English & Literature Extension 2020 v1.1

IA3 high-level annotated sample response

Extended response — academic research paper (35%)

This sample has been compiled by the QCAA to assist and support teachers to match evidence in student responses to the characteristics described in the instrument-specific marking guide (ISMG).

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. demonstrate understanding of at least one selected complex literary text and ways of reading the text/s to develop valid close reading/s

2. demonstrate understanding of relevant aspects of at least two selected theories in order to explore a focus question and to develop and explore close reading/s of the selected complex literary text/s

3. demonstrate understanding of relationships among and within aspects of the selected theories in order to develop and explore a focus question and the associated close reading/s of the selected complex literary text/s

4. apply appropriate aspects of at least two theories to a selected complex literary text/s to produce a close reading, or readings, of that text, or texts, and to explore a focus question

5. analyse the genre, structure and textual features of the selected complex literary text/s to support valid interpretations

6. use appropriate patterns and conventions of academic genres and communication, including correct terminology, citation and referencing conventions, to create an extended academic research paper for an academic audience

7. use textual features (including spelling, grammar and punctuation) to create an extended academic research paper

8. evaluate the strengths and limitations of those aspects of the selected theories that were used to produce close reading/s of the complex literary text/s and to explore a focus question

9. evaluate the close reading/s of the selected complex literary text/s, making explicit the aspects of the theories that underpin these

10. synthesise analysis of the selected complex literary text/s, the applied theories and resultant interpretation/s with supporting evidence.

Instrument-specific marking guide (ISMG)

Criterion: Understanding and analysis of literary texts

Assessment objectives: Extended academic research paper

1. demonstrate understanding of at least one selected complex literary text and ways of reading the text/s to develop valid close reading/s

5. analyse the genre, structure and textual features of the selected complex literary text/s to support valid interpretations

The student work has the following characteristics:	Marks
• discerning understanding of at least one selected complex literary text to develop discriminating close reading/s • discerning understanding of ways of reading the selected complex literary text/s to develop discriminating interpretations • discerning analysis of the genre, structure and textual features of the selected complex literary text/s to support discriminating interpretations.	9–10
• effective understanding of at least one selected complex literary text to develop informed close reading/s • effective understanding of ways of reading the selected complex literary text/s to develop informed interpretations • effective analysis of the genre, structure and textual features of the selected complex literary text/s to support informed interpretations.	7–8
• adequate understanding of at least one selected complex literary text and ways of reading the text/s to develop valid close reading/s • adequate understanding of ways of reading the selected complex literary text/s to develop valid interpretations • adequate analysis of the genre, structure and textual features of the selected complex literary text/s to support valid interpretations.	5–6
• superficial understanding of at least one selected complex literary text and ways of reading the text/s to develop reading/s • superficial understanding of ways of reading the selected complex literary text/s to develop interpretations • superficial analysis of the genre, structure and textual features of the selected complex literary text/s to support interpretations.	3–4
• uneven understanding of at least one selected complex literary text, resulting in fragmented interpretations • uneven understanding of ways of reading the selected complex literary text/s, resulting in fragmented interpretations • uneven analysis of the genre, structure and textual features of the selected complex literary text/s to support interpretations.	1–2
• does not satisfy any of the descriptors above.	0

Criterion: Understanding and application of theories

Assessment objectives: Extended academic research paper

2. demonstrate understanding of relevant aspects of at least two selected theories in order to explore a focus question and to develop and explore close reading/s of the selected complex literary text/s

3. demonstrate understanding of relationships among and within aspects of the selected theories in order to develop and explore a focus question and the associated close reading/s of the selected complex literary text/s

4. apply appropriate aspects of at least two theories to a selected complex literary text/s to produce a close reading, or readings, of that text, or texts, and to explore a focus question

