



# **ENGLISH**

## **ATAR course examination 2023**

### **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)**

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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 the texts, and use pertinent textual evidence to enhance analysis within a cohesive and succinct response. 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 concise response.

**Content**

The key criterion in assessing content is 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.

Concise responses 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.

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 concise 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, concise 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
- conciseness
- 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.

**Procedural errors**

Under the pressure of examination conditions, candidates may make procedural errors. For example, they may omit the number of the question they are answering or write what may be the wrong number of a question. In these instances, a mark will be attributed to the question that the response appears to best answer or correspond to. Candidates are encouraged to take every care to ensure they label the question numbers of their attempted responses accurately.

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**Question 1****(15 marks)**

Analyse how Text 1 uses features of its genre to promote the film.

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**Content**

- This question requires candidates to analyse the generic features, either in subject matter or form, and clearly articulate how these are used to promote the film.
- This draws on the syllabus point of 'Compare texts from similar or different genres and contexts by: analysing language, structural and stylistic choices' from Unit 3.
- The verb 'analyse' is defined in the *Glossary of key words in the formulation of questions* as 'Identify components and the relationship between them; draw out and relate implications.' Candidates are required to develop the complexity of their analysis by articulating the relationship between the generic conventions they identify and how they are used to promote the film.
- 'Genre' is defined in the syllabus glossary as 'The categories into which texts are grouped. The term has a complex history within literary theory and is often used to distinguish texts on the basis of their subject matter (for example, detective fiction, romance, science fiction, fantasy fiction), form and structure (for example, poetry, novels, biography, short stories).' Candidates may discuss the genre of form and structure (a promotional film poster, an advertisement by a streaming service) and/or the genre of subject matter (fairy-tales, gothic, medieval, war, fantasy). Candidates may discuss more than one genre in their response.
- Candidates are required to clearly articulate the genre(s), the purpose of the text and how language, structural and/or stylistic features, including visual elements, are utilised to promote the film.
- Candidates may identify the blending of genres within the text and how this is used to stimulate audience engagement and therefore the promotion of the film.
- 'Promote', in the context of this question, may be interpreted as deliberately encouraging an audience to watch the film. Candidates may engage with aspects of the text's construction and analyse how they are used to stimulate an audience's engagement and interest in the text.
- Candidates may discuss how the text draws on an audiences' historical, cultural, intertextual and other contextual knowledge and that this may assist in the promotion of the film.
- Candidates may discuss elements of genre and discuss how the text meets or challenges an audience's expectations of the genre in relation to the promotion of the film.
- Stronger responses may justify how language, structural and stylistic choices conform to or manipulate the genre and are used to promote the film.
- A discriminator may be the candidate's sophistication of analysis, use of metalanguage and discussion of generic conventions.

**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 who use metalanguage to good effect should be rewarded.
- Candidates who integrate effective examples to support their responses should be rewarded.

**Supporting information**

Generic features of subject matter may include, but are not limited to:

- Fairy tale/folk-tale genre. Candidates may discuss how the poster draws on prior knowledge of *Pinocchio*, which may include the Disney versions, to promote the film.
- Medieval or fantasy genre as indicated by the marionettes, gargoyle/creatures, fairy. The interaction of humans with supernatural or mystic beings promotes the idea of a journey, quest, or conflict.

**Question 1** (continued)

- Gothic genre as conveyed by the gargoyle, supernatural beings and gothic settings, the style of illustration promoting an atmosphere of mystery or suspense.
- War. Gas masks, military planes, and bombs suggest a transformation of the original narrative promoting a challenge to audience expectations.

Generic features of form may include, but are not limited to:

- title of the film, *Pinocchio*, its location, art deco typography and font size. The slightly hidden title promotes the idea that the name is recognisable, even without being totally visible.
- the director's name and iconography of the quill pen is self-referential promoting the idea that this text is a construction or promoting association with previous films.
- the ornate framing of the image within the frame of the poster promotes associations of artistry.
- credits, Netflix and associated companies, their font size, typography and location are promoting credibility and associations of worth, popularity, or production values.
- contextual knowledge of the written text may promote connotations with the candidate's interpretation of the text and the promotion of the film.
- proximity and the positioning of the angel/Geppetto, and Pinocchio convey ideas of power, control, guidance and suggest themes to promote the film.
- other aspects of composition and mise en scene.

