



# **ENGLISH**

## **ATAR course examination 2016**

### **Marking Key**

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

**Section One: Comprehending****30% (30 Marks)**

The focus in this section should be on the candidate's comprehension of the examination texts and application of analytical skills. Higher marks should be given to candidates who can respond clearly to the question, provide insightful comments about texts, sustain a point of view, and use textual evidence to support a point. This does not necessarily mean providing quotations, given the word count limitation. Marks should also be allocated according to the extent to which the candidate can demonstrate the correct use of writing conventions related to the requirement of providing a *succinct* response.

**Content**

The key criteria in assessing content are to meet the targeted requirements of the question.

Marks are allocated for responses that demonstrate comprehension and interpretation and describe how texts use the conventions of genres, whilst showing understanding of linguistic and cultural nuances.

Succinct answers that target the specific question requirements are best placed to be awarded the marks as set out in the marking key. Candidates' responses are expected to range between approximately 200 and 300 words.

No penalty is imposed on responses that are not confined to the word count requirement. However, it is likely that overly short responses will not cover the requirements of the question, and overly long responses will not demonstrate the skills associated with writing a succinct response that provides with clarity only what is relevant to the question.

**Expression**

While marks may not be specifically allocated to expression in the short answer response, it is more likely the marker will be able to find evidence of the candidate's comprehension and analytical skills in short, succinct responses organised according to the targeted requirements of the question. As such, the assessment of expression is intrinsic to the assessment of comprehension and analytical skills as set out in the marking keys.

Key elements include:

- the presentation of ideas organised clearly in relation to the targeted requirements of the question
- fluency
- succinctness
- choice of vocabulary that is appropriate to question requirements
- control of the conventions of English, taking into account that examination scripts are essentially a first draft written under time pressure.

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**Question 1****(10 marks)**

Explain how the use of setting shapes the construction of **one** of the characters in this passage.

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**Content**

- This question requires candidates to demonstrate an understanding of 'setting'. Setting should be understood as the place, immediate location or type of surroundings where something is positioned or where an event takes place, or an idea similar.
- Candidates should explain **how** setting functions within the text.
- 'Explain' requires candidates to identify and account for the way the character is a construction.
- 'Shapes the construction of one of the characters' requires candidates to recognise the way the text creates a figure for a narrative purpose or effect. This could be treated as appeal, positioning the reader to be receptive to ideas or views of the text, creating representations of certain groups, etc.
- While the question requires the discussion of one character, the contrasting interactions of characters within the same setting may be a point of discussion.
- Candidates may identify the contextual connotations as being an element of setting, such as understandings of region, small towns, etc. This connection between social and cultural factors of the location would need to be firmly connected to references in the text.
- Responses that deal with the analysis of both characters will only be marked for one character.
- Candidates who simply identify a large number of conventions with limited analysis will not be rewarded above those candidates who write a detailed analysis of how setting and character relate.

**Expression**

- The extent to which the candidate expresses ideas clearly and concisely is a critical factor in determining the marks allocated to the response.
- Candidates are encouraged to use metalanguage.
- Candidates should integrate examples and/or brief quotes to support their responses.

**Supporting Information***How setting is constructed*

- In this text setting is created through the use of a range of devices such as:
  - point of view/narrative voice
  - word choice
  - figurative language
  - descriptive passages
  - tone
  - imagery
  - symbolism
  - syntax
  - structure.
- Any discussion of setting should be connected to the construction of character.

*Possible constructions of character*

- The narrator/teacher as someone gradually becoming connected to the surroundings.
- The teacher's classroom, their domain, as symbol of 'another civilisation' being unable to contain the local inhabitants being symbolic of the power of the place.
- The teacher/narrator imposing a preferred view of the city/education/culture as superior and therefore this location as uncivilised, but this is misguided as the school is 'crumbling'.
- The flawed judgement of the teacher/narrator also demonstrates naivety, perhaps misinterpreting the contentment of small town life as confining.