The student work has the following characteristics:	Marks
• discerning understanding of relevant aspects of at least two selected theories in order to explore a focus question and to develop and explore close reading/s of the selected complex literary text/s • discerning understanding of relationships among and within aspects of the selected theories in order to develop and explore a focus question and the associated close reading/s of the selected complex literary text/s • discerning application of appropriate aspects of at least two theories to a selected complex literary text/s to produce a close reading, or readings, of that text, or texts, and to explore a focus question.	9–10
• effective understanding of relevant aspects of at least two selected theories in order to explore a focus question and to develop and explore close reading/s of the selected complex literary text/s • effective understanding of relationships among and within aspects of the selected theories in order to develop and explore a focus question and the associated close reading/s of the selected complex literary text/s • effective application of appropriate aspects of at least two theories to a selected complex literary text/s, to produce a close reading, or readings, of that text, or texts, and to explore a focus question.	7–8
• adequate understanding of relevant aspects of at least two selected theories in order to explore a focus question and to develop and explore close reading/s of the selected complex literary text/s • adequate understanding of relationships among and within aspects of the selected theories in order to develop and explore a focus question and the associated close reading/s of the selected complex literary text/s • adequate application of appropriate aspects of at least two theories to a selected complex literary text/s to produce a close reading, or readings, of that text, or texts, and to explore a focus question.	5–6
• superficial understanding of aspects of at least two selected theories in order to address a focus question and to explain reading/s of the selected complex literary text/s in a simplistic manner • superficial understanding of relationships among and within aspects of the selected theories in order to address a focus question and to explain reading/s of the selected complex literary text/s in a simplistic manner • superficial application of aspects of at least two theories to selected complex literary text/s to explain reading/s and to address a focus question in a simplistic manner.	3–4
• uneven understanding of aspects of at least two selected theories in order to partially address a focus question and partially explain reading/s of the selected complex literary text/s • uneven understanding of relationships among and within aspects of the selected theories • uneven application of aspects of at least two theories to selected complex literary text/s to partially explain reading/s and to partially address a focus question.	1–2
• does not satisfy any of the descriptors above.	0

Criterion: Evaluation and synthesis

Assessment objectives

8. evaluate the strengths and limitations of those aspects of the selected theories that were used to produce close reading/s of complex literary text/s and to explore a focus question

9. evaluate the close reading/s of the selected complex literary text/s, making explicit the aspects of the theories that underpin these

10. synthesise analysis of the selected complex literary text/s, the applied theories and resultant interpretation/s with supporting evidence

The student work has the following characteristics:	Marks
• discerning evaluation of the strengths and limitations of those aspects of the selected theories that were used to produce close reading/s of complex literary text/s and to explore a focus question • discerning evaluation of the close reading/s of the selected complex literary text/s, making explicit the aspects of the theories that underpin these • discerning synthesis of analysis of the selected complex literary text/s, the applied theories and resultant interpretation/s with supporting evidence.	9–10
• effective evaluation of the strengths and limitations of those aspects of the selected theories that were used to produce close reading/s of complex literary text/s and to explore a focus question • effective evaluation of the close reading/s of the selected complex literary text/s, making explicit the aspects of the theories that underpin these • effective synthesis of analysis of the selected complex literary text/s, the applied theories and resultant interpretation/s with supporting evidence.	7–8
• adequate evaluation of the strengths and limitations of those aspects of the selected theories that were used to produce close reading/s of complex literary text/s and to explore a focus question • adequate evaluation of the close reading/s of the selected complex literary text/s, making explicit the aspects of the theories that underpin these • adequate synthesis of analysis of the selected complex literary text/s, the applied theories and resultant interpretation/s with supporting evidence.	5–6
• superficial evaluation of the strengths and limitations of those aspects of the selected theories that were used to explain reading/s of complex literary text/s and to address a focus question • superficial evaluation of the reading/s of the selected complex literary text/s, explaining those aspects of the theories that underpin these • superficial synthesis of analysis of the selected complex literary text/s, the applied theories and resultant interpretation/s with some supporting evidence.	3–4
• uneven evaluation of the strengths and limitations of those aspects of the selected theories that were used to explain reading/s of complex literary text/s and to address a focus question • uneven evaluation of the reading/s of the selected complex literary text/s, explaining some aspects of the theories that underpin these • uneven synthesis of analysis of the selected complex literary text/s, the applied theories and resultant interpretation/s.	1–2
• does not satisfy any of the descriptors above.	0

Criterion: Controlling textual features and conventions

Assessment objectives

6. use appropriate patterns and conventions of academic genres and communication, including correct terminology, citation and referencing conventions

7. use textual features to create a theorised, extended analytical response for an academic audience