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**Question 2****(15 marks)**

Explain **three** ways the character Ned is constructed in Text 2.

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**Content**

- This question requires candidates to analyse any three aspects of characterisation, or other aspects of construction that contributes to characterisation, a distinctive generic feature of prose fiction.
- This draws on the syllabus point of 'Compare and contrast distinctive features of genres by: analysing the techniques and conventions used in different genres, media and modes' from Unit 3. Here candidates are only asked to analyse techniques associated with characterisation and are not required to compare or contrast with another text.
- The verb 'explain' is defined in the *Glossary of key words used in the formulation of questions* as 'Relate cause and effect; make the relationships between things evident; provide why and/or how.' Candidates are asked to explain how the character has been constructed, relating their ideas about the character Ned to the methods used to create these ideas.
- Candidates may discuss elements of explicit characterisation in the narrator's description of dialogue or actions.
- Candidates may discuss elements of indirect characterisation inferring the implications of setting, symbolism and other characters' reactions, as well as narrative point of view.
- Candidates may discuss the development of character, changes over the course of the passage, his values, traits, feelings or goals.
- Candidates who make clear connections between their inferences or interpretations and methods of characterisation may be rewarded.

**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 who use correct metalanguage to good effect should be rewarded.
- Candidates who integrate effective examples to support their responses should be rewarded.

**Supporting information**

Candidates may consider aspects of characterisation including:

- Ned's actions of hunting rabbits may infer qualities of persistence, hard-work, single mindedness, or alternatively could be read as cruel or callous. Given that the skins are going to be made into hats for soldiers, an inference may be made that Ned has a patriotic attitude.
- The narrative point of view, third person limited, allows readers access to Ned's nightmares, thoughts and desires or 'boat thirst'.
- Ned is characterised as thoughtful, sensitive and aware of others as indicated through the narration, 'He was aware of Jackbird's relentlessness at his back.'
- The setting in the first paragraph and Ned's dreams about boats sinking symbolises a sense of fear or foreboding about sailing or drowning.
- The metaphor 'boat thirst' signifies his desire to own a boat outweighs these fears. His nightmares become dreams.
- The descriptions of sailing, finding 'hidden places' and his desire for simple pleasures, characterise Ned as self-assured. Unlike the other orchardists, Ned is willing to 'venture past the heads.'
- His desire to see his brother's expressions characterises him as wanting their attention and praise.
- Jackbird's father's dialogue and admiration for his work ethic, characterises Ned as ambitious.

**Question 2** (continued)

- The interaction with Singline in the sale of the pelts shows Ned's determination and desire to move on, or his entrepreneurial attitude.
- Ned's thoughts initially reveal reticence about telling Jackbird about earning the money, and his plans for it.
- The description of Ned making his 'face flat' and his abrupt responses to his friend's relentless questioning, characterises him as stoic, secretive, introverted, or defensive.
- Jackbird's listing of all the 'new' things that Ned needs, characterises him as being disadvantaged.
- The interjection of Jackbird's monologue with Ned's involuntary dialogue reflects the desire to share the secret plan with his friend, and suggests his character is excited or opening up.

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

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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 viewpoint, 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 might make use of personal experiences, values and responses to support or explain arguments. These might 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 might be any text or text type (studied).
- It is important that candidates identify clearly 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 syllabus concepts and skills
- the use of correct English in terms of spelling, punctuation and grammar 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 and appropriate.

**Procedural errors**

Under the pressure of examination conditions, candidates may make procedural errors. For example, they may omit the number of the question they are answering or write what may be the wrong number of a question. In these instances, a mark will be attributed to the question that the response appears to best answer or correspond to. Candidates are encouraged to take every care to ensure they label the question numbers of their attempted responses accurately.

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**Question 3****(40 marks)**

Compare the openings of **two** texts of the same genre by analysing their language or stylistic choices.

