



Western Australian Certificate of Education Examination, 2012

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 tape/fluid, 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 total exam
Section One: Response – Close reading	1	1	60	30	30
Section Two: Extended response	8	2	120	70	70
Total					100

Instructions to candidates

1. The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2012*. 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 a candidate's examination makes primary reference to the same genre twice, then 15 per cent will be deducted from the candidate's 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 response to the specific questions asked and to follow any instructions that are specific to a particular question.

See next page

Section One: Response – Close reading

30% (30 Marks)

This section has **one (1)** question. You must answer this question.

Suggested working time: 60 minutes.

Question 1

(30 marks)

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

Text A is the complete poem, 'The Passionate World', by Canadian writer Anne Michaels (b. 1958), published in her collection *Skin Divers* (London: Bloomsbury, 1999), pp. 26–27.

THE PASSIONATE WORLD

is round. For days we sail, for months,
and still the way is new; strange stars.
Drawn to you, taut over time,
ropes connect this floating floor
to the wind, fraying into sound.

To arrive is to sleep
where we stop moving.
Past the shoal of clothes
to that shore, heaped with debris
of words. A hem of salt,
white lace, on sea-heavy legs.

Love longs for land. All night
we dream the jungle's sleepy electricity;
gnashing chords of insects swim in our ears
and we go under, into green. All night
love draws its heavy drape of scent against the sea
and we wake with the allure of earth in our lungs,
hungry for bread and oranges.
Salamanders¹ dart from your step's shadow, disappear
among wild coffee, fleshy cacti, thorny succulents and
flowers like bowls to save the rain.
We are sailors who wake when the moon intrudes
the smoky tavern of dreams, wake to find a name on an arm
or our bodies bruised by sun or the pressure of a hand,
wake with the map of night on our skin,
traced like moss-stained stone.

Lost, past the last familiar outpost,
flat on deck, milky light cool on our damp hair,
we look up past the ship's angles to stars austere
as a woodcut, and pray we never reach
the lights of that invisible city where,

landlocked, they have given up on our return.
But some nights, woken by wind,

See next page

looking up at different stars,
they are reminded of us, the faint taste of
salt on their lips.

Examiners' notes

1. A salamander is an amphibious creature (a creature that can live on land and in water), having a lizard-like appearance.

Text B is taken from a novel, *Cranford*, (published in 1853), by English writer Elizabeth Gaskell.

CHAPTER I — OUR SOCIETY.

In the first place, Cranford is in possession of the Amazons;¹ all the holders of houses above a certain rent are women. If a married couple come to settle in the town, somehow the gentleman disappears; he is either fairly frightened to death by being the only man in the Cranford evening parties, or he is accounted for by being with his regiment, his ship, or closely engaged in business all the week in the great neighbouring commercial town of Drumble, distant only twenty miles on a railroad. In short, whatever does become of the gentlemen, they are not at Cranford. What could they do if they were there? The surgeon has his round of thirty miles, and sleeps at Cranford; but every man cannot be a surgeon. For keeping the trim gardens full of choice flowers without a weed to speck them; for frightening away little boys who look wistfully at the said flowers through the railings; for rushing out at the geese that occasionally venture in to the gardens if the gates are left open; for deciding all questions of literature and politics without troubling themselves with unnecessary reasons or arguments; for obtaining clear and correct knowledge of everybody's affairs in the parish; for keeping their neat maid-servants in admirable order; for kindness (somewhat dictatorial) to the poor, and real tender good offices to each other whenever they are in distress, the ladies of Cranford are quite sufficient. 'A man,' as one of them observed to me once, 'is SO in the way in the house!' Although the ladies of Cranford know all each other's proceedings, they are exceedingly indifferent to each other's opinions. Indeed, as each has her own individuality, not to say eccentricity, pretty strongly developed, nothing is so easy as verbal retaliation; but, somehow, good-will reigns among them to a considerable degree.

The Cranford ladies have only an occasional little quarrel, spirited out in a few peppery words and angry jerks of the head; just enough to prevent the even tenor of their lives from becoming too flat. Their dress is very independent of fashion; as they observe, 'What does it signify how we dress here at Cranford, where everybody knows us?' And if they go from home, their reason is equally cogent, 'What does it signify how we dress here, where nobody knows us?' The materials of their clothes are, in general, good and plain, and most of them are nearly as scrupulous as Miss Tyler, of cleanly memory; but I will answer for it, the last gigot,² the last tight and scanty petticoat in wear in England, was seen in Cranford—and seen without a smile.