The student work has the following characteristics:	Marks
• discerning use of appropriate patterns and conventions of academic genres and communication, including correct terminology, citation and referencing conventions • discerning use of textual features to create a theorised, extended analytical response for an academic audience.	5
• effective use of appropriate patterns and conventions of academic genres and communication, including correct terminology, citation and referencing conventions • effective use of textual features to create a theorised, extended analytical response for an academic audience.	4
• suitable use of appropriate patterns and conventions of academic genres and communication, including correct terminology, citation and referencing conventions • suitable use of textual features to create a theorised, extended analytical response for an academic audience.	3
• uneven use of appropriate patterns and conventions of academic genres and communication, including correct terminology, citation and referencing conventions • uneven use of textual features to create a theorised, extended analytical response for an academic audience.	2
• partial use of patterns and conventions of academic genres and communication • use of textual features that distract from meaning	1
• does not satisfy any of the descriptors above.	0

Task

Task
Context In this area of study, you have independently explored a variety of literary texts and ideas in theoretically defensible ways. You have developed and refined focus questions investigating the way literary texts and theoretical approaches can work together to produce particular readings, and evaluated the effectiveness of these theoretical approaches in producing close readings that address focus questions. You have also examined the generic conventions and textual features of academic journals that evaluate literary texts and interpretive practice. **Task** Write an academic research paper for the journal *Insight into Literature*. Use a focus question to evaluate the effectiveness of at least two selected theories (or aspects of those theories) in producing a close reading/s of your chosen complex literary text/s. These complex literary text/s must be different from those selected for IA1 and IA2, and your theories may be drawn from either the same theoretical approach or from different theoretical approaches.

Sample response

Criterion	Allocated marks	Marks awarded
Understanding and analysis of literary texts Assessment objectives 1, 5	10	10
Understanding and application of theories Assessment objectives 2, 3, 4	10	10
Evaluation and synthesis Assessment objectives 8, 9, 10	10	10
Controlling textual features and conventions Assessment objectives 6, 7	5	5
Total	**35**	**35**

The annotations show the match to the instrument-specific marking guide (ISMG) performance-level descriptors.

Hesse Ridicules the 'Lone Wolf'

An Ironic Bible Adopted by a Generation with an Agenda

A reading of Hermann Hesse's *Steppenwolf* through the lenses of Archetypal Criticism and Reception Theory

Controlling textual features and conventions [5]
discerning use of appropriate patterns and conventions of academic genres and communication, including correct terminology, citation and referencing conventions

discerning use of textual features to create a theorised, extended analytical response for an academic audience

The critical reception of Hermann Hesse's 1927 work *Steppenwolf*, both in Germany and the English-speaking world, fluctuated sporadically throughout the 20th Century, and indeed continues to do so. The novel, following depressed intellectual Harry Haller's struggle to reconcile the civilised and the bestial of his inner self, rose to particular popularity in America during the 1960s and 1970s. The conservative publications dismissed Hesse as "a dropout... one reason why he has been so popular with the recent generation of American students" (Greenberg, 1976) and *Steppenwolf* as "simpleminded [philosophy]... [Haller is] an insufferable case of attenuated adolescence… with his 48-year-old's face and his 14-year-old's confusions" (The New York Times, 1974). Simultaneously, younger generations extolled Hesse for his "breath-takingly subtle psychoanalysis" (Leary & Metzner, 1968 p.171) and characters "[towering] like gods chiselled from marble, given breath by mother earth and cursed with insatiable desires" (Schott, 1968 p.8). Regardless of the stance of the critic, Hesse's message seemed unanimous; a "savage indictment of bourgeois society" (The New York Times in Penguin Books, 2009).

Understanding and analysis of literary texts [9-10]
discerning understanding of ways of reading the selected complex literary text/s to develop discriminating interpretations

However, this reading of *Steppenwolf* was subject to the influence of the romanticised concept of the 'outsider' that emerged with the cynical counter-conservatism of the American 1960s and 1970s. Alternative interpretations, rendered valid by the impossibility of "an univocal reading" (Abrams in Miller, 1977), are justified by the recurring themes of sensuality and optimism throughout the novel, which at times seems to endorse wholehearted participation in society and the pursuit of a pleasure driven existence while dismissing preoccupation with the flaws of modernity and voluntary isolation as arrogant and wasteful. These conflicting undertones raise the question of the novel's true stance on the defiant antisocialism for which it was championed by the American Hesse Boom, and furthermore, which cultural constructs may have led to the association of *Steppenwolf* with the very attitudes it rejects.

