



## Western Australian Certificate of Education Examination, 2014

### 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	25	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 2014*. 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 you make 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% (25 Marks)**

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

Suggested working time: 60 minutes.

---

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

Present a reading of **one (1)** of the following three texts.

**Text A**

This poem was written in the 1960s by a Scot, Norman MacCaig (1910-1996). It was featured in his 1965 collection *Measures*.

**An Ordinary Day**

I took my mind a walk  
Or my mind took me a walk –  
Whichever was the truth of it.

The light glittered on the water  
Or the water glittered in the light.  
Cormorants stood on a tidal rock

With their wings spread out,  
Stopping no traffic. Various ducks  
Shilly-shallied here and there

On the shilly-shallying water.  
An occasional gull yelped. Small flowers  
Were doing their level best

To bring to their kerb bees like  
Aerial charabancs<sup>1</sup>. Long weeds in the clear  
Water did Eastern dances, unregarded

By shoals of darning needles. A cow  
Started a moo but thought  
Better of it ... And my feet took me home

And my mind observed to me,  
Or I to it, how ordinary  
Extraordinary things are or

How extraordinary ordinary  
Things are, like the nature of the mind  
And the process of observing.

<sup>1</sup> a bus-like vehicle used to carry many passengers on a trip for enjoyment

**Text B**

'The Pub' is the concluding section of a short story by Russian-born Vladimir Nabokov called 'A Guide to Berlin' written in 1925. In the story, the narrator is having a discussion with a friend.

**A Guide to Berlin****The Pub**

"That's a very poor guide," my usual pot companion<sup>1</sup> says glumly. "Who cares about how you took a streetcar and went to the Berlin Aquarium?"

The pub in which he and I are sitting is divided into two parts, one large, the other somewhat smaller. A billiard table occupies the centre of the former; there are a few tables in the corners; a bar faces the entrance, and bottles stand on shelves behind the bar. On the wall, between the windows, newspapers and magazines mounted on short staffs hang like paper banners<sup>2</sup>. At the far end there is a wide passageway, through which one sees a cramped little room with a green couch under a mirror, out of which an oval table with a checked oilcloth topples and takes up its solid position in front of the couch. That room is part of the publican's humble little apartment. There his wife, with faded looks and big breasts, is feeding soup to a blond child.

"It's of no interest," my friend affirms with a mournful yawn. "What do trams and tortoises matter? And anyway the whole thing is simply a bore. A boring, foreign city, and expensive to live in too ..."

From our place near the bar one can make out very distinctly the couch, the mirror and the table in the background beyond the passage. The woman is clearing the table. Propped on his elbows, the child attentively examines an illustrated magazine on its useless handle.

"What do you see down there?" asks my companion and turns slowly, with a sigh, and the chair creaks heavily under him.

There, under the mirror, the child still sits alone. But he is now looking our way. From there he can see the inside of the tavern – the green island of the billiard table, the ivory ball he is forbidden to touch, the metallic gloss of the bar, a pair of fat truckers at one table and the two of us at another. He has long since grown used to this scene and is not dismayed by its proximity. Yet there is one thing I know. Whatever happens to him in life, he will always remember the picture he saw every day of his childhood from the little room where he was fed soup. He will remember the billiard table and the coatless evening visitor who used to draw back his sharp white elbow and hit the ball with his cue, and the blue-gray cigar smoke, and the din of voices, and my empty right sleeve and scarred face, and his father behind the bar, filling a mug for me from the tap.

"I can't understand what you see down there," says my friend, turning back toward me.

What indeed! How can I demonstrate to him that I have glimpsed somebody's future recollection?

<sup>1</sup> a drinking partner

<sup>2</sup> In some cafés and bars the newspapers and magazines provided for customers to read are attached to wooden handles.