I can testify to a magnificent family red silk umbrella, under which a gentle little spinster, left alone of many brothers and sisters, used to patter to church on rainy days. Have you any red silk umbrellas in London? We had a tradition of the first that had ever been seen in Cranford; and the little boys mobbed it, and called it 'a stick in petticoats.' It might have been the very red silk one I have described, held by a strong father over a troop of little ones; the poor little lady—the survivor of all—could scarcely carry it.

Then there were rules and regulations for visiting and calls; and they were announced to any young people who might be staying in the town, with all the solemnity with which the old Manx³ laws were read once a year on the Tinwald Mount.

'Our friends have sent to inquire how you are after your journey to-night, my dear' (fifteen miles in a gentleman's carriage); 'they will give you some rest to-morrow, but the next day, I have no doubt, they will call; so be at liberty after twelve—from twelve to three are our calling hours.'

Then, after they had called -

'It is the third day; I dare say your mamma has told you, my dear, never to let more than three days elapse between receiving a call and returning it; and also, that you are never to stay longer than a quarter of an hour.'

See next page

'But am I to look at my watch? How am I to find out when a quarter of an hour has passed?'

'You must keep thinking about the time, my dear, and not allow yourself to forget it in conversation.'

As everybody had this rule in their minds, whether they received or paid a call, of course no absorbing subject was ever spoken about. We kept ourselves to short sentences of small talk, and were punctual to our time.

I imagine that a few of the gentlefolks of Cranford were poor, and had some difficulty in making both ends meet; but they were like the Spartans, and concealed their smart under a smiling face. We none of us spoke of money, because that subject savoured of commerce and trade, and though some might be poor, we were all aristocratic. The Cranfordians had that kindly *esprit de corps*⁴ which made them overlook all deficiencies in success when some among them tried to conceal their poverty. When Mrs Forrester, for instance, gave a party in her baby-house of a dwelling, and the little maiden disturbed the ladies on the sofa by a request that she might get the tea-tray out from underneath, everyone took this novel proceeding as the most natural thing in the world, and talked on about household forms and ceremonies as if we all believed that our hostess had a regular servants' hall, second table, with housekeeper and steward, instead of the one little charity-school maiden, whose short ruddy arms could never have been strong enough to carry the tray upstairs, if she had not been assisted in private by her mistress, who now sat in state, pretending not to know what cakes were sent up, though she knew, and we knew, and she knew that we knew, and we knew that she knew that we knew, she had been busy all the morning making tea-bread and sponge-cakes.

Examiners' notes

1. Members of a legendary race of female warriors believed by the ancient Greeks to have existed on the edge of the known world.
2. A type of sleeve.
3. Having to do with the language, people or culture of the Isle of Man.
4. Group spirit.

Text C is the opening passage of *The Share Club*, a play by New Zealander Roger Hall (Wellington: Victoria University Press, 1988).

Characters

ZENA: Married to Miles. Thirties.

VICTOR: Mid thirties to fifty.

MAUREEN: Late twenties to thirties.

WARREN: Husband of Maureen. Taxi driver.

CHARLES: Forty to sixty. Bachelor. University Lecturer in Economics.

AGNES: Teacher of Junior classes — on verge of retirement. Single.

MILES: Thirties. Up and coming executive of finance company.

GARTH: Forty to fifty. Works in a bank. Treasurer of the Share Club.¹

Scene One

Sitting room of MILES and ZENA's house. Seats arranged for a meeting. Bottles of wine opened on a table.

ZENA is showing VICTOR into the room.

ZENA: Make yourself at home. *Indicating the wine:* Drinks.

VICTOR: Am I the first?

ZENA: The others won't be long. Miles rang from the airport. He's on his way. *About to leave:* I won't be long.

VICTOR: Don't rush off, Zena.

ZENA: I'm half way through a story with the boys. *But she stays.*

VICTOR: How are they?

ZENA: Tiring. They're fine. I can't wait to get a job, though.

VICTOR: Come and be my nurse. Denise is leaving soon.

ZENA: Victor, I'd hate it. I don't know how you can bear it, fixing up people's rotten gums all the time.

VICTOR: It has its rewards. I tell my patients to lie back and think of England;² and then I lean forward and think of Tahiti.

ZENA: Miles won't hear of it anyway.

VICTOR: That's not necessarily a good enough reason. *Pause.* This must seem all very small fry to him.

ZENA: And for you.

VICTOR: I look on it purely as social.

ZENA: Miles likes to get information from whatever source he can. He just loves the financial world.

VICTOR, *looking at a chair:* This is nice.