Understanding and application of theories [9-10] discerning understanding of relevant aspects of at least two selected theories in order to explore a focus question and to develop and explore close reading/s of the selected complex literary text/s discerning understanding of relationships among and within aspects of the selected theories in order to develop and explore a focus question and the associated close reading/s of the selected complex literary text/s	The continued, yet inconsistent cultural fascination with *Steppenwolf* over such a broad period of time renders reception theory a meaningful approach in the endeavour to isolate the traits of Hesse's writing that appealed to particular generations while repelling others. In order to analyse trends in the popularity of Harry Haller as a figure of social disenchantment, the text must first be examined to produce a psychoanalytic reading of the plot in relation to the character. The breadth of psychoanalysis as a literary criticism requires the specific focus branch of archetypal theory, which seeks "to identify archetypes and trace patterns in diverse literary works across eras and cultures" (Bunkers, 2011). The romantic hero archetype in conjunction with the romantic dilemma in the light of Lacanian psychoanalysis can be applied to *Steppenwolf* to evaluate whether it champions or denounces Haller's antisocialism, while reception theory analyses the relationship between cultural context and popular interpretations of *Steppenwolf* during the 1960s and 1970s Hesse boom.
Understanding and application of theories [9-10] discerning understanding of relationships among and within aspects of the selected theories in order to develop and explore a focus question and the associated close reading/s of the selected complex literary text/s	While archetypal criticism was borne of the Jungian notion of "collective unconscious" (Jung, 1996 p.43), its transition into the world of literary criticism in the late 1950s with Northrop Frye's classification of all *mythoi* (i.e. generic plots) into four distinct categories (Frye, 1957 p.68) marked its introduction to structuralism and semiotics. Archetypal theory has since established itself as a key concept of contemporary structuralism, with French theorist and critic Gérard Genette identifying "architextuality" as a key element of "transtextuality", as it relates to "the readers' expectations, and thus their reception of the work" (Genette, 1997 p.5). This notion can be expanded beyond genre, with the broad term 'archetypes' referring also to "the unknowable basic forms personified or concretised in recurring... recognisable character types... all laden with meaning already when employed in a particular work" (Delahoyde, 2011).
Understanding and application of theories [9-10] discerning application of appropriate aspects of at least two theories to a selected complex literary text/s to produce a close reading, or readings, of that text, or texts, and to explore a focus question	In *Steppenwolf*, Hesse establishes in Harry Haller one of these such types; the romantic hero. This archetype is characterised by self-awareness and a "sensitivity to the boundaries of self and non-self... [the Other] for the hero means society and social values" (Garber, 1967 p.322). Harry Haller conforms to these traits faultlessly, detesting the "carefully preserved optimism of the middle classes, this far and prosperous brood of mediocrity" (Hesse, 2009 p.35) while simultaneously acknowledging that in "the odor of quiet order, of cleanliness and respectable domesticity... there is something... that touches me" (Hesse, 2009 p.36). This is the generic struggle of the romantic hero; a "rhythm of attraction and repulsion" to the rest of humanity, "the customs and habits of which, he says quite explicitly, are not his" and thus pose a threat to his integrity, while he yearns to

