



ENGLISH

ATAR course examination 2021

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 in a concise fashion.

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.

No penalty is imposed on responses that are not confined to the word count requirement. However, it is possible 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 a Section One 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
- 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.

Question 1**(10 marks)**

Explain how the characterisation of Bo in Text 1 suggests his attitude to life.

Content

- This question requires candidates to analyse characterisation, a distinctive generic feature of novels.
- 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. In keeping with a ten-mark question, however, candidates are only asked to analyse techniques associated with characterisation and are not required to compare or contrast with another text.
- Candidates are required to identify attitudes to life that can be attributed to the character of Bo in the text.
- Candidates are required to 'explain' which is defined in the glossary of key words used in the formulation of questions as meaning to: 'Relate cause and effect; make the relationships between things evident; provide why and/or how'. In this case, candidates are required to make the relationship evident between Bo's characterisation and the suggestion of attitudes.
- 'Suggested' allows scope for a variety of interpretations of Bo's attitude. A discrimination will be the extent to which candidates justify their interpretation.
- Candidates may discuss elements of direct characterisation such as dialogue and actions, or indirect characterisation such as the implications of setting, symbolism and other characters' reactions, as well as narrative point of view.
- 'How' encourages the candidate to consider the processes of characterisation in articulating their interpretation of attitudes to life.

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

Candidates may identify attitudes to life as:

- joie de vivre, joy, euphoria, bliss, enthusiasm or happiness for life, particularly in relation to its simple pleasures
- a sense of being carefree, or of release or catharsis, experienced by Bo at being on land after his time at sea
- contentment or fulfilment, possibly in relation to his role as parent or his domesticity
- a sense of nostalgia or recollection of childhood pleasures
- a paternal feeling of care towards Isla and her younger brother
- hedonism, or a desire for pleasure in life

Candidates may consider aspects of characterisation including:

- Bo's actions of observing the lawn mower, perhaps in anticipation, as well as in running and rolling on the fresh cut grass
- Bo's potentially child-like or uninhibited behaviour in rolling around on the lawn
- Isla's response to Bo of 'not knowing' why the smell of grass was 'great' or why she was laughing
- Bo's positive dialogue, such as 'Isn't it great?' and 'I love it'

Question 1 (continued)

- the juxtaposition of Bo's action and the mother's inaction
- the juxtaposition of Bo's action and the children's inaction or observation
- the contrast between Bo's action of burying his face in the grass and the younger brother's hay fever
- the use of first-person narrative point of view from Isla's perspective, which positions Bo as the object of observation, and as different or other to the two children and their mother
- Bo's actions in washing the younger brother's face to address his hay fever
- the dialogue contrast the younger brother's concern about the grass stains and Bo's response of 'It's perfect'
- 'carpe diem', or a desire to make the most of every moment in life
- irresponsibility, laziness or immaturity in relation to allowing another man to mow the lawn.

Question 2**(10 marks)**

Analyse how **two** stylistic choices made by the writer of Text 2 work to generate empathy for William Buckley.

Content

- Candidates are required to identify two stylistic choices made by the writer of Text 2 and explain how they contribute to the development of an empathetic response in an audience.
- This question draws on the syllabus point of 'Evaluate how texts offer perspectives through: the selection of language features that generate empathy or controversy' from Unit 4, although within the context of a ten mark question the evaluative aspect is not required.
- The verb 'analyse' is defined in the glossary of key words used in the formulation of questions as 'identify components and the relationship between them; draw out and relate implications'. Here candidates are required to analyse stylistic choices and their relationship with empathy. (The phrase 'stylistic choices' is used in Unit 3 and the phrase 'stylistic features' in Unit 4.)
- Stylistic choices are defined in the syllabus glossary as 'the selection of stylistic features to achieve a particular effect'. Stylistic features are defined as 'the ways in which aspects of texts are arranged and how they affect meaning. Examples of stylistic features are lexical choice, syntax, narrative point of view, voice, structure, language patterns and language features, both written and visual.'
- Candidates may identify two discrete stylistic choices, such as those suggested below. Some candidates may identify two different aspects or examples of one stylistic feature. This is an acceptable interpretation of 'choices'. Candidates discussing two examples of the same feature, such as descriptive language, may not be offering as complex an understanding of the text as a candidate discussing a wider variety of stylistic features and should be marked accordingly.
- These stylistic choices need to be related to the effect of generating empathy for the subject of the text, William Buckley. 'Empathy' can be defined as the ability to understand or share the feelings of another. In addressing this part of the question, candidates are expected to articulate the nature of Buckley's feelings or experience. Empathy should not be confused with sympathy, which is to feel pity or sorrow for another's misfortune.
- Candidates may consider the fact that Buckley is a convict, and thus a convicted criminal, and engage with the irony or difficulty of experiencing empathy with such a person.
- A discriminator will be the extent to which candidates clearly connect the stylistic choices with the effect of generating empathy.
- Candidates may consider the ways in which Text 2 diverges from traditional styles of biography.
- A discriminator will be the extent to which candidates differentiate between merely identifying any language features and those that are employed to achieve a particular effect, in this case, to generate empathy.