ZENA: Yes.

VICTOR: You should let me restore it some time. It's a hobby.

ZENA: I know.

VICTOR: Miles leads you a dull life, doesn't he?

ZENA: Well ...

VICTOR: He doesn't appreciate you properly. I can tell. He's a fool, that's all I can say.

Slight pause. Door bell rings.

Ring me if you ever want anything restored.

ZENA goes. VICTOR pours himself a drink. ZENA returns a moment later with MAUREEN and WARREN.

ZENA: Help yourself. Won't be long. How do you get a four-year-old to sleep?

MAUREEN: Lashings of drugs. For the mother.

ZENA goes out.

Hallo Victor.

VICTOR: What are you doing here, Maureen? You never come.

MAUREEN: Warren's mother's staying with us.

WARREN: Don't often get a free baby sitter.

MAUREEN: Warren signed me up but I don't think he ever wanted me to come to a meeting. I gather I pay over³ my twenty dollars a month like everyone else.

VICTOR: And the \$200 initial deposit.

MAUREEN: You didn't tell me we were into high finance, Warren. *Pretending to be impressed*: Two hundred dollars!

VICTOR: That gave us two thousand to start with. Ten members in the club — that gives us another \$200 each month added to the kitty. This is our ninth meeting, so we've put in \$3,800. What are you drinking, Warren?

WARREN: I'll have a beer.

MAUREEN: And what are our shares worth?

VICTOR: Garth will tell us that. At the end of the year, we wind up unless there is a majority vote to continue. But we're doing all right.

MAUREEN: Warren doesn't even show me the minutes.

VICTOR: I wouldn't complain. They're deadly dull.

WARREN: Maureen doesn't know anything about shares.

VICTOR: You'll be in good company here.

MAUREEN: I brought the paper.

VICTOR: And rightly so. How's the transport industry, Warren?

WARREN: Lay off, Victor.

VICTOR: Any celebrities as passengers this week?

WARREN: No.

VICTOR: Fancy having Ron Brierley⁴ in your cab and not asking him for any tips.

WARREN: He was reading. He read the whole trip. It was years ago. I've told you that a hundred times.

MAUREEN: Ask him how the renovations are going.

VICTOR: How are the renovations —

WARREN: Tie a knot in it, Maureen.

VICTOR: Fair enough.

MAUREEN: If you want something done at your own place, don't marry Warren.

VICTOR: I won't.

MAUREEN: He's not even doing it one room at a time! Bathroom, kitchen, and two bedrooms all in a state of chaos.

WARREN: I'm waiting for the materials.

MAUREEN: Waiting to get them at bargain price, you mean. Taxi drivers always claim they know someone in the trade.

WARREN: One of the guys has promised me most of it.

VICTOR: Waiting for it to fall off the back of a building site, is he?

MAUREEN: How about paying the right price and getting it finished!

WARREN: How about getting off your backside and giving me a hand.

VICTOR: They do say that renovating a house is one of the great stress factors in marriage.

WARREN: That why your wife left you?

VICTOR: Something like that. It was a very long time and a lot of money ago.

See next page

Pause.

WARREN: Where's the ...?

VICTOR, *pointing*: Second on the right.

WARREN goes out.

MAUREEN: Well! Nice to have a night out!

VICTOR: You'll enjoy the meeting. They're fun.

MAUREEN: Not if Warren's at them.

VICTOR: He leads you a dull life, doesn't he?

MAUREEN: Yes.

VICTOR: He doesn't appreciate you properly. He's a fool. That's all I can say. *Pause.* I've often thought of popping in to your place during the day ...

MAUREEN: Lunch Thursday. Granny's taking them shopping.

VICTOR: Right.

MAUREEN: Think of some pretext.

VICTOR: Fair enough.

MAUREEN: Ring first to check.

VICTOR: I always do.

VICTOR stands over MAUREEN to kiss her. WARREN enters. VICTOR opens MAUREEN'S mouth to inspect her gums.

No problems there. You're not likely to need my services for years. Gums don't start dropping till your forties. *To WARREN.* Tell her to keep using the floss. Terrible job, gums.

WARREN: Good money.

VICTOR: And rightly so.

MAUREEN is about to light a cigarette.

WARREN: Maureen. Agnes doesn't like us to smoke.

MAUREEN: She's not here.

WARREN: She'll smell it. Charles objects, too.

MAUREEN, *putting her cigarettes away with a bad grace*: Is that the Charles from forty-two?

WARREN: Yes.

MAUREEN: I didn't think he'd come to a thing like this.