	"surrender to the comforts and peace of routine and restriction" (Garber, 1967 p.322-331).
Understanding and analysis of literary texts [9-10] discerning analysis of the genre, structure and textual features of the selected complex literary text/s to support discriminating interpretations discerning understanding of at least one selected complex literary text to develop discriminating close reading/s	The function of Maria as a symbol of sensuality is further adherence to the story of the romantic hero, in which the lure of human connection operates as an obstacle to the hero's determination to sever ties with the bourgeois world. Maria is Harry's arranged mistress, courtesy of Hermine, who endeavours to teach him "the little arts and lighter sides of life" (Hesse, 2009 p.150). Maria comes to embody all of life he initially rejected, as seen in his reflection: During that wonderful first night and the days that followed Maria taught me much. She taught me the charming play and delights of the senses... The world of the dance and pleasure resorts, the cinemas, bars and hotel lounges that for me, the hermit and aesthete, had always about it something trivial, forbidden, and degrading, was for Maria and Hermine and their companions the world pure and simple (Hesse, 2009 p.162-163). Harry's enlightening introduction to the 'senses', and by extension, to the frivolity of the bourgeois world, is a typical obstruction to the romantic hero's quest for dignified isolation, as "one or another form of love- sex, friendship, general human compassion- seemed to always get in the way, to reveal itself as still present in the souls of those for whom antisocial acts become a mode of the completion of the self" (Garber, 1967 p.329).
Evaluation and synthesis [9-10] discerning evaluation of the strengths and limitations of those aspects of the selected theories that were used to produce close reading/s of complex literary text/s and to explore a focus question	The notion of completion is a prevailing theme of romanticism, and here again the overlapping theories of psychoanalysis and structuralism are revealed. In the romantic hero's dilemma, completion is the ultimate goal, offered on one hand by total antisocialism and on the other by interaction with the culture he dismisses, "absorbing into his own being of qualities which he felt painfully lacking in himself" (Garber, 1967 p.326). It is here that the limitations of archetypal criticism within psychoanalysis are most apparent; while it is useful in classifying Haller as a romantic hero, an explanation of his dilemma can be found only in psychology rather than literature based psychoanalysis. Lacan describes the duality of the Steppenwolf as the pursuit of the "Spectacular 'I'", established the first time an infant sees its reflection in a mirror. The "mirror stage" establishes the initial "relation between the organism and its reality" (Lacan, 1949 p.4), thus "dictating the efforts of the subject ('I') towards a totality and autonomy it can never attain" (Leitch, 2001 p.1281). In *Steppenwolf*, this fruitless search for wholeness is summarised in the allegory that gave the novel name; Harry perceives himself to be half man and half wolf, one civilised and one part bestial.

	This dualism is referred to in contemporary structural analysis of German romanticism as *Geist* and *Seele*, translating loosely to spirit and soul (Schmid in Freedman, 1958 p.278). While *Geist* is responsible for the intellect and thus the dismissal of "rationalistic mass culture", *Seele* is "both sensuality and soul, associated with sexuality... [and] sense experience" (Freedman, 1958 p.278). It is characteristic of the romantic hero to resist the lure of sensuality and attempt "to be unsociable or wicked", ultimately producing an "absence of emotion and of motivation towards existence... Such apathy may result in a suicidal response" (Jaén, n.d.), which "for the romantics, was never entirely without a sense of victory" (Garber, 1967 p.322-332). This is seen at various points in the novel such as in the pamphlet Harry is given in the street which he believes to describe his own predicament, entitled *Treatise on the Steppenwolf*. The *Treatise* appears, initially, to flatter Harry's ego and justify his antisocialism
Evaluation and synthesis [9-10] discerning evaluation of the close reading/s of the selected complex literary text/s, making explicit the aspects of the theories that underpin these	Nevertheless the bourgeoisie prospers. Why? The answer runs: Because of the Steppenwolves. In fact, the vital force of the bourgeoisie resides by no means in the qualities of its extremely numerous 'outsiders'... He who is developed far beyond the level possible to the bourgeois, he who knows the bliss of meditation no less than the gloomy joys of hatred and self-hatred, he who despises law, virtue, and common sense, is nevertheless captive to the bourgeoisie and cannot escape it. (Hesse, 2009 p.65) It is this notion of noble, superior isolation that captivated the proud 'outcasts' of American youth in the 1960s and 1970s. However, while Hesse appears on the surface to embrace this concept, closer reading reveals that Harry Haller's condition was established as a typically *Geist*-driven dilemma only so as to be subverted.
Understanding and analysis of literary texts [9-10] discerning understanding of at least one selected complex literary text to develop discriminating close reading/s discerning understanding of ways of reading the selected complex literary text/s to develop discriminating interpretations	The key moment of realisation in the novel takes place not as Harry relearns the joys of life, but at the very conclusion of his story. When Harry is invited to visit the Magic Theatre, a gallery of the subconscious and unconscious that can be interpreted as a drug-fuelled hallucination or an internal journey, his stabbing of Hermine and encounters with 'Mozart' present him as a pretentious and uselessly serious character. When Pablo morphs into Mozart and plays modern music, he laughs at Harry's shocked disgust, pushing him to "listen without either pathos or mockery... Pay attention and you will learn... what this crazy speaking-trumpet apparently... the most damnable thing that the world contains, contrives to do" (Hesse, 2009 p.247). Pablo later expresses that "Harry, you have disappointed me a little... spattering our pretty picture-world with the mud of reality" (Hesse, 2009 p.252). The novel ends with a powerful resolution. Harry asserts "I understood it all... One day I would learn how