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- This question requires candidates to show how the openings of two texts from the same genre are similar and/or different because of their language or stylistic choices.
- The question is drawn from Unit 3 content in the syllabus point: 'Compare texts from similar or different genres and contexts by: analysing language, structural and stylistic choices.'
- 'Compare' is defined in the *Glossary of key words used in the formulation of questions* as 'Show how things are similar or different'. Candidates may discuss similarities, differences, or both.
- 'Genre' refers to the categories into which texts are grouped. Candidates can discuss similar genres in terms of the text's content (e.g. science fiction) or similar genres in terms of form (e.g. documentaries).
- Candidates may discuss similarities in the openings because of generic conventions, subject matter, or they may make the argument that texts from a similar context of production are stylistically similar.
- Differences in the openings may be due to different contexts of production, or changes and adaptations to conventions over time.
- Candidates who link and suggest a reason for the similarities and/or differences to language or stylistic choices should be rewarded over those who simply point out similarities and/or differences.
- Candidates should place emphasis on discussing the 'opening' of texts and can justify this in the context of their texts.
- 'Language features' refers to: 'The features of language that support meaning (for example, sentence structure, noun group/phrase, vocabulary, punctuation, figurative language, framing, camera angles).'
- 'Stylistic choices' refers to: 'The selection of stylistic features to achieve a particular effect. Examples of stylistic features are lexical choice, syntax, narrative point of view, voice, structure, language patterns and language features, both written and visual.'
- Candidates are asked to discuss either language or stylistic choices. However, as language features can be a part of stylistic choices, there is the opportunity to discuss both.
- A comparative approach should be employed and the effectiveness of this and the amount of comparison made in the answer should be a point of discrimination.
- Candidates are not required to discuss both texts equally; however, both texts should be sufficient in their discussion to allow for effective comparison.



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

Show how your knowledge of a text's context shaped your understanding of a perspective it communicated.

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- This question requires candidates to articulate what they understand to be a perspective communicated within a text and explain how contextual knowledge informed their interpretation.
- The question draws on the syllabus point of 'Evaluate different perspectives, attitudes and values represented in texts by: exploring other interpretations and aspects of context to develop a considered response' from Unit 4.
- The pronoun 'your' appearing twice in the question invites a use of personal voice to clearly articulate the candidate's understanding of the text.
- The verb 'show' is defined in the *Glossary of key words in the formulation of questions* as 'Give information; illustrate.' Candidates need to clearly explain the shaping of their understanding by illustrating the impact of their contextual knowledge.
- 'Context' is defined in the syllabus glossary as 'The environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation).' Context is understood in varying ways and candidates may discuss one or more types of context. Candidates may also articulate context in other ways implicit in the syllabus definition, such as biographical context, personal context, context of reception and so on. These are all acceptable.
- Candidates often correlate setting with context. While texts may represent a particular context through their settings, candidates must clearly distinguish between these concepts. The syllabus definition clearly locates context outside of the text.
- 'Perspective' is defined in the syllabus glossary as 'A position from which things may be viewed or considered. People may have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values. A perspective is more than an opinion; it is a viewpoint informed by one or more contexts'. Stronger responses will engage fully with this definition of perspective.
- Candidates are required to discuss a perspective. Those who discuss more than one should not necessarily be rewarded over those who discuss only one.
- Texts may communicate multiple perspectives and may even include alternate or opposing perspectives for the purpose of interrogation. There is no requirement for candidates to explore the perspective foregrounded or promoted by the text.
- Candidates must show clear causal links between the contextual knowledge and their understanding of the perspective within a text. The extent to which they do so should be a discriminator between responses.

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**Question 5****(40 marks)**

Explore the effects on your interpretation when a text was transformed into another genre or medium.

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- This question requires candidates to consider how the reading or understanding they made of a text was affected when it was changed into another genre or medium.
- This draws from the syllabus point: 'Reflect on their own and others' texts by: explaining how meaning changes when texts are transformed into a different genre or medium', from Unit 3.
- The verb 'explore' is defined in the *Glossary of key words in the formulation of questions* as 'Investigate, search for or evaluate'.
- 'Transformed' may be understood as developed, evolved, adapted, subverted or otherwise changed.
- Transformations may have a subtle or significant effect on one's interpretation.
- Candidates may consider genre in terms of subject matter such as a science fiction story being adapted to comedy.
- Genre can also be considered in terms of form, for example a short story being transformed into a short film, or a novel being transformed into a feature film.
- 'Medium' is defined in the syllabus glossary as: 'The means or channel of communication such as the spoken word, print, graphics, electronic/digital forms (for example, the medium of television, the medium of newspapers and the medium of radio).'
- Using this definition, candidates may consider the effects when a text is transformed from a cinema release feature film into a serialised television series.
- 'Interpretation' can be defined as the reading or meaning that the candidate makes of the text. Candidates could discuss how their reading of the text was altered or affected when observing the text's transformation.
- The question invites a use of personal voice. In their exploration, candidates may also evaluate a preferred version of the text, or their preferred interpretation, but are not required to make a comparison.
- A discriminator may be the extent to which candidates explore the effect the change had on their interpretation and link it specifically to considerations of genre or media.