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

Stylistic choices contributing to empathy may include the:

- use of second person narrative point of view to encourage the reader to empathise with the perspective of Buckley
- listing of grim alternatives to criminal life, such as dying as a soldier in France, alternatives that might serve to ameliorate the reader's sense of Buckley's criminality
- omission of details surrounding Buckley's crime, further reinforced by the understatement of 'that didn't turn out so well'

Question 2 (continued)

- listing of ways convicts were likely to die, generating concern for Buckley
- conversational tone which implies intimacy with Buckley, reinforced through rhetorical questioning
- the use of parataxis to build tension and detail
- the use of embedded clauses that interrupt rhythm
- use of descriptive language, for example the adjectival phrases or use of numerals to articulate the confined space in which Buckley is now incarcerated, to facilitate a sensory response
- use of syntax, such as the long descriptive sentences, which emphasise the physical and psychological world of Buckley
- drawing of parallels with the idiom of 'Buckley's chance', which stems from this very historical figure, to suggest Buckley is part of a familiar national lexicon or iconography
- pathos (and empathy for Buckley) generated by the poetic, rhyming last image ... 'a world less than half a soccer field, held together by nail and rope and more than a little of, yes, hope.'
- Candidates may identify the 'overall' style of the passage as intimate, unconventional.

Question 3**(10 marks)**

Explain how an idea about society is communicated through the visual elements of Text 3.

Content

- This question requires candidates to demonstrate an understanding of elements of visual language and the effect it has on constructing ideas in visual texts.
- This draws on the syllabus point of 'Investigate and evaluate the relationships between texts and contexts by: undertaking close analysis of texts' from Unit 4.
- 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.' Here it requires candidates to identify visual elements within the image and explain the relationship between them and an idea about society.
- 'Ideas' are defined in the syllabus glossary as 'understandings, thoughts, notions, opinions, views or beliefs.' Candidates need to clearly articulate an idea about society that they have interpreted within the text.
- 'Society' may be understood as 'a group of people living together in a more or less ordered community'. Candidates may identify a society, or subsection of society, in relation to the perceived culture (such as western), class (such as middle or privileged), ethnicity (such as Caucasian), gender (such as presenting female) within the image.
- 'Visual elements' are defined in the syllabus glossary as 'Visual components of a text such as composition, framing, representation of action or reaction, shot size, social distance and camera angle.'
- Candidates should be rewarded for clearly identifying a particular 'society' rather than simply generalising. Candidates may bring in contextual knowledge relating to various social constructions of childhood, consumerism, materialism or fashion when interpreting the image.
- A discriminator between responses may be the extent to which candidates explain an idea about society or the extent to which they explain how it is specifically 'communicated' through visual elements within the text.
- Candidates who simply identify a large number of conventions with limited analysis should not be rewarded above those candidates who write a detailed analysis of how few visual elements work to communicate ideas.