	to laugh" (Hesse, 2009 p.252-253).
Understanding and analysis of literary texts [9-10] discerning understanding of ways of reading the selected complex literary text/s to develop discriminating interpretations	These events are Hesse's sole departure from the formulaic story of the romantic hero. *Steppenwolf* concludes on the lesson that "sexuality, the world of the senses must be experiences in its wholeness" (Freedman, 1958 p.279). The destruction of Hermine, an act of defiance against his integration into society, is shamed as ugly and unnecessary. His dismissal of modern culture is deemed pretentious by Mozart himself, suggesting that there is not true intelligence in resisting change and elevating oneself above the bourgeois in a statement of "spiritual aristocracy" (Garber, 1967 p.327) that is characteristic of the romantic hero who considers himself "unique [and] special" (Garber, 1967 p.332). In this way "although Hesse greatly admired *Geist* and thought it indispensable to artistic creation, he nowhere allows it to triumph in the end" (Freedman, 1958 p.279).
Evaluation and synthesis [9-10] discerning evaluation of the strengths and limitations of those aspects of the selected theories that were used to produce close reading/s of complex literary text/s and to explore a focus question	While archetypal criticism demonstrates the extent of Harry Haller's conformity to the romantic hero and Hesse's denouncement of this attitude, this approach alone is limited in unpacking *Steppenwolf*'s return to cultural relevance decades after it was first published. Due to Harry Haller's resolution to surrender to *Seele* at the conclusion of the novel, the question still remains as to why readers of the 1960s and 1970s chose to focus on his intellectualism and rejection of society, and how *Steppenwolf* came to be adopted by the culture it contests. This is where reader response criticism is applicable, on account of its concern with "finding meaning in the act of reading itself and examining the ways individual readers or communities of readers experience texts" (Delahoyde, 2011). However, because reader response criticism "encompasses various approaches to literature" (Murfin & Ray, 1998), specific branches of reader-centred theory display greater relevance to the investigation of *Steppenwolf*'s cultural rebirth.
Understanding and application of theories [9-10] discerning application of appropriate aspects of at least two theories to a selected complex literary text/s to produce a close reading, or readings, of that text, or texts, and to explore a focus question	Reception theory originated in the 1970s with the work of Hans Robert Jauss, and has since been expanded upon to analyse mass media and communications alongside literary text. While reader centred theory addresses the psychology of reading in a broad sense, reception theory is "interested more in historical changes affecting the reading public than in the solitary reader" (Oxford University Press, 2014). This allows the cultural climate of the 1960s and 1970s and its relationship with the appeal of *Steppenwolf* to be evaluated without preoccupation with individual experiences of reader rather than historic-cultural context.

Understanding and application of theories [9-10] discerning understanding of relevant aspects of at least two selected theories in order to explore a focus question and to develop and explore close reading/s of the selected complex literary text/s	The popular culture of the 1960s and 1970s played an important role in the reception of *Steppenwolf*, as the recognition of familiar themes can sway interpretations of a text. Jauss' concept of "horizons of expectation" argues that an "objectifiable system of expectations... arises for each work... from a pre-understanding of the genre, from the form and themes of already familiar works" (Jauss, 1982 p.22). At the "historical moment of its appearance" (ibid), *Steppenwolf* was predictably unpopular, considered an "example of the insidious poisoning of the German soul by Freud's psychoanalysis" by a culture swept with "militarism and nationalism" (Mileck, 1978 p.346). For the youth of 60s America, an anti-establishment tone was expected in the arts in a generation beginning to "seriously critique the dominant culture including the consumerism that had indulged their childhood" (Richardson, 2012 p.8). American film had embraced themes of "sex, drugs, anti-authoritarianism and the search for freedom" (Dirks, 2014). In many ways, *Steppenwolf* would appeal to these audiences who had been "predisposed... to a very specific kind of reception by... familiar characteristics (Jauss, 1982 p.23). The surface pessimism, more easily recognised than the hopeful resolution, is explicitly evident throughout the text in Harry Haller's dismissal of modern Germany as a "war of extermination against art" (Hesse, 2009 p.246) and harsh critiques such as "time and the world, money and power belong to the small people and the shallow people" (Hesse, 2009 p.178). This was compatible with the "inward narcissism" (Dirks, 2014) of the arts in the 1960s and 1970s which conditioned audiences to form a reading of *Steppenwolf* based on the preconception that its message would be to reject their "morally and culturally bankrupt society" completely (Mileck, 1978 p.350). It was with this interpretation that *Steppenwolf* experienced its greatest commercial success, with a rock group forming in 1968 of the same name and a film adaptation released in 1974. While this demonstrates the way in which "works that... shock or challenge belief structures... though unpopular in their own day, gain importance and renown as reader perspectives change and the horizon of expectation shifts" (Arens, 2010), it is also a testament to the power of a reader's initial recognition of culturally informed 'familiar characteristics' to their reading of a text.
Understanding and analysis of literary texts [9-10] discerning understanding of ways of reading the selected complex literary text/s to develop discriminating interpretations	
Understanding and application of theories [9-10] discerning understanding of relationships among and within aspects of the selected theories in order to develop and explore a focus question and the associated close reading/s of the selected complex literary text/s	The act of selectively reading and adopting only the aspects of a text that correlate with one's own belief system is expanded upon by other reception theory, and can also explain the fixation of readers with *Steppenwolf* as an admirable outcast. Hall's theory of encoding and decoding proposes that readers function in one of three positions; dominant, negotiated and oppositional (Hall, 1993 p.101). The dominant position occurs when "both sender and receiver are working under the same rule set, assumptions and cultural biases" (Martin, 2007), while the oppositional position is the result of conflicting societal beliefs that results in an unintended message being drawn. Readers in the negotiated position have largely similar cultural views to