VICTOR: He looked after his mother until she died. He's just stayed on in the place, that's all.

MAUREEN: He's not ... is he? Whenever I've said 'Good Morning' to him he seems to veer away.

VICTOR: I don't think that would pass as definitive evidence of homosexuality, Maureen. I think he's just very shy of women. Much prefers his garden.

MAUREEN: What does he do?

VICTOR: Lectures at the university. Economics.

MAUREEN: So why isn't he rich?

VICTOR: Economists know where other people's money should be put but not their own. Ah! Speak of the devil.

ZENA is bringing CHARLES in. She is holding a bunch of flowers.

OTHERS: Evening Charles.

ZENA: Aren't they lovely. From Charles's garden.

CHARLES: For the meeting.

VICTOR: Isn't he sweet? Pop them in water, Zena, before something drops off.

See next page

ZENA goes out with the flowers.

Better not let Miles know.

CHARLES: What?

VICTOR: Could be, you know, just a tiny bit jealous.

CHARLES: No no no. They needed picking.

VICTOR: You know Maureen?

CHARLES: I've ... er seen you around.

VICTOR: How's life at the ivory tower? Enjoying the holidays?

CHARLES: We do not have holidays. Only times when students are not present.

VICTOR: Beg your pardon. All those lecturers with skis on their roof racks — off to examiners' meetings are they?

AGNES and ZENA enter, ZENA carrying a vase with CHARLES's flowers in it.

Agnes, how are you? How are the kiddiwinks?

AGNES: Loathsome.

VICTOR: Fair enough.

AGNES: As are the staff. And the parents.

VICTOR: Sorry I asked now.

AGNES: Thank God, I don't live near the school. It's a breeding ground for vandals.

CHARLES: I keep meaning to suggest we should set up a neighbourhood watch scheme. Burglaries are increasing all the time.

AGNES: My sister in Hamilton⁵ says their street set up Neighbourhood Watch.

CHARLES: Did it work?

AGNES: Very well. Burglaries are about the same but adultery's been almost completely eradicated.

AGNES gets herself a drink. CHARLES gets himself a fruit juice. AGNES removes her shoes to rub her feet, but puts them on again later.

Examiners' notes

1. A share club is an informal group of people who pool their money to make financial investments.
2. To 'lie back and think of England' is an expression meaning to endure something unpleasant or to perform an undesirable duty. It refers to Victorian times when a wife was expected to submit, seemingly without pleasure, to her husband's sexual demands.
3. To 'pay over' means simply to 'pay'.
4. Sir Ronald ('Ron') Brierley is a wealthy New Zealand businessman and investor, with shares in hundreds of companies.
5. Hamilton is a large urban region located in the North Island of New Zealand.

End of Section One

See next page

This page has been left blank intentionally

See next page

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

This section has **eight (8)** questions. You are required to respond to **two (2)** 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**(35 marks)**

The endings of literary works offer evidence of particular cultural values and attitudes. Discuss with reference to one or more works you have studied.

Question 3**(35 marks)**

Genres guide the meanings of literary works, but they do not control or limit them. Discuss with reference to one or more works you have studied.

Question 4**(35 marks)**

Literary language and devices make the familiar strange. Discuss with reference to one or more works you have studied.

Question 5**(35 marks)**

Literary works are valued for their aesthetic, rather than for their ideological, qualities. Discuss with reference to one or more works you have studied.

Question 6**(35 marks)**

Literary meanings are not timeless and universal, but vary across times, places and other contexts. Discuss with reference to one or more works you have studied.

Question 7**(35 marks)**

Literary works may echo, imitate or allude to other works. Discuss with reference to one or more works you have studied.

Question 8

(35 marks)

A nation represents itself in its literary heroes and villains. Discuss with reference to one or more works you have studied.

Question 9

(35 marks)

Works of literature invite us to experience the lives of others. Discuss with reference to one or more works you have studied.

End of questions

This page has been left blank intentionally

This page has been left blank intentionally

ACKNOWLEDGEMENTS

Section One

- Text A** Michaels, A. (1997). The Passionate World. In *Skin Divers*. London: Bloomsbury, pp. 26–27.
- Text B** Gaskell, E. (2007). *Cranford*. London: Bloomsbury, pp. 3–4. (Original work published 1851–1853).
- Text C** Adapted extract from: Hall, R. (1988). *The Share Club*. Wellington: Victoria University Press.

This examination paper – 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 it is not changed and that the School Curriculum and Standards Authority is acknowledged as the copyright owner.

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