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

Discuss how a text engages with issues or ideas significant within its context.

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- This question requires candidates to consider the interrelationship between text and context through an exploration of the issues or ideas explored within a text.
- This question draws on the syllabus point of 'Investigate and evaluate the relationships between texts and contexts by: examining how each text relates to a particular context or contexts' from Unit 4.
- The verb 'discuss' is defined in the *Glossary of key words in the formulation of questions* as 'Identify issues and provide points for and/or against'.
- 'Issues' are defined in the syllabus glossary as 'Matters of personal or public concern that are in dispute; things which directly or indirectly affect a person or members of a society and are considered to be problems. Many issues are raised in texts, and it is for the reader/audience to identify these.'
- 'Ideas' are defined in the syllabus glossary as having 'an open meaning and can be interpreted as understandings, thoughts, notions, opinions, views or beliefs.'
- Candidates are not required to discuss issues and ideas although they may do so, especially if the multiple ideas relate to a particular issue. Although issues and ideas are pluralised in the question, candidates may discuss various concerns or disputes within a single issue. This is an acceptable approach to this question.
- 'Context' is defined in the syllabus glossary as 'The environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation).' Candidates may identify the text's context in varying ways, considering, for example, its historical context, social context, or the creator's personal context. Candidates should clearly outline the context of the text.
- Candidates should justify the significance of the issue or idea within the text's context and the extent to which they do so may be a discriminator. 'Significant' may be interpreted as being noteworthy or meaningful.
- Candidates often correlate setting with context. While texts may represent a particular context through their settings, candidates must clearly distinguish between these concepts. The syllabus definition clearly locates context outside of the text.
- 'Engages' is an open term and may be understood as 'interact with' or 'relate to'. This term allows candidates scope to consider how a text might interrogate, reproduce, thematise, subvert, reimagine, adapt, interpret or otherwise represent an issue or idea. Other understandings of 'engage' may be possible. The extent to which candidates explore such engagement with issues or ideas may be a discriminator.

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

Critically appraise how the conventions used in **one** text influence audience responses.

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- This question requires candidates to analyse and evaluate how audience responses are influenced through the deliberate use of specific text conventions.
- This draws on the syllabus point of 'Analyse and critically appraise how the conventions of texts influence responses, including: the role of the audience in making meaning' from Unit 3.
- The verb 'Critically' is defined in the *Glossary of key words in the formulation of questions* as, 'Add a degree or level of accuracy depth, knowledge and understanding, logic, questioning, reflection and quality to analyse/evaluate.'
- 'Appraise' may be interpreted as to assess, evaluate, or judge. Candidates are required to critically appraise, therefore, make a logical evaluation on how conventions are used to influence audience responses. Candidates should make a judgement about the impact an author's/director's/creator's choice of conventions has on an audience or audiences.
- 'Convention' is defined in the syllabus glossary as 'An accepted practice that has developed over time and is generally used and understood, for example, the use of specific structural aspects of texts such as in report writing with sections for introduction, background, discussion, and recommendations. Conventions can be techniques, features or elements that belong to a genre. In order to belong to a particular genre, a text should adhere to, abide by or follow the conventions of that genre.'
- Candidates are required to demonstrate an understanding of the conventions of their chosen text and articulate how these conventions influenced the responses made by an audience, or audiences.
- Candidates may discuss the generic conventions relating to subject matter, the generic conventions pertaining to form and structure or discuss both.
- 'Influence' may be interpreted as impacting or having an effect. Candidates are required to draw connections between the conventions of the text and the way they may affect or impact the responses of audiences.
- 'Audience' is defined in the syllabus glossary as 'The group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing. Audience includes students in the classroom, an individual, the wider community, review writers, critics and the implied audience.' Stronger responses may articulate the specific audience they are discussing.
- 'Responses' may be interpreted as an audience's reaction to a text or the ideas presented within a text. These may include emotional, intellectual, behavioural or critical reactions. Stronger responses may discuss more than one audience response.
- While some candidates may discuss interpretations in order to articulate a response, or responses, the focus of their argument should be on reactions generated by conventions used in the text.
- A discriminator may be the extent to which candidates engage with the phrase 'critically appraise' in their discussion of how conventions influence audience responses.