Understanding and analysis of literary texts [9-10]
discerning understanding of ways of reading the selected complex literary text/s to develop discriminating interpretations

that of the sender, yet achieve only a "near view" of the message due to their own biases and viewpoints (Hall, 1993 p.102), a "bargaining of meaning that takes place... a mental process of acceptance and rejection" (Sturken & Cartwright, 2001 p.57). Readers of 1960s and 1970s America can be considered to be functioning in this position. The focus of their interpretation was on Harry Haller's state of being "culturally disenchanted", because his notion of tolerance of the bourgeoisie, as well as much of 1920s culture, were not within the realms of the relatable (Mileck, 1978 p.350). Harry expresses various viewpoints throughout the novel which stand out as particularly compatible with the mentality of this generation, especially in relation to war.

> The next war draws nearer and nearer, and it will be a good deal more horrible than the last.... But... nobody wants to avoid [it]… to reflect for one moment, to examine himself for a while and ask what share he has in the world's confusion and wickedness... I have no country and no ideals left, all it means is another decoration for the gentlemen who usher in the next slaughter. (Hesse, 2009 p.138)

While these pacifist frustrations resonated strongly with the antiwar movement in the Vietnam War era, he detached attitude of characters like Hermine were more difficult to apply, as she dismisses Harry's passion as meaningless.

> Of course, there will be another war... And of course one can be sad about it, but it isn't any use. It is just the same as when a man is sad to think that one day, in spite of his upmost efforts to prevent it, he will inevitably die. The war against death, dear Harry, is always a beautiful, wonderful and glorious thing, and so, it follows, is the war against war. But it is always hopeless and quixotic too... Are ideals attainable? Do we live to abolish death? No we live to fear it and then again to love it, and just for death's sake it is that our spark of life glows for an hour now and so brightly. (Hesse, 2009 p.140)

Evaluation and synthesis [9-10]
discerning synthesis of analysis of the selected complex literary text/s, the applied theories and resultant interpretation/s with supporting evidence

It is the negotiated position's "active struggle with dominant meanings, allowing culturally significant and personally specific meanings to transform and even override" that is responsible for the hailing of Hermann Hesse as a "high priest" of anti-establishment drug cultists in the 1960s and 1970s, while Hermine's inconvenient perspective went unaddressed.

