  
 Aloud—which heaven forbid. Meanwhile  
 We say what we think appropriate to the occasion,  
 And listen in the intervals to the rain  
 That's been beating down for a day and a half, beating  
 Down with a soft remorseless warm wetness  
 For thirty-six hours. Just the usual wet season,  
 A few rivers rising, but nothing serious—  
 We had a flood last year, but we've built a dam,  
 And we should be all right this year. Here's hoping!  
 It ought to be a peaceful evening at least.  
 Thank heaven Janie isn't home.

GLAD [to the company] It's nice to have everyone home for once  
 On a Saturday.  
 What a pity Janie isn't here!

LES Jolly good thing, you mean. But you have to pretend.

BARBIE She always goes out with Eric on Saturday night.  
 Wish I'd a fiancé. Nice to be sure of a partner.  
 [To GLAD] Mum, will you knit me a pink and blue bolero<sup>5</sup>  
 In brushed wool—can you do it by Saturday?

GLAD I suppose I can.

JOE You can't do it yourself?

BARBIE Good heavens no! Dad, you sound like Janie.  
 Not that Janie knits, as we all know,  
 But she thinks that if I want things I ought to.

ALL Janie would certainly use a needle  
 Where a safety pin could be made to serve.

BARBIE She doesn't have time for the feminine womanly touches.  
 So for once—it's a mercy Janie isn't home.

*Voices of JANIE, ROBERT, and ERIC are heard offstage. They go on through the words spoken onstage.*

JANIE [offstage] Take your coat off, Robert.

ALL [together] Good heavens! Janie!

ROBERT [offstage] Oh no thank you, I am not at all wet.

ALL She's home.  
Now we'll all come to life with a vengeance.

GLAD Janie, what's brought you home so early?

JANIE *comes in with ROBERT and ERIC.*

LES Hullo Eric.

JANIE Hullo Mother.

*'Hullo Eric' from the family.*

DAVID We've had such an odd experience.  
You always do, Janie.

ERIC In an hour or so  
Janie will remember to introduce you.

JANIE No I hadn't forgotten this time, Eric.  
I was working 'round to it in my own quaint fashion.  
But let's be ordinary if you'd rather. Mother,  
This is Robert Metluk—Robert, my mother.

### Examiners' notes

1. A reference to the Australian bush paintings of German-born artist Hans Heysen (1877-1968), whose rural scenes were popularised through mass reproduction.
2. A popular American singer in the 1950s, who was an object of teen hysteria before Elvis Presley.
3. 'Varsity' derives from 'university'.
4. *Fire on the Snow* (1941) is a verse play by Douglas Stewart about Scott's expedition to Antarctica.
5. A style of jacket.

End of Section One

See next page

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

This section has **eight** questions. You are required to respond to **two** questions. 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.

The text(s) discussed as the primary reference(s) must be from the text list in the syllabus.

Suggested working time: 120 minutes.

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**Question 2****(25 marks)**

The structure of a literary text, no less than its use of language, contributes to its meaning. Discuss with reference to one or more works you have studied.

**Question 3****(25 marks)**

Characterisation relies not only on literary devices, but also on an appeal to values and attitudes. Discuss with reference to one or more works you have studied.

**Question 4****(25 marks)**

Nationhood is often represented in literary texts through the depiction of unequal power relationships. Discuss with reference to one or more works you have studied.

**Question 5****(25 marks)**

While gender is a theme of many literary works, it is also always an available reading strategy. Discuss with reference to one or more works you have studied.

**Question 6****(25 marks)**

Literary texts often suggest meaning through patterns of imagery and/or recurring devices. Discuss with reference to one or more works you have studied.

**Question 7****(25 marks)**

The meaning of a literary work is influenced by its use of point of view. Discuss with reference to one or more works you have studied.

**Question 8****(25 marks)**

Literary texts do not describe existing worlds but represent imagined ones. Discuss with reference to one or more works you have studied.

**Question 9****(25 marks)**

The use of humour may reinforce or challenge the authority of cultural beliefs and values presented in a literary text. Discuss with reference to one or more works you have studied.

**End of questions**

## ACKNOWLEDGEMENTS

- Text A** Rilke, R.M. (1993). *Going Blind*. (S. Mitchell, Trans.). Retrieved June, 2013, from [www.shigeku.org/xlib/lingshidao/waiwen/rilke.htm](http://www.shigeku.org/xlib/lingshidao/waiwen/rilke.htm) (Original work published 1907).
- Text B** Excerpt from: O'Reilly, J.B. (2010). *Moondyne*. Australind, WA: National Gaelic Publications, pp. 4–6.
- Text C** Excerpt from: Hanger, E. (1999). *Flood*. Strawberry Hills, NSW: Currency Press, pp. 212–216.

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