- The teacher/narrator's paradoxical descriptions of nature as both 'rotting' and 'sweet' demonstrate a simultaneous intoxication and repulsion, both a primal attraction and 'civilised' restraint.
- Dellis as the embodiment of this local environment, vital and vibrant.
- That Dellis cannot or will not be removed from this environment might be understood to be as restrictive or limited as it is by the teacher. Some candidates, however, could see this immovability as environmental connection or regional power.
- Connections between these characters help to characterise both the teacher/narrator and Dellis, such as:
  - Dellis' symbolic representation of this ripening environment that can be harvested could be discussed as a fundamental sexualisation of the setting, with the teacher's attraction also part of this representation.
  - The conversation, and the eventual 'silence', between the characters symbolises a vast difference in value and experience between the two.

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**Question 2****(10 marks)**

Explain how an attitude towards mining is expressed through the use of a specific textual feature.

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**Content**

- Responses must demonstrate how an attitude is expressed through a specific textual feature. A textual feature may be a language device or a generic convention. An expository device could be the focus of a candidate response, or a literary device, such as metaphor, allegory, or allusion, but it must be discussed in terms of communicating an attitude.
- Candidates need to clearly articulate an 'attitude towards mining'.
- Candidates should be rewarded for clearly establishing the role of their chosen device in informing their nominated understanding of the passage.

**Expression**

- The extent to which the candidate expresses ideas clearly and concisely is a critical factor in determining the marks allocated to the response.
- Candidates are encouraged to use metalanguage.
- Candidates should integrate examples and/or brief quotes to support their responses.

**Supporting Information**

*Some 'attitudes towards mining'*

- mining is an important aspect of the Australian economy
- mining threatens Australian communities
- mining presents a paradox, it has good and bad effects on the community
- mining will always lure Australians and
- mining is destroying, or devouring, the physical environment and cultural environment.

Some attitudes are more comprehensive representations of the passage than others.

*Some examples of 'specific textual devices'*

- the super pit as symbolic of mining, 'swallowing' the town
- the construction of voice and/or tone – combining objective commentary and humour
- the construction of the location of Kalgoorlie or the Goldfields
- the construction of Australian mythology and nostalgic reference
- figurative language
- binary construction
- rhetorical devices and
- case study structure.

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**Question 3****(10 marks)**

Explain the visual element that has the greatest effect on your interpretation of this image.

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- Candidates should demonstrate an understanding of their specified 'visual element' by identifying its use in the image and how it influences the reading of the text.
- The phrase 'has the greatest effect' must be addressed by candidates. This might be through an evaluative explanation or some degree of comparative explanation.
- Candidates should explain their 'interpretation' of the text as the meaning they make of the image. This should be more than understanding the function of the text as an advertisement.
- Stronger responses may recognise how the viewer is positioned by the text and then discuss their *own* response to content of the image or the representations.

**Expression**

- The extent to which the candidate expresses ideas clearly and concisely is a critical factor in determining the marks allocated to the response.
- Candidates are encouraged to use metalanguage.
- Candidates should integrate examples and/or brief quotes to support their responses.

**Supporting Information**

## Visual Elements

## Possible points:

- framing and composition
- positioning of subjects
- symbolic codes
- gaze
- mise en scène
- salience
- written codes
- juxtaposition
- fantasy generic element.

## Interpretations

## Possible points:

- a subversion of genre or social expectations
- dominance of women
- power through violence
- shifting power relationships in relations to gender
- feminine power comes through sexualisation or 'evil' representations
- reversal of gender roles and power is a fantastical imagining
- feminist views of the representation of women continue to be valid today
- the dominance of evil.

**Section Two: Responding****40% (40 Marks)**

The focus in this section should be on analytical and critical thinking skills in relation to studied texts. Answers should be marked on the quality of their content. Higher marks should be given to responses that develop an argument, sustain a point of view, and use evidence from studied texts to support a point.

**Content**

- A key criterion in assessing content is engagement with the question rather than the reproduction of memorised information. The questions examine candidates' responses to texts. Answers should be assessed according to the extent to which their comments about studied texts are used to support arguments in relation to the question.
- Higher marks should be awarded to candidates whose responses demonstrate skilful inclusion of textual interpretation, analytical comments, comparison, contrast, reflection, evaluation, or any other skills required by the chosen question.
- Answers may make use of personal experiences, values and responses to support or explain arguments. These may help to strengthen answers, but the main focus should be on the texts discussed.
- Candidates must make reference to a text studied when responding to any question in this section. This may be any text or text type studied.
- It is important that candidates clearly identify the text/s studied.