**This page has been left blank intentionally**

## Text C

Text C is the opening scene of *The Touch of Silk* by Australian playwright Betty Roland and was first performed by the Melbourne Repertory Theatre at the Playhouse, Melbourne in 1928. Act One takes place in The Millinery<sup>1</sup> and Drapery<sup>2</sup> Department of Ritchie's Store in a small town in north-west Victoria. It is a Saturday morning in September.

## Act One

*Saturday morning in a country store in north-west Victoria. In the centre of the wall at the back is a door marked 'Private'. Built on either side of this are several rows of shelves filled with a miscellaneous collection of drapery, ribbons, cardboard-boxes, etc. There are also two counters at the back: on the left, one for the millinery department; on the right, one for the drapery. Along the right wall is a table, set out just enough to allow an attendant to stand behind, and on this is arrayed a motley collection of voiles<sup>3</sup>, prints and one or two jumpers on hangers, a length of lace, anything that might appeal to the taste of the class of the customer that patronises the store. Two or three baskets of millinery trimmings, a long mirror and a few chairs complete the furnishings. Half reclining across the counter on the left is MISS PATTERSON, of the millinery. She is slightly passé<sup>4</sup>, slightly coy and very distinctly making a game stand against the total of years behind her. She leans her chin in her hand and carries on an arch conversation with CLIFFORD OSBORNE, a clean-cut, rather attractive young man of about thirty-four. He is sorting and folding a pile of material that is lying on his counter and he answers with an air of good-natured tolerance, occasionally delighting her with a hint of gallantry. This comes more from kindness than inclination. He is good-natured, rather debonair, and has the gift of understanding the secret wishes of the human heart. He is sun-tanned and vigorous, not at all one's picture of the draper's assistant, and one feels again that air of tolerance as he plays the game of shop.*

- MISS PATTERSON      Playing tennis this afternoon, Mr Osborne?  
 OSBORNE              No, not this afternoon. I'm going down to the river to have a bit of a fish.  
 MISS PATTERSON      Why don't you join our Club? We've got such a jolly crowd and have a dance once a month. You'll meet all the nice people there.  
 OSBORNE              Oh, I'm going to join all right. I haven't had much time to think about things like that yet. It takes a little time to get settled down again, you know.  
 MISS PATTERSON      But you've been here five weeks and I've asked you to come with me several times.  
 OSBORNE              Well, you ask me to come again next Saturday and I'll be there.  
 MISS PATTERSON      Will you? That's a promise now?  
 OSBORNE              That's a promise.  
 MISS PATTERSON      Oh, that's fine. I'm sure you'll like all the crowd. Such a lot have been asking why you haven't been along.  
 OSBORNE              To tell the truth, it seems funny to be back here again. I've just been fooling round, going to all the old places I used to know when I was a kid.  
 MISS PATTERSON      And what does this place seem like, now that you have come back?  
 OSBORNE              Not half so big or so important.  
 MISS PATTERSON      (*sighing enviously*) You must have seen some wonderful places when you were away.