Expression

- The extent to which the candidate expresses ideas clearly and concisely is a 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

Ideas about society inferred from Text 3 may explore:

- the role or impact of consumerism or materialism
- the role or impact of fashion in general, or so-called fast fashion
- notions of excess or waste as children grow out of clothing quickly
- the inculcation of children into consumerism, materialism or fashion culture
- the sexualisation of children's fashion
- the gendered nature of fashion
- the inculcation of children into gender roles as communicated by fashion
- the relationship between gender and fashion
- the nature of modern childhood, particularly in relation to image or identity
- notions of agency, independence or decision-making relating to children
- notions of wealth or privilege

Question 3 (continued)

- ethics of fashion in relation to the (faux) fur vest
- comparisons of western fashion consumption in contrast to (the frequent depiction of) garment production in developing nations
- notions of style or aesthetics, possibly in relation to children and/or fashion
- the simplicity or innocence of childhood – or its potential loss
- recycling or second-hand fashion.

Some visual elements analysed may include:

- the choice of a (likely female) child as subject of the image
- the body language and facial expression of the child, possibly interpreted as evaluation, confusion, consternation, concentration, distaste or reflection
- the setting and salience of the child's location, which may be interpreted as the child's wardrobe, dressing room, change room, shop etc.
- the contrast between the plain curtains and the crowded nature of the setting's contents.
- the use of curtains which act as a frame
- the central focus on the child as surrounded or swamped by fabric and clothing
- the intra-diegetic gaze of the child in looking at the clothes in her hands
- the juxtaposition between the two items of clothing held by the child, which could be argued as gendered or sexualised (the sleeveless leopard print vest) vs non-gendered and non-sexualised (the simple striped top)
- the implication that the child is engaged in decision-making due to the positioning of the wardrobe/setting behind her and two garments held in front of her
- the inclusion of the curtains within the frame which may imply that a more extensive setting exists than what can be immediately seen
- the positioning of the child in front of the open portion of the setting, putting her in close proximity to the clothing, as opposed to in front of the curtains where she might arguably stand out more
- the choice of eye-level camera angle to position the viewer at child height
- the relatively small size of the child within the frame of the image
- the construction of strong vertical lines which may be read as symbolic of restriction.

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 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 in relation to the question.
- 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 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 and appropriate.

Question 4**(40 marks)**

Analyse how language patterns are used to create meaning in at least **one** text.

- This question requires candidates to demonstrate their understanding of the syllabus concept of language patterns and the meaning of texts.
- Candidates must undertake a close analysis of language patterns in at least one text and the impact these have on the meaning(s) created.
- This question addresses the specific syllabus point of 'Analyse and critically appraise how the conventions of texts influence responses, including: the ways language patterns can create meaning', from Unit 3.
- 'Language patterns' is defined in the syllabus glossary as: 'The arrangement of identifiable repeated or corresponding elements in a text. These include patterns of repetition or similarity (for example, the repeated use of verbs at the beginning of each step in a recipe, or the repetition of a chorus after each verse in a song). The patterns may alternate (for example, the call and response pattern of some games, or the to and fro of a dialogue). Other patterns may contrast (for example, opposing viewpoints in a discussion, or contrasting patterns of imagery in a poem). The language patterns of a text contribute to the distinctive nature of its overall organisation and shape its meaning.'
- 'Analyse' asks candidates to consider the use of language patterns to create meaning and shape audience interpretations of the text.
- 'Used to' requires candidates to identify the ways in which language patterns contribute to meaning.
- 'meaning is not limited to thematic readings of the text and may include discussions of how language patterns create or enhance meaning, influence readers, inflect meaning with particular nuances, communicate perspectives, shape the representations within the text, reflect particular engagements with genre, or create aesthetic effects.
- Stronger responses may consider different interpretations of a text or texts as a result of language patterns.
- A discriminator may be the extent of the candidate's critical analysis of how language patterns create meaning(s) conveyed in the text.
- Candidates who deconstruct a text and identify language patterns should be rewarded, however the key discriminator will be the candidate's ability to analyse the use of language patterns in creating meaning.
- An acceptable response includes candidates who argue that the language patterns used in their chosen text are not as significant as other text features in their creation of meaning.
- Candidates may refer to more than one text, however, this should not necessarily be rewarded more than a candidate who discusses one text in detail.

Question 5**(40 marks)**

Discuss the significance of mode in communicating a perspective in at least **one** text.

- This question requires candidates to consider the impact or role of mode, within the construction of a text, in transmitting a perspective.
- This question draws on the syllabus point of 'Evaluate how texts offer perspectives through: the selection of mode, medium, genre and type of text', from Unit 4.
- The verb 'discuss' is defined in the glossary of key words used in the formulation of questions as 'identify issues and provide points for and/or against'. Candidates need to form an argument that clearly explores the role that mode played in communicating a perspective in at least one text.
- Mode is defined in the syllabus glossary as 'the various processes of communication: listening, speaking, reading/viewing and writing/creating. Modes are also used to refer to the semiotic (meaning-making) resources associated with these communication processes, such as sound, print, image and gesture.'
- Candidates need to identify the mode of their chosen text (it may be multimodal) and explain or analyse the features associated with that mode. Candidates clearly establish a connection between such features and the communication of a perspective should be rewarded. For example, candidates may address the use of written language features to construct a voice that presents a perspective within a novel, or analyse the visual techniques used to privilege the focaliser's perspective in a documentary.
- Candidates are required to clearly articulate a perspective that has been communicated in their studied 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. Texts through an embedded ideology can also present a particular perspective or be read from an ideological perspective.'
- The extent of the candidates' engagement with the term 'significance' may be a discriminator between responses. 'Significance' is defined as 'the quality of being worthy of attention, importance'; stronger responses may evaluate the importance or role of the mode in communicating a perspective.
- Candidates may legitimately argue that the role of mode was not significant, or not as significant as other features. In mounting such an argument convincingly, candidates must still engage thoroughly with the concept of mode.

Question 6**(40 marks)**

Compare the effects of **two** texts either meeting or not meeting your expectations of their genre.

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- This question requires candidates to articulate their expectations of two texts' genres, and compare the effects arising from whether those expectations were met or not met by the texts discussed.
 - This question draws on the syllabus point of 'Analyse and critically appraise how the conventions of texts influence responses, including: how expectations of genres have developed and the effect when those expectations are met or not met, extended or subverted', from Unit 3.
 - 'Compare' is defined in the glossary of key words used in the formulation of questions as meaning to 'Show how things are similar and different'.
 - Candidates are required to clearly articulate the genre of the two texts they discuss. There is no requirement for candidates to discuss two texts of the same genre.
 - Genre is defined in the syllabus glossary as 'the categories into which texts are grouped'. Candidates are likely to interpret the different genres as genres of form and structure or genres of subject matter. Either approach is acceptable.
 - Alternatively, candidates may identify the genre of their chosen texts in other ways, such as genres of era (e.g. Victorian literature), literary movement (e.g. modernist literature), or audience (e.g. young adult literature). This too is acceptable.
 - Candidates must clearly articulate their expectations of the genre. For example, candidates may identify anticipated responses, predicted narrative arcs, expected resolutions or conclusions, a recognition of character tropes, the perpetuation of particular beliefs or values, or the fulfilment of particular rhetorical structures. In doing so, candidates should engage with generic features that are considered conventional. Some candidates may, however, give other reasons for their particular expectations, such as referencing the context of the text or their own prior experience of its genre.
 - Candidates should clearly argue the extent to which each text met their articulated expectations of its genre, and the effects that arose as a result. Such effects may include, but are not limited to, an aesthetic or affective (emotional) response, a particular interpretation or meaning gained as a direct result, or an altered understanding of the genre. Candidates may engage with how the text employed genre to engage with particular contexts, purposes or audiences, or how the text is an example of a hybrid genre.
 - The pronoun 'your' invites candidates to offer a personal response in relation to their expectations of genre.
 - A discriminator will be the extent to which responses are clearly comparative in addressing these effects. Candidates should discuss the similarities and/or differences in their responses to the two texts as a result of them meeting generic expectations or not.
 - Candidates are not required to address each text equally, however both texts should be sufficient in their discussion to allow for effective comparison.

Question 7**(40 marks)**

Evaluate how your context shaped your response to at least **one** text.

- This question requires candidates to reflect on the extent and nature of the influence their own context has had on their response to 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 'evaluate' is defined in the glossary of key words used in the formulation of questions as 'to ascertain the value or amount of; appraise carefully'. In this case, candidates must evaluate how, or the ways in which, their context influenced their response to at least one text. In doing so, candidates may explore the extent of influence of their context, the manner in which it influenced, or the ways by which their context influenced their response to a text.
- Candidates are required to clearly identify their context. 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 (context of culture) or the specific features of its immediate environment (context of situation).' This may be framed as the candidate's personal context, the educational (or entertainment) context in which they received the text, the context of their immediate society, or a wider cultural context (current or historical) that may have influenced their response to a text.
- Candidates are required to explain their response to at least one text. This may be considered either their emotional, intellectual or aesthetic reaction to, or appreciation of, the text. Alternatively, some candidates may consider contextual factors influencing their ability or willingness to respond to a text. Other interpretations of 'response' may be possible.
- Such responses or interpretations should be clearly and meaningfully connected to the candidate's context. That is, the candidate should articulate the role their own context played in shaping their response to each text.
- Candidates may simply identify the extent to which their context shaped their response, but stronger responses to the question should engage in an evaluation or judgement of *how* context influenced their response. This may involve engaging with the beliefs or values of their context, particular cultural expectations and understandings, personal experiences, aspects of identity, intertextual understandings, personal or cultural perspectives and so on. In doing so, some candidates may consider their own context in comparison to the context of production of the texts, or of the target audience.

Question 8**(40 marks)**

Discuss how at least **one** text marginalises or emphasises a voice to privilege a perspective.

- This question requires candidates to demonstrate their understanding of the syllabus concepts of 'voice' and 'perspective' and the ways in which texts employ or manipulate voices in the construction of a perspective.
- This question 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 'discuss' is defined in the glossary of key words used in the formulation of questions as 'identify issues and provide points for and/or against'. Candidates need to form an argument based on whether the text marginalises or emphasises a particular voice in order to privilege a certain perspective.
- Perspective is defined as 'a position from which things may be viewed or considered.' Privilege is defined as 'giving a special right or advantage to.' Candidates who explore a perspective in detail, identifying both the viewpoint and the context from which it extends, should be rewarded.
- The word 'marginalises' requires candidates to explain how a voice has been 'pushed to the side' or given a minor or tokenistic position in the text. The word 'emphasises' requires candidates to explain how a voice that has been favoured, given precedence or bolstered in the text.
- 'Voice' is defined in the syllabus glossary as '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.'
- Candidates need to explain how a voice has been marginalised or emphasised within the construction of the text. In doing so, they may consider how such voices are represented, the structural elements that marginalise or privilege some voices over others (such as sequencing within the text or the proportional attention accorded to certain voices), stylistic features which shape the audience's responses to particular voices, or the language and other textual features used to construct them.
- Candidates may refer to more than one text, however, this should not necessarily be rewarded more than a candidate who discusses one text in detail.
- Stronger responses may discuss whether the emphasis or marginalisation is a deliberate choice by the creator of the text and connect this to the privileging of a certain perspective.

Question 9**(40 marks)**

Compare how at least **two** texts use different styles to captivate or surprise you.

- This question requires candidates to engage with the syllabus concepts of 'style' and audience response, by comparing two texts' different styles and how they captivated or surprised them.
- 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.
- 'Compare' is defined in the glossary of key words used in the formulation of questions as meaning to 'Show how things are similar and different'. Candidates are directed to discuss texts of different styles, however, they may feasibly identify some minor similarities within largely different styles.
- Style is determined by the selection of stylistic features. 'Stylistic features' is defined in the syllabus glossary as: 'The ways in which aspects of texts are arranged and how they affect meaning. Examples of stylistic features are lexical choice, syntax, narrative point of view, voice, structure, language patterns and language features, both written and visual. Style can distinguish the work of individuals, for example, Winton's stories, Wright's poems and Luhrmann's films as well as the works of a particular period.'
- 'Captivate' may be interpreted as holding interest or attention; to charm, fascinate, enthrall, delight or enrapture. 'Surprise' may be interpreted as to be moved, astonished, amazed or shocked by something unexpected.
- There is no requirement for the two texts to be treated equally, however, the comparative argument may be weakened if there is greater focus on one text at the expense of the other.
- Responses that offer a sound comparison of different styles, as opposed to discussing each text in isolation, should be rewarded. Furthermore, the extent of candidates' engagement with the terms 'captivated' or 'surprised' may be a discriminator between responses.
- The pronoun 'you' invites candidates to discuss their personal response to the text. Some responses may engage with personal contexts in their explanation of how style captivated or surprised them.
- An acceptable response may include candidates who convincingly argue that a text's style did not captivate or surprise them.

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 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 write descriptively; write creatively and effectively; sustain a point of view; employ and control means of communication to shape reader responses; and, 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 of the specified or selected genre/form/style.

Question 10**(30 marks)**

Compose an interpretive text which represents a common event or experience in a new light.

- This question requires candidates to construct an interpretive text, constructing a representation of a common event or experience that depicts it in a 'new light'.
- This question draws on the syllabus point of 'Create a range of texts: making innovative and imaginative use of language features,' from Unit 3.
- 'Representation' is defined in the syllabus glossary as 'the way people, events, issues or subjects are presented in a text'; in this case, how an event or experience is presented.
- An interpretive text is defined as a text 'whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts'. These include autobiography, biography, feature articles, documentary, satire and allegory.
- The verb 'compose' requires candidates to carefully consider the construction of their text within the context of a first draft.
- A common event or experience should be clearly represented and interpreted within the candidate's text. This may be an organised event or experience, or a more personal, incidental event or experience in the persona's life. Responses that merely describe an event or experience should not be rewarded as highly as those that actively represent it in a 'new light'.
- The interpretation of the event, and the representation constructed in response, should clearly be characterisable as offering a 'new light'. This may be interpreted as offering a representation that is nuanced, unexpected, original, personal, provocative or from a different perspective. Other interpretations of a 'new light' are likely and should be assessed on merit.
- Candidates might be rewarded for the construction of an authentic voice or clear persona within their text.
- A discriminator will be the extent to which the representation is clearly constructed through innovative and imaginative use of language to depict the event or experience in a new light.

Question 11**(30 marks)**

Craft a voice, in a persuasive form, that seeks to reassure or commend a community.

- This question requires candidates to compose a persuasive text that demonstrates a clear and distinct voice for the purpose of reassuring or commending a community.
- This question draws on the syllabus point of 'Create a range of texts: using appropriate language and stylistic features to sustain a personal voice and perspective' from Unit 4.
- A persuasive text, as defined in the syllabus glossary, means, 'Texts whose primary purpose is to put forward a viewpoint and persuade a reader, viewer or listener.'
- The verb 'craft' requires candidates to carefully consider the construction and composition of their written persuasive text within the context of a first draft.
- Voice is defined in the syllabus glossary as: 'Voice, in a literary sense, is 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.'
- Voice may be interpreted as the candidate's personal voice or a persona the candidate adopts in the construction of their text. It is possible that a candidate may reference other voices within their text.
- The requirement to craft a voice requires candidates to utilise various features including, for example, language and stylistic features such as syntax, punctuation, vocabulary choices, tone, mode of address, syntax, figurative language and language patterns. In doing so, candidates should establish a voice that reassures or commends a community.
- The term 'reassure' may be interpreted as comforting, providing support for or encouraging a positive response from an audience. The term 'commend' may be interpreted as affirming, admiring, praising, applauding, complimenting, or congratulating a community. An implication of the terms 'reassure' and 'commend' is that the tone of the text should be reaffirming, positive, uplifting and/or encouraging and the associated voice should reflect this.
- Stronger responses will connect the reassurance or commendation to a tangible, persuasive purpose.
- Stronger responses will be clearly shaped to target a specific and clearly identifiable community.
- A candidate's crafted voice may change throughout the text, and the purposeful nature of such changes may also be a discriminator.
- Sophistication of writing and originality of ideas will be discriminators.

Question 12**(30 marks)**

Compose **two** short texts inspired by the image below, where the second adapts the first into a different genre.

- This question requires candidates to write two short texts, where one is the adaptation of the other into a different genre. The texts do not necessarily need to be complete; they can be part of a larger text.
- 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.
- This question allows for producing imaginative, persuasive or interpretive texts, or a combination thereof.
- The verb 'compose' requires candidates to carefully consider the construction of their text within the context of a first draft.
- The instruction 'where the second adapts the first into a different genre' requires candidates to produce texts of two different genres. Genre is defined in the syllabus glossary as 'the categories into which texts are grouped'. Candidates may interpret the different genres as genres of form and structure or genres of subject matter. Either approach is acceptable.
- Markers should evaluate the candidate's texts on the manner and extent to which they use recognisable and effective generic features.
- Candidates are expected to demonstrate clear understanding of adaptation and how this can alter the purposes of texts. A discriminator will be the extent to which candidates are able to purposefully adapt the second text by changing or manipulating the genre of the first text.
- Candidates are not required to refer to or discuss the image specifically. Instead, the image is a prompt to inspire the candidate's composition. Candidates must, however, clearly show that they have been inspired by the image. This may be that they draw on the literal content of the image, or connotations, concepts or ideas generated by the image. A key discriminator will be the extent to which the candidate's texts clearly draw inspiration from the image and the originality in their connection.
- Sophistication of writing and originality of ideas will be discriminators.
- The extent to which the second text represents a thoughtful adaptation of the first will be a discriminator.
- Texts may explore ideas relating to the Melbourne Cup or horse racing, gambling, childhood, the relationship between people and their pets, obsession, privilege, generational influences, home, play and whimsy, animal treatment.
- Adaptations may include, for example, an autobiographical passage by a jockey adapted into a feature article on horse racing, a short story about pets adapted into a screenplay, a realist narrative that is adapted into magic realism.

Question 13**(30 marks)**

Craft an imaginative text that develops a perspective inspired by the following line:

'I will never be able to speak my real name, the name I was born with, if I had ever been given one at all.'

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- This question requires candidates to write an imaginative text. 'Imaginative text' is defined in the syllabus glossary as a text 'whose primary purpose is to entertain or provoke thought through the imaginative use of literary elements'.
 - This question draws on the syllabus point of 'Create a range of texts: using appropriate language and stylistic features to sustain a ... perspective' from Unit 4.
 - The verb 'craft' suggests to candidates the necessity to make considered choices in relation to the purposeful use of the quoted line, such as the use of appropriate language, as well as structural and stylistic features.
 - While candidates are not required to use the line in their text, there must be a clear relationship between the line and an identifiable perspective developed from it.
 - Sophistication of writing and originality of ideas will be discriminators.
 - 'Perspective' is defined in the syllabus 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.
 - The direction 'inspired by' the quoted line allows for candidates to develop their own interpretation of the line and its ideas, purpose, and context.
 - Candidates may consider perspectives in relation to identity, oppression, freedom, disability, childhood, relations, names and naming.

Question 14**(30 marks)**

Compose a text in a genre of your choice that explores an idea suggested by the image below.

- Candidates are required to construct a persuasive, interpretive or imaginative text that uses or adapts generic features and clearly engages with an idea suggested in the image.
- This question 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 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 as 'the categories into which texts are grouped'. Candidates may interpret the different genres as genres of form and structure or genres of subject matter. Either approach is acceptable. Other text categories, such as genres of era (e.g. Victorian literature), or literary movement (e.g. modernism) or audience (e.g. young adult literature) may also be acceptable.
- Candidates must engage with at least one idea suggested by the accompanying image. Some possible ideas suggested by the image may explore:
 - the value of technology in society and families; the ability to provide working from home opportunities, the ability to access a wealth of knowledge instantly and/or the virtual connection to friends and family.
 - the impact of technology on society.
 - the impact of technology on families; such as the disconnection of the parents from the child and each other.
 - the relationship between modern families, parenting and technology.
 - street art as a form of social commentary.
 - debates regarding street art as vandalism or art.
 - a preoccupation with virtual rather than material realities.
 - the appropriation or 'gentrification' of street art.
 - urban landscapes.
- A discriminator may be the extent to which the candidate's text engages with an idea that can be logically drawn from the image whilst adhering to the conventions of a chosen genre.
- Sophistication of writing and originality of ideas will be discriminators.

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