**Structure and expression**

Candidates must be aware that the responding section of the paper is about making their knowledge, analysis and critical interpretation of texts transparent. Evidence of achievement in this section can be determined only from what they have written. The quality of their delivery of content is intrinsically linked to, and determined by the clarity of expression and organisation of ideas in fluent, correct English.

Key elements include:

- the presentation of a central argument and clear organisation of ideas
- fluency
- mastery of key terms related to reading and viewing skills
- the use of correct, Standard Australian English in terms of spelling, punctuation and grammatical errors balanced against the fact that examination scripts are essentially a first draft
- voice – there is no requirement for candidates to write in a highly formal or academic voice. Personal responses are acceptable appropriate.

**Question 4****(40 marks)**

Compare the effectiveness of the endings of **two** texts to position their audience to respond strongly to their themes or ideas.

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- Candidates are asked to ‘compare the effectiveness’. An argument is to take a position and defend it as to which of the two texts is more effective than the other.
  - The way in which a candidate defines the nature of ‘effectiveness’ will be an important element of the response.
  - Stronger responses may engage specifically with the notion of a particular audience and how the text is specifically directed towards it, and whether successful or not.
  - Candidates need to discuss how the ‘endings’ are intended to work to evoke a *strong* reaction – this should be a discerning factor among candidates.
  - Candidates must engage with two texts.
  - Some candidates may argue that one or both texts were ineffective in positioning a particular audience but they must still argue why this is the case.
  - There is no requirement for candidates to compare texts of the same genre. It is possible to engage thoughtfully with this question across genres.
  - The question does not require candidates to explore a theme or idea that is the same in two texts, although this is a possibility.
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**Question 5****(40 marks)**

Reflect on how at least **one** text works to challenge or endorse a controversial perspective.

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- Candidates are required to demonstrate their knowledge of ‘perspective’ in a text and how a perspective has been created.
- Responses should demonstrate an understanding of the term ‘perspective’ as something similar to ‘a position from which things may be viewed or considered ... A perspective is more than an opinion; it is a viewpoint formed by one or more contexts’.
- ‘Reflect’ requires candidates to critically appraise the way the text engages with a perspective.
- Candidates need to explain clearly how a particular perspective is represented – not just present – in a text, and whether this view is endorsed or challenged. Candidates’ control of this will be an important discriminator.
- In reflecting on whether a perspective is controversial, candidates could include context and dominant views.
- A *controversial* perspective is a view that many may disagree with, is contentious or widely debated. Candidates should explain why this perspective is controversial and how the text is choosing to represent it – *challenging* or *endorsing* it.
- Candidates need to demonstrate an understanding of how choices of textual construction affect the representation of, or response to, this perspective.
- Candidates may engage with a range of decisions made by textual producers, including mode, medium, genre, content, structure, voice, point of view or language, and must relate these decisions to specific perspectives that occur within the text.



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**Question 6****(40 marks)**

Explore how the patterns of language or structure are used to represent a complex idea in at least **one** text.

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- The 'patterns' used by the text may be interpreted in a number of ways. These patterns may be the identification of repeated, contrasting, alternating or corresponding elements of a text. The connections between the construction and use of these patterns and the way they are 'used' to represent a complex idea will be an important discriminator.
- 'Patterns of language' might include but are not limited to repeated symbols or motifs, corresponding metaphors, blended language mode/dialect features, contrasting patterns of imagery, alternating descriptions.
- 'Patterns of structure' might include but are not limited to traditional or controversial employment of archetypes, recurring figures such as a chorus, episodic structures or vignettes and narrative disruptions or incursions.
- 'Generic patterns' as a pattern of structure, which might include but are not limited to complex, traditional or subverted narrative patterns, generic expectations, genre blending and historical or contextual developments of genre.
- Answers should demonstrate a clear understanding of the meaning of 'representation'. The syllabus states that 'representation implies that texts are not mirrors of the real world; they are constructions of reality. These constructions are partially shaped through the writer's use of conventions and techniques', in this case patterns of language or structure.
- Candidates should provide an explanation of the 'complex idea' represented by the text, including the version of, or perspective on, the idea that is presented as the 'construction of reality' of the text. This might be described through a discussion of the dominant reading.
- Stronger responses will be able to comment on the way the representation is connected to the positioning of the audience.
- A detailed analysis of the impact of specific patterns within the text is an expectation of this question. This might be an explanation of affect, or impact of the pattern on the audience, or a contextual chronology of a specific representation, such as archetypal structures, genre histories, etc.
- Candidates may read 'against the grain' of the representation, offering a critical perspective of the way an issue or idea is represented. This is not a requirement of the question but may help candidates to demonstrate their understanding of the constructed nature of a representation.
- Candidates can refer to a range of texts to illustrate their discussion.