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

Analyse how the use of voice or narrative point of view affects the representation of attitudes in **one** text.

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- This question requires candidates to explain how the representation of attitudes in one text is affected by the use of voice or narrative point of view.
- This draws on the syllabus point of 'Evaluate different perspectives, attitudes and values represented in texts by: analysing the use of voice and narrative point of view' from Unit 4.
- The verb 'analyse' is defined in the *Glossary of key words in the formulation of questions* as, 'Identify components and the relationship between them; draw out and relate implications.' Candidates are required to deconstruct the text and articulate how the representation of attitudes is affected by voice or narrative point of view.
- The conjunction 'or' means candidates may discuss voice or narrative point of view; there is no requirement to discuss both, though they may do so.
- 'Voice' is defined in the syllabus glossary as 'in a literary sense, the distinct personality of a piece of writing. Voice can be created through the use of syntax, punctuation, vocabulary choices, persona and dialogue. Texts often contain 'multiple voices'. These are the views, positions, ideas and perspectives of individuals or groups. It is important to recognise the various voices in a text, how they relate to one another, and how the creator of a text uses these to shape audience response.'
- Candidates may consider how such voices are constructed in non-literary texts, such as spoken or multimodal texts. Candidates may also discuss multiple voices, connecting them to the representation of the same or different attitudes.
- To analyse voice, candidates may explore its construction via various elements including, for example, characterisation, language patterns and tone, as well as stylistic features such as syntax, punctuation, vocabulary choices, persona and dialogue. In doing so, candidates should articulate how the construction of voice affects the way attitudes are represented in one text.
- 'Narrative point of view' is defined in the syllabus glossary as 'The ways in which a narrator may be related to the story. For example, the narrator might take the role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpreting what happens. Texts can have multiple narrative points of view.'
- Stronger responses will identify the narrative point of view, and will critically analyse the relationship between the representation of attitudes and the narrative point of view.
- 'Representation' is defined in the syllabus glossary as 'the way people, events, issues or subjects are presented in a text. The term 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.'
- Stronger responses will do more than simply state the attitude, they will effectively engage with the notion of representation and analyse how the voice or narrative point of view impacts the representation of the attitudes in their chosen text.
- 'Attitudes' is defined in the syllabus glossary as 'an outlook or a specific feeling about something. Our values underlie our attitudes. Attitudes can be expressed by what we say, do and wear.' The plural form of attitudes requires candidates to analyse the representation of more than one attitude in their chosen text.
- 'Affects' may be interpreted as influencing or impacting, in this case, the representation of attitudes through the construction of voice or narrative point of view.
- A discriminator may be the sophistication of analysis discussing the construction of voice or narrative point of view and the complexity of how it affects the representation of attitudes within the text.

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

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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 and 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 might engage with (studied) texts, if such reference supports their writing purpose. Such references should be relevant to the question and to the 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 might 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 interpretation, or write descriptively; write creatively and effectively; sustain a viewpoint; employ and control means of communication to shape reader responses; and, engage effectively with a question.
- A further useful discriminator to use in assessing writing includes, 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
- selection of vocabulary, appropriate to audience, purpose and form
- control of language and language features 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 of the specified or selected genre/form/style.

**Procedural errors**

Under the pressure of examination conditions, candidates may make procedural errors. For example, they may omit the number of the question they are answering or write what may be the wrong number of a question. In these instances, a mark will be attributed to the question that the response appears to best answer or correspond to. Candidates are encouraged to take every care to ensure they label the question numbers of their attempted responses accurately.

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**Question 9****(30 marks)**

Craft an interpretive text for a specific audience with the title 'What Makes Me Happy Now.'