<sup>1</sup> hat department

<sup>2</sup> clothes and textiles department

<sup>3</sup> a soft sheer fabric

<sup>4</sup> no longer fashionable; out of date

- OSBORNE Yes ... they were wonderful ... some of them. But there's a sort of sameness about places after a while.
- MISS PATTERSON Mr Osborne ... I believe you're *blasé*<sup>5</sup>!
- OSBORNE (*amused*) Well, perhaps I am ... when it comes to getting a kick out of knocking round the world in a tramp steamer<sup>6</sup>.
- MISS PATTERSON But it all seems so romantic ... going to the war when you were so young and then the sea. I can't imagine how you can settle down to work in a place like this. It must seem awfully tame.
- OSBORNE Not at all, Miss Patterson. It's a novelty and after all, that's what everybody is after when they go for a trip round the world, isn't it?
- MISS PATTERSON I suppose so, but if you'd been working here for eleven years like I have, I guess some of the novelty would have about worn off.
- OSBORNE Well for my part, I've never stuck to a job for more than two months in my life, so I'm going to see if I can't work up a bit of a novelty by hanging on to this one.
- MISS PATTERSON Oh ... you are terrible!  
(*During OSBORNE's last lines she has straightened up and made a pretence at doing some work. The reason for this is apparent when ALEXANDER RITCHIE, the owner of the store, comes in. He is a hard, grey Scot, a man of his word, scrupulously honest, but as unsparing to others as he is to himself.*)
- RITCHIE (*crossing towards OSBORNE*) Those other cases are open now; you can go and bring some of the things in.
- OSBORNE Shall I bring them in here?
- RITCHIE You'd better do so for the time being. You'll be wanting them as samples to take out with you on Monday. Let me have a look at them before you go.
- OSBORNE Very well, Mr Ritchie.  
(*He finishes stacking the materials and goes out through the archway at left.*)
- RITCHIE Did you get the invoices for that new lot of stuff, Miss Patterson?
- MISS PATTERSON Yes, Mr Ritchie. I put them on the table in your office.
- RITCHIE Oh ... thank you.  
(*He looks at the materials OSBORNE has been sorting. MRS. RYAN comes bustling in. She is a thin, arid shrimp of a woman, shrill of voice and hard of hand, quick-eyed and sharp-tongued.*)
- MRS RYAN 'Ullo Stella. You're looking well. Got a bit fat since I seen yer last, haven't yer?
- MISS PATTERSON Oh, don't say that, Mrs Ryan, and me thinking I was getting quite slim.
- MRS RYAN Laws ... what d'yer want t'do that for? It's only them silly bits of girls with their eye on some man that bother about that sort of thing.  
(*RITCHIE looks up and is caught by her roving eye.*)  
Good-day, Mr Ritchie.

<sup>5</sup> indifferent/unenthusiastic about something because it has been experienced before

<sup>6</sup> a steamship that trades with no fixed schedule or ports of call

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.

---

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

Discuss how a writer's style might serve an ideological purpose. Make reference to at least one text you have studied.

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

The construction of people, places or institutions in texts can critique the popular views of a particular time and place. Explore this idea with reference to at least one text you have studied.

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

How do different reading practices prioritise particular elements of a text, enabling alternative interpretations? Make reference to at least one text you have studied.

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

Literary texts do not stand alone. Readers draw from a number of sources to enrich their understandings of the texts they read. Discuss this statement using at least one text you have studied.

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

Omissions or silences in a text can be as important to a text's meaning as the things that are included. Evaluate this statement by referring to at least one text you have studied.

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

Detailed character constructions can arouse complex emotional responses in a reader. Discuss this statement in relation to at least one text you have studied.

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

Animals feature in many literary texts, either figuratively or literally. Explain how animals have been represented in at least one text you have studied and the purposes these representations serve.

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

Literary texts are dynamic because they can be shaped by the cultures in which they are told, heard, and/or seen. Discuss this notion, making reference to at least one text you have studied.

**End of questions**

## ACKNOWLEDGEMENTS

### Section One

- Text A** MacCaig, N. (1964). An ordinary day. In G. Sanders (Ed.), (1971). *I took my mind a walk*. Middlesex, UK: Penguin, p. 9.
- Text B** Excerpt from: Nabokov, V. (1925). A guide to Berlin: 5 The pub. In V. Nabokov. (1997). *The stories of Vladimir Nabokov*. New York: Vintage Books, pp. 159–160.
- Text C** Excerpt from: Roland, B. (1986). *The touch of silk*. (1928 version) (Rev. ed.). Sydney, NSW: Currency Press, pp. 4–7.

This document—apart from any third party copyright material contained in it—may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that the School Curriculum and Standards Authority is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the School Curriculum and Standards Authority. Copying or communication of any third party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the Creative Commons Attribution-NonCommercial 3.0 Australia licence.