**Question 7****(40 marks)**

Account for the differences in the way **two** texts use generic conventions by considering their contexts.

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- This question requires that candidates understand the use and function of 'generic conventions'. The extent to which candidates can correctly identify and discuss this use and function will be an important discriminator.
- 'Account' requires candidates to provide an explanation for the 'differences' in use of generic conventions in relation to 'context'.
- Candidates must focus on at least two texts to address this question.
- 'Account for the differences' relies on the comparison of texts. Candidates who discuss each text's use of generic conventions in isolation will not be rewarded highly. They should make connections between the texts.
- Explanations may be given in relation to generic trends, technological developments, ideological shifts, modal differences, etc.
- Responses may explore the impact of generic expectations on the audience, giving reasoned examples.
- The 'use of generic conventions' may relate to generic structures or devices, tone, characterisation, thematic expectations, style, expected reader positions on issues, or representations or ideologies.
- While the statement assumes that context influences construction, candidates do not need to agree with the statement. Some of the stronger discussions might be in opposition to the statement.

**Question 8****(40 marks)**

Compare how **two** texts use voice to encourage you to empathise with others outside of your own context.

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- This is a comparison question which requires candidates to consider the way 'voice' in texts is used to position readers to empathise with particular characters or subjects, which may be outside of the candidate's personal context.
- This question requires candidates to demonstrate an understanding of the term 'voice'. This could be an authorial voice, a narrative voice, single or even multiple characters' voices within a text.
- Candidates' responses should indicate a comprehension of empathy as similar to the psychological identification with or vicarious experiencing of the feelings, thoughts and attitudes of another.
- The use of 'you' and 'your own context' in the question require candidates to make a personal response. Although candidates responding in the third person should not be entirely discounted, it is expected that stronger responses will come from those candidates who engage with the characters or subjects in their chosen texts from a personal perspective.
- It is expected that candidates will make reference to various language and/or generic features used in the construction of voice.
- Candidates must engage with two texts.
- Candidates should be rewarded for demonstrating a clear understanding of the concept of voice and how it is constructed within the particular context of encouraging empathy.
- The key phrase 'with others outside of your own context' will be a clear discriminator. Candidates are required to establish that the 'others' to which they refer are, indeed, outside of their own context.
- The phrase 'encourage you to empathise' allows for the possibility that candidates may not have actually felt empathy for the characters or subjects in their texts, but that they recognise the attempted positioning through the use of voice.
- Stronger responses may evaluate the effectiveness of the use of voice in encouraging empathy in their studied texts.
- There is no requirement for candidates to compare texts of the same genre. It is possible to engage thoughtfully with this question across genres.

**Question 9****(40 marks)**

Explain how at least **one** text has transformed or adapted genre to alter an audience's attitude towards an issue or concept.

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- This question requires candidates to closely explore the genre of their studied text/s and explain how generic elements have been transformed or 'adapted' to influence the audience.
- Candidates should identify how an 'attitude' is targeted by the text's/s' generic alterations and explain the responses that might result.
- The 'audience's attitude' might be explained as a dominant or widely-held attitude, or the candidates might identify themselves as the audience and explain their own shift in attitude.
- A concept is broadly defined as 'an abstract idea'. An 'issue' is a personal or public concern. Candidates should articulate a clear concept or issue from their chosen studied text(s).
- Candidates are required to articulate how the generic employment of the text(s) can shape attitudes. This may be established as being a result of the conventions or features available within the genre – for example examining the representation of love through the use of visual language in a feature film as opposed to a short story. Alternatively, candidates may examine how the nature and style of particular genres, such as science-fiction, might shape the representation of a concept such as technology, or a documentary might represent climate change as opposed to a disaster feature film.
- Candidates may interpret genre broadly, as in 'novel', 'documentary' or 'autobiography', or they may interpret it more finely, as in 'dystopian fiction' or 'travel writing'. Either interpretation is valid and markers should not reward particular interpretations of genre over others.
- Although candidates may compare how two or more texts represent an issue or concept, there is no specific requirement to do so.