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- This question requires candidates to craft an interpretive text which justifies the use of the title.
- This question is drawn from the syllabus point, 'Create a range of texts: using appropriate language and stylistic features to sustain a personal voice and perspective' in Unit 4.
- The adverb 'now' invites a discussion of present circumstances or happiness because of something that has recently happened.
- The pronoun 'me' invites candidates to use personal voice, however, an invented persona is an acceptable approach to this question.
- The verb 'craft' suggests to candidates the necessity to make considered choices in relation to the construction of their text.
- 'Interpretive text' is defined in the syllabus glossary as: 'Texts whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts. They include autobiography, biography, feature articles, documentary, satire and allegory.'
- Candidates are required to shape their interpretive text 'for a specific audience'. A discriminator may be the degree to which the specific audience is made clear through the construction of the text.
- The instruction 'with the title' may be forgotten under examination pressure. However, a clear focus on 'happiness now' is expected as a theme or underlying idea in candidate responses.
- Sophistication of writing, nuance and originality of ideas will be discriminators.

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

Compose a persuasive text that sustains a viewpoint suggested by the image below.

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- This question requires candidates to engage with an idea inspired by the stimulus and demonstrate their understanding of viewpoint through carefully constructing a persuasive text for purpose and effect.
- This draws on the syllabus point 'Create a range of texts: using appropriate language and stylistic features to sustain a personal voice and perspective' from Unit 4.
- The verb 'compose' requires candidates to carefully consider the construction and crafting of their text within the context of a first draft.
- 'Persuasive' texts are defined in the syllabus glossary as 'Texts whose primary purpose is to put forward a viewpoint and persuade a reader, viewer, or listener. They form a significant part of modern communication in both print and digital environments. They include advertising, debates, arguments, discussions, polemics and essays and articles.'
- Viewpoint features in the syllabus glossary under 'Perspective': 'A position from which things may be viewed or considered. People may have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values. A perspective is more than an opinion; it is a viewpoint informed by one or more contexts.'
- Candidates are asked to sustain the viewpoint. This means that the viewpoint should be continued throughout the text, or for an extended part of their text. This does not mean that there cannot be alternative viewpoints presented, but that most of the text should present and develop one viewpoint. The degree to which the viewpoint is sustained may be a discriminator.
- 'Suggested' is an open term and allows a variety of interpretations of the source image.
- Viewpoints suggested by the image include, but are not limited to:
  - The connection between human and artificial intelligence (AI)/robots/technology
  - The desire to use AI/robots/technology for good or the potential for misuse/abuse
  - AI/robots/technology replacing the need for humans
  - Ethical implications of robotics and AI/robots/technology regarding surveillance, cybersecurity, job displacement, mistakes of autonomous systems etc
  - The dangers of AI/robots/technology 'playing god'
  - The benefits or dangers of human attachment to robots or AI/robots/technology
  - The use of technology to enhance humans, both in physical and mental enhancements
  - The use of AI/robots/technology to improve the lives of disabled people
  - Consideration on 'what is a cyborg?' and possible ethical discussions about the use of AI/robots/technology
  - The possibility of widening a social divide or creating new divisions because of access to AI/robots/technology
  - Candidates may interpret the image symbolically such as representing an exploration of humanity, meeting of the old and new. Other interpretations are possible.
- Sophistication of writing, nuance and originality of ideas will be discriminators.



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

Compose a text in a genre of your choice in which something once lost is found.

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- This question requires candidates to create a text which adheres to the features of a particular genre in order to explore or thematise the idea of rediscovering something once thought lost.
- This draws on the syllabus point 'Create a range of texts: using and experimenting with text structures and language features related to specific genres for particular effects' from Unit 3.
- The verb 'compose' requires candidates to carefully consider the construction and crafting of their text within the context of a first draft.
- 'Genre' is defined in the syllabus glossary as 'The categories into which texts are grouped. The term has a complex history within literary theory and is often used to distinguish texts on the basis of their subject matter (for example, detective fiction, romance, science fiction, fantasy fiction), form and structure (for example, poetry, novels, biography, short stories)'. Candidates may successfully respond to this question employing either understanding of genre.
- Candidates should clearly employ the conventions of their chosen genre. They may, however, experiment with generic conventions, considering syllabus requirements, and markers should remain open to this.
- Candidates may compose an imaginative, persuasive or interpretive text in response to this question.
- 'Something' is deliberately open to interpretation. Candidates may consider a lost object or material possession, a psychological or emotional state, a person, a value, a place and so on.
- The extent to which candidates focus on the idea of something once lost being found will be a discriminator.
- Sophistication of writing, nuance and originality of ideas will be discriminators.

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

Compose an imaginative text that adapts a traditional tale for a contemporary Australian context.

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- This question requires candidates to reimagine a traditional tale, such as a myth, legend, parable, fairy tale or folk tale, transforming or adapting it to suit a contemporary Australian context.
- This draws on the syllabus point of 'Create a range of texts: transforming and adapting texts for different purposes, contexts and audiences' from Unit 3.
- The verb 'compose' requires candidates to carefully consider the construction and crafting of their text within the context of a first draft.
- An imaginative text is defined in the syllabus glossary as 'Texts whose primary purpose is to entertain or provoke thought through their imaginative use of literary elements.'
- Texts may be adapted in multiple ways. Candidates may, for example, resituate the narrative in a contemporary setting, reimagine characters in terms of modern-day archetypes or personalities, adapt plots for contemporary tastes or expectations, or adjust themes to cater for contemporary values.
- 'Traditional tales' appear in the syllabus glossary as part of the extended definition for imaginative texts. They are likely to be understood as referring to a myth, legend, parable, fairy tale or folk tale. Other interpretations of 'traditional tales' may include Bible or other religious stories, or long-established narratives that have become archetypal (such as *Romeo and Juliet*).
- Alternatively, candidates may interpret 'traditional' tales as incorporating 'pop culture' narratives. With this in mind, some candidates may choose to transform urban legends, superhero narratives or even popular genre tropes. Or candidates may interpret 'traditional' as normative, and thus compose a narrative that seeks to subvert traditional norms and values. These alternatives are acceptable.
- The extent to which the tale is clearly suited for a contemporary Australian context may be a discriminator.
- Sophistication of writing, nuance and originality of ideas will be discriminators.

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

Craft the opening of **one** imaginative text and the opening of **one** persuasive text using a similar idea generated from the stimulus below:

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- This question requires candidates to engage with an idea inspired by the stimulus and demonstrate their understanding of generic conventions, text structures and language features through carefully constructing the opening of one imaginative text and the opening of one persuasive text for purpose and effect.
- This draws on the syllabus point of 'Create a range of texts: using and experimenting with text structures and language features related to specific genres for purpose and effect' from Unit 4.
- The verb 'craft' requires candidates to carefully consider the construction and composition of the openings of their written imaginative and persuasive texts within the context of a first draft.
- An 'imaginative text' is defined in the syllabus glossary as 'Texts whose primary purpose is to entertain or provoke thought through their imaginative use of literary elements. They are recognised for their form, style and artistic or aesthetic value.'
- A 'persuasive text' is defined in the syllabus glossary as 'Texts whose primary purpose is to put forward a viewpoint and persuade a reader, viewer or listener.' Candidates may produce the opening of text forms including, but not limited to, speeches, debates, feature articles or opinion pieces.
- 'Opening' may be interpreted as the exposition or orientation on an imaginative text and the introduction of a persuasive text. The exposition of an imaginative text should hook or engage the reader and establish the protagonist, setting, conflict and genre. The opening or introduction of a persuasive text should gain the reader's attention and establish a main contention that is supported and elaborated. The openings should be of sufficient length to fulfil these functions. They do not need to be the same length.
- The openings of both texts should clearly engage with a similar idea generated from the stimulus provided.
- Candidates who compose complete brief texts should not be rewarded over those who compose only the openings.
- 'Similar' does not require the idea to be identical, but there must be a degree of commonality. Candidates are required to ensure both texts engage with a similar idea generated by the stimulus. There must be a clear relationship between the image and the candidate's written texts.
- Candidates should demonstrate their understanding of text structures and generic conventions required in producing the opening of a persuasive and imaginative text.
- Candidates should use language features effectively to reflect the purpose, genre and form of their chosen texts.
- Candidates may identify ideas including, but not limited to:
  - environmental issues or concepts
  - sustainability
  - travelling, journey or adventure
  - peace, love, harmony or unity
  - street art or graffiti
  - different cultures or experiences
  - class differences.
- Stronger responses may experiment with or manipulate text structures and language features for deliberate purpose and effect.
- A discriminator may be the candidate's engagement with an idea generated from the stimulus and their ability to produce openings that share a similar idea, adhere to the conventions of their form, and use language features and text structures effectively to engage the reader for deliberate purpose and effect.
- Sophistication of writing, nuance and originality of ideas will be discriminators.

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