ENGLISH

ATAR course examination 2018

Marking Key

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

Section One: Comprehending 30% (30 Marks)

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

Content
The key 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.

Succinct 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 likely that overly short responses will not cover the requirements of the question, and overly long responses will not demonstrate the skills associated with writing a succinct response that provides, with clarity, only what is relevant to the question.

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

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

Question 1 **(10 marks)**

Analyse how Text 1 works to convey an idea about human nature.

Content
- This question requires candidates to demonstrate an understanding of the ways that a photograph works to convey a specific idea.
- 'Ideas' are defined by the syllabus glossary as 'understandings, thoughts, notions, opinions, views or beliefs'.
- 'Analyse' requires candidates to identify visual language components and the relationship between them, and/or draw out and relate the implications of particular elements of the text's construction relevant to their interpreted idea.
- Responses must make a clear connection between the manner in which the image is constructed and a particular idea about human nature that is evident in the text.
- Candidates who simply identify a large number of visual conventions with limited analysis will not be rewarded above those candidates who write a detailed analysis of how the construction of the image works to suggest a particular idea about human nature.

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
- The candidate's support for a particular idea about human nature may be analysed from the following visual language and structural choices. This list is not exhaustive.
  - The subject, objects and space within the frame
  - The vertical composition
  - Framing, shot and angle
  - Rule of thirds
  - Spatial relationships between the subject and the tornado
  - Mise-en-scène
  - Leading lines
  - Proxemics and placement

Possible points of analysis:
- An idea about human nature may be interpreted as:
  - human folly in the face of nature's dominance
  - humans' need to attempt to dominate or control the natural world
  - humans' ignorance of the natural world around them beyond their perceived world
  - the inconsequential concerns or irrationalities of human nature juxtaposed against the state of the environment.

Candidates may support their interpretation of an idea about human nature using the following points of analysis:
  - the dominance or salience of the tornado through the composition of the long shot and its relative size and focus compared to the man in the bottom right-third
  - the slightly elevated angle of the shot contributes to the effect of the man as the subsidiary contrast to the dominance of the tornado
  - the juxtaposition of the size and light shade of the tornado compared to the darker shading in the bottom-third
  - the vertical composition of the shot created by the height and shape of the tornado

- the stark density of the shot to focus on the size and threat of the tornado in the open field, broken by the horizontal fence and the man's implied movement alongside it
- the juxtaposition between the wide open plain in the background and the foregrounded lawn with small trees
- the loose framing of the top two thirds of the shot signify the power and freedom of the tornado to move in any direction, whereas in the bottom third, the man is symbolically 'boxed in' by the fence and limited in freedom to move in the natural world
- the depth of focus allows for the presence of the tornado in the background to influence the reader's interpretation of the seemingly-unaware man in the foreground
- the dominance of the tornado framed in centre of the top two thirds reinforces its power, whereas the man's placement on the edge of the frame suggests his vulnerability and powerlessness
- the fence breaks the vertical composition of the shot and acts as a symbol of defiance in the face of nature's power, but ultimately is one of ignorance and folly
- the distant proxemics between tornado and man/fence signify a threatening event coming into the unobservant man's sheltered life
- the shape of the tornado creates a leading line to the powerful source of its generation in the swirling clouds above, juxtaposed against the straight lines of the subject's 'world' below (walking in a straight line next to the horizontal line of the fence)
- the clothing of the man in shorts and a t-shirt, combined with his relaxed or unconcerned body language, signify his lack of preparedness or awareness of impending doom
- the structural device of binary opposition between man and nature/light and dark/creative and destructive creates the understanding that humans are ultimately defenceless against and ignorant of nature's awesome power
- the fence and the lawnmower as symbolic of man's desire to impose order on nature
- the sunglasses as an ironic symbol of man's futile arrogance to think that nature can be controlled.

Question 2 **(10 marks)**

How is the father-son relationship represented through the construction of the narrator's voice?

Content
- Responses must demonstrate an understanding of the way or ways that the father-son relationship is represented within this interpretive text.
- The direction to analyse the 'construction of the narrator's voice' requires candidates to address the language features and tone used to create the narrator's voice within the text.
- Candidates need to clearly show their understanding of the syllabus concept of voice and how it is shaped in Text 2.
- The syllabus glossary defines narrative voice as 'the ways in which a narrator may be related to the story'. This concept may also be interpreted as authorial voice, which is defined as 'the nature of the voice projected in a text by an author; the persona, role or character adopted by an author'.
- Candidates should be rewarded for clearly articulating the type of voice that has been created to represent the father-son relationship.

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 examples and/or brief quotes to support their responses should be rewarded.

Supporting information
Possible representations of the father-son relationship
- love and respect for the father's role in Rogers' life and in his memories
- nostalgic yearning and an undertone of concern due to his father's failing health and frailty
- reversal of the role of carer from father to adult son
- based in stereotypically Australian pursuits: football, larrikin humour, reminiscing with a mate about the old days
- storytellers and protectors of family legend through the retelling of favourite memories
- long-time football fans energised by reminiscing about past games and a sense of community/occasion/joy at the games

Some ways that voice may be analysed in Text 2
- nostalgic tone
- respectful, yet humorous, mood crafted through the memory selected, the characterisation of the father's frailty and the language used to evoke his larrikin nature
- the emotive language used to contrast the larrikin humour and the fear of his father's decline
- figurative language and sensory imagery used to describe the Digger Daws footy oval experience
- Australian slang/vernacular
- Conventions of autobiography used to create the narrator's voice:
    o one-to-one relationship created with the reader to share the author's anecdote
    o first person point of view and representation of self
    o decisions to include/omit certain information to privilege the author's experience, such as the shared love of the football game and the reminiscing of family mythology
    o descriptive and figurative language to create a sense of realism and narrator's authenticity

Question 3 **(10 marks)**

How does the multimodality of Text 3 influence your interpretation of it?