**Section Three: Composing****30% (30 Marks)**

The focus in this section should be on the candidate's composing skills. The composing section provides candidates with the opportunity to demonstrate their control of language, sense of audience, knowledge of generic conventions, choices regarding content and the ability to shape them in relation to the examination questions.

**Content**

- A key criterion in assessing content is engagement with the topic/stimulus. The questions require candidates to select a form that best suits their chosen audience, context and purpose. Answers should be assessed according to the composing skills they demonstrate in relation to the question.
- Answers that make use of personal experiences, values and responses to support or explain arguments, or descriptive writing skills are quite acceptable. All questions allow for such responses.
- Candidates may engage with studied texts, if such reference supports their writing purpose. Such references should be relevant to the question, and selected form of the response.

**Written expression**

- Answers should be marked on the quality of the writing. Writing skills and knowledge of content are often closely related, but the focus of the marking in this section must be on the demonstrated composing skills.
- Aspects of writing that may prove useful discriminators include vocabulary, textual cohesion, contextual understandings and use of generic conventions. Markers should be looking to reward candidates who can: develop an argument or write descriptively; write creatively and effectively; sustain a point of view; employ and control means of communication to shape reader responses; engage effectively with a question.
- Some further useful discriminators to use in assessing writing include, as appropriate to form and audience:
  - Use of vocabulary; use of syntax; logical sequencing of ideas; fluency; succinctness; punctuation; cohesion; use of supporting information; appropriate use of tone; connection with the designated or implied reader's/listener's context; use of language for persuasive, emotive or rhetorical effect; use of generic conventions; impact; pre-emption of possible reactions; use of an appropriate persona/voice.

**Structure and expression**

The key elements in assessing written expression are:

- structure – the presentation of a clear structure of ideas
- fluency and expression
- mastery of vocabulary, appropriate to audience, purpose and form
- mastery of the conventions of English, balanced against the fact that examination scripts are a first draft
- voice – Colloquial and/or personal responses are acceptable if effectively presented and it is the level of expression as related to audience, purpose and form that must be taken into account when assessing such responses.
- control the specified or selected genre/form

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

Use the statement below to compose the openings of **two** different narrative passages, each employing the features of a specific genre.

I'd never laughed so hard in my life as I had in the previous few days. Or allowed myself to be quite so recklessly happy. It had been an unplanned, unexpected bubble of paradise. One we didn't want to end. Ever.

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- Candidates must demonstrate an ability to adapt their use of narrative language features across two specific genres.
- A key discriminator between responses to this question will be the extent to which candidates clearly delineate between two different narrative genres.
- Candidates are required to adhere to the direction to create two different narrative openings, demonstrating an appreciation of the particular ways in which exposition functions to introduce character, setting, point of view and conflict, as well as engage readers.
- Candidates are expected to engage with the statement and its ideas in meaningful ways within the construction of these narrative openings. Candidates may begin their narrative openings with this statement but there is no explicit instruction that it must form the opening sentences. The statement must, however, comprise a significant element within each narrative opening.
- Stronger responses may innovate upon particular narrative conventions and markers should be mindful of attempts by candidates to do so.
- Markers should be prepared for candidates to interpret the statement in unexpected ways, and should judge such interpretations on their merit.

**Question 11****(30 marks)**

Respond to the image below by creating a text that employs stylistic features to challenge or surprise an audience.

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- 'Stylistic features' are defined as the ways in which aspects of texts (such as words, sentences, images) are arranged and how they affect meaning. This may include, but is not limited to, narrative viewpoint, structural features, imagery, voice, syntax, lexical choice and so on.
- Candidates are expected to demonstrate their ability to manipulate such stylistic features for particular purposes and audiences, in this case to 'challenge' or 'surprise' a particular audience.
- The instruction to create 'a text' allows candidates to construct an imaginative, persuasive or interpretative composition. Markers should evaluate the candidate's text on the manner and extent to which it uses the generic features of their chosen form.
- Stronger responses will clearly target an identifiable audience, and candidates should be rewarded for doing so.
- The extent to which this audience may be challenged or surprised as a result of the candidate's stylistic choices will be a key discriminator between responses to this question.
- Candidates may construct texts that challenge or surprise in terms of:
  - Disrupting audience's expectations of a particular genre,
  - Mounting a challenge to an audience's dominant values and/or attitudes,
  - Constructing an alternative or resistant representation of people, places or ideas,
  - Offering an unexpected or marginalised voice or perspective,
  - Demonstrating an original aesthetic in their use of language features,
  - Representing a challenging or surprising interpretation of the image.

**Question 12****(30 marks)**

'What the mind doesn't understand, it worships or fears.'

Write a persuasive text in response to this statement that works to convince a particular audience.

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- The term 'persuasive text' offers a variety of responses and text types to choose from. Possible forms are a speech, debate, article, essay; however, other forms of writing are also acceptable.
- The word 'convince' indicates that responses must be directed toward a 'particular audience' and attempt to alter an understanding, position or perspective. There should be an element of appeal to this audience and that audience should be identifiable from the text.
- Candidates should be rewarded for the quality and cohesion of their text, balanced with effective use of techniques and language in presenting a perspective on reasons for 'worship' or 'fear'.
- The creation of a sustained appeal to the specified audience should also be a key discriminator in this question.
- The term 'response' should be read as a starting point or reason to create a text. Candidates do not have to include any specific details or content from the quotation in their 'text' but it should engage with the idea of understanding as a social concept that can be connected to 'worship' or 'fear'.
- Some responses may be able to connect worship and fear, but responses that simply include these words without thought or consideration should not be highly rewarded.
- Arguments may be presented that are in agreement with the perspective of the quotation, or they may oppose the statement. Arguments may also incorporate multiple perspectives.



**Question 13****(30 marks)**

In a form of your choice create a distinctive voice to communicate an unexpected perspective with reference to the image below.

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- Candidates are required to engage with the key syllabus concepts in the question of ‘voice’ and ‘perspective’, using a range of language, stylistic and structural features.
- The extent to which candidates show an understanding of these two syllabus concepts through their ability to craft language for particular effect will be a discerning factor.
- ‘In a form of your choice’ requires candidates to construct a particular imaginary, interpretive or persuasive text, or a manipulation of forms. Markers should evaluate the candidate’s response on the manner in, and extent to, which it uses the generic features of their chosen form.
- ‘With reference to the image below’ allows candidates to draw inspiration from the subjects, setting and ideas in the static image, without having to specifically incorporate the whole image into the body of a text.
- The engagement with the adjectives ‘*distinctive* voice’ and ‘unexpected perspective’ will be evident within the sophistication of the candidate’s use of language to position a particular audience.
- ‘Distinctive’ could be demonstrated through the construction of a voice that might be individual, perceptive, unique, repressed or even regional.
- The effectiveness of the candidate’s creation of an ‘unexpected’ perspective should be considered in the context of their choice of audience, intended purpose and the specific genre in which they choose to respond.
- The verb ‘communicate’ requires the candidates to carefully craft their response; to foreground a particular perspective in the text.

**Question 14****(30 marks)**

'Lost in the solitude of his immense power, he began to lose direction.'

Compose an interpretive text that uses this quote at a key point in its structure.

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- This question requires candidates to create an interpretive text which is defined as one 'whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts'.
- Candidates could respond in autobiographical or biographical form, feature article or discursive essay. Other forms are also possible such as a documentary scene, interview transcript, etc.
- The phrase 'at a key point in its structure' requires the candidate to shape their text using structural and stylistic elements to make evident a key, climactic or important point within their chosen text type. The effectiveness of the creation of this point will be a discerning factor between candidates.
- The candidates are required to use the quote in its entirety at this key point.
- The figure and idea implied in the quote are important elements of the candidate's response. This might be in terms of structure (narrative, argument, etc.) or central to a character's construction, etc.
- Candidates could engage with the gendered aspect of this quote. This might be considering power as a gendered concept, or considering the flaw of this statement as one belonging to men. It is, however, not necessary for the idea of gender to be an aspect of the answer.

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