Readings and interpretations can also be influenced by the purpose for reading particular texts; readers can distort the message or content in order to meet their needs. The theory of uses and gratifications, borne from sociology and later applied to mass media, shifts the focus of reader response criticism from "what media do to people" to "what people do with media"

Understanding and application of theories [9-10]
discerning understanding of relationships among and within aspects of the selected theories in order to develop and explore a focus question and the associated close reading/s of the selected complex literary text/s

discerning application of appropriate aspects of at least two theories to a selected complex literary text/s to produce a close reading, or readings, of that text, or texts, and to explore a focus question

(Chandler, 1995). This concept originated in the 1940s with the early foundations of reader response criticism. A revolutionary paper by Douglas Waples, Bernard Berelson and Franklyn Bradshaw introduced the notion of differing motives for reading and how this may affect interpretation. One such motivation is the need for "self-prestige by means of self-pity", with the example given being the "unloved and lonesome" who collect "poems about unrequited love and suicide" (Waples, Berelson & Bradshaw, 1942 p.94). This concept is easily applied to *Steppenwolf*, who in the 1960s and 1970s was adopted so enthusiastically by the "personally troubled reading public" and "sensitive young romantics" (Mileck, 1978 p.350). The idea of reading as a quest for validation of self was expanded upon by Denis McQuail in his model of four categories of incentive; information, integration and social interaction; personal identity; and entertainment (Jones, 1995). The notion of personal identity as a motivation for seeking literature is what applies most directly to the Hesse revival. One subdivision of personal identity is the "reinforcement of personal values" (McQuail, 1987 p.73). In *Steppenwolf*, this is particularly interesting in relation to Harry's drug use before his experience in Pablo's 'Magic Theatre'.

> And now we all slowly smoked the cigarettes whose smoke was thick as incense... its effect was immeasurably enlivening and delightful- as though one were filled with gas and had no longer any gravity... every moment we felt ourselves grow lighter and more serene. From far away came Pablo's warm voice. '...You were striving, were you not, for escape?... Now I invite you to do so.' (Hesse, 2009 p.204)

Understanding and analysis of literary texts [9-10]
discerning understanding of ways of reading the selected complex literary text/s to develop discriminating interpretations

The pursuit of higher states of consciousness was a common goal of "drug cultists" of the 1960s and 1970s, and Hesse's description lends itself more so to this stance than to the bleak reality of addiction (Mileck, 1978 p.351). In *Steppenwolf*, American youth found justification for rebellion, perceiving "Harry Haller's world of jazz, sex and drugs [as] but a variation of their own subculture" (ibid). For drug-using readers, their interpretation of *Steppenwolf* was influenced by their intention finding intellectual justification for their lifestyle.

Controlling textual features and conventions [5]
discerning use of textual features to create a theorised, extended analytical response for an academic audience

Due to the comparative compatibility of 60s and 70s culture with the anti-authoritarian, anti-war and pro-drug tones of Hesse's novel, *Steppenwolf* experienced revival years after it was published at the expense of its original message. Harry Haller's resolution to experience "the world of the senses...in its wholeness" (Freedman, 1958 p.279) was lost in the search for "approbation of their own far-out lifestyle" (Mileck, 1978 p.351). In *Steppenwolf*, Harry undergoes a journey to understanding

	that non-participation on the grounds of objection to society is unfulfilling, but it was Hesse's "depiction of personal crises and private agony" that captured readers during "periods of cultural crisis" (Mileck, 1978 p.352).
Evaluation and synthesis [9-10] discerning synthesis of analysis of the selected complex literary text/s, the applied theories and resultant interpretation/s with supporting evidence	The evaluation of *Steppenwolf* using archetypal criticism allows an exploration of deeper interpretations beyond the obvious meaning. While the recognition of Harry Haller as a typical intellectual 'outcast' was confirmed by his conformity to the romantic hero archetype, the study of the generic features of the genre revealed a renewed significance of the novel's resolution and Hesse's ultimate rejection of *Geist* and indulgent intellectual antisocialism. While this approach unveils *Steppenwolf* as an optimistic novel, the application of reception theory offers insight into the Hesse boom and the role of cultural context in creating selective readings. These conclusions demonstrate the power of the reading public in its relationship with a text, and that even a novel that shames those who reject society in favour of isolation has been, and may continue to be manipulated to justify the very behaviour it condemns.
Controlling textual features and conventions [5] discerning use of appropriate patterns and conventions of academic genres and communication, including correct terminology, citation and referencing conventions	The student response incorporated a complete reference list that has not been included here.

Academic research paper

This sample has been selected because it demonstrates a highly developed, discerning understanding of both the complex literary text and the relevant theories discriminatingly applied to produce a very close reading and explore an astute and original focus question. This clearly developed, fluently written academic paper is the result of a discerning synthesis of analysis of the selected literary text, the applied theories and resultant interpretations; extensive and astute research evidenced in the reference list; and discriminating control of the conventions of academic writing.