Content
- Candidates must engage with the terms 'multimodality of Text 3' and 'your interpretation'. They should do this by offering reasons for their interpretation based on the effect of the written <u>and</u> visual choices that have been made in the creation of the cover of Rachael Allen's novel.
- Answers should demonstrate a clear engagement with the act of interpreting or 'reading' Text 3. An 'interpretation' is a particular understanding of the text that shows how meaning has been made using pertinent evidence. This term is synonymous with reading in the syllabus glossary. Readings may be dominant, alternate or resistant.
- Candidates are required to demonstrate their understanding and knowledge of multimodality as a combination of language and structural features from two communication modes. A discerning factor will be the level of synthesis of the modes analysed to create a candidate's interpretation; however, it may be possible to refer to the modes separately.
- Candidates need to explain how particular multimodal combinations have been chosen or arranged on the page in a particular manner to evoke meanings that shape their interpretation.
- Candidates should be rewarded for clearly showing the effect that particular combinations of written <u>and</u> visual modal features have in shaping their specific interpretation or reading of the text. A discerning factor will be the quality and complexity of the interpretation that the candidate offers. Stronger responses will have effective and confident use of relevant metalanguage.

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.
- This question invites candidates to respond using personal pronouns.

Supporting Information
- The candidate's support for their understanding of multimodality in Text 3 may be analysed from the following combinations related to the written and visual modes used in the text. This list is not exhaustive.
  - the image of the large taxonomy or classification system
  - the arrangement of this taxonomy in an atypical structure with seemingly random connections to suggest love's lack of order, rigidity or linearity (despite attempts to control or classify it)
  - the combination of print text and image in relation to the taxonomy's arrangement on the page, as opposed to normative reading for meaning from left to right
  - irony at play between the visual arrangement of the taxonomy and the written reference to taxonomy
  - the connotations of the words and phrases linked by the taxonomy
  - the substitution of images or symbols for print text within the taxonomy
  - the written code of the title 'A Taxonomy of Love'
  - the use of colloquial language stereotypical of adolescents or millennials
  - proxemics of the symbolic illustrations
  - connotations of the symbolic illustrations

Possible interpretations:
- There are many interpretations of Text 3 that could be offered by candidates. The text may be interpreted through the lens of syllabus terms such as readings, perspectives, representations, generic conventions, attitudes, values or ideas, or the act of reading a multimodal text as opposed to prose.
- This list of possible interpretations is not exhaustive:
- the text is designed by a publishing company to appeal to a young adult audience by privileging particular ideas, attitudes and values to do with perceptions of young people
- the publisher/designer's perspective represents an adult's perception, memory or interpretation of what young love is and may, therefore, be read resistantly
- the multimodal arrangement on the page is atypical of an ordered scientific taxonomy which may foreground ideas about a protagonist or privilege particular ideas about science and the arts
- the protagonist may be inexperienced or naïve working to understand the nature of love
- young adult character who is influenced by dominant stereotypical understandings of romantic love seen in popular culture
- an anxious fictional character/protagonist who is hopeful but also fearful and doubtful of love
- the text is a bildungsroman of an adolescent/young adult rite of passage, characterised by angst, turbulent emotions and adult disapproval and a final realisation of selfhood
- the cover reinforces a heteronormative ideology and candidates may offer a reading of this
- other interpretations made relevant through the explanation of the candidate's own perspective or context
- Markers are reminded that the candidate's interpretation is influenced by their own context and may, therefore, be a more naïve, stereotypical or more innocent view of a very complex concept.

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

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

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

Show how at least **one** text reveals that the values of individuals are shaped by their circumstances.

- This question requires candidates to demonstrate their understanding of the syllabus concept of 'values'. In particular, candidates are asked to connect the values of an individual, as represented in or by a text, to their circumstances.
- The phrase 'show how' requires candidates to provide explanation or illustration of how the text reveals this concept. Therefore, candidates must provide examples and discussion of such instances in the text.
- 'Values' may be considered as principles or ideals that are regarding as having worth or importance. Values may be individual or collective, that is, common to certain groups.
- 'Circumstances' may be interpreted as the personal, cultural or social context of a person, or the fictional temporal or spatial setting for a character.
- Candidates may consider individuals as either characters or people represented within the text, or the creator of the text itself. Either approach is acceptable.
- In discussing individual characters or people represented within the text, candidates should consider how the values of such figures are shaped by their circumstances as represented within the text.
- In discussing the individual creator of a text, candidates should consider how their values (as evident within the text) are shaped by a particular context of culture or context of situation in which the text was produced.
- Candidates may explore more than one individual within a text.
- Candidates must do more than just identify the circumstances; instead they should be rewarded for the extent to which they articulate how that context has shaped the values of at least one individual.
- Candidates may discuss one or more texts in their response to this question.

Question 5 **(40 marks)**

Compare how **two** texts of different genres respond to the concerns of the same time period.

- This question requires candidates to demonstrate their understanding of the syllabus concept of 'genre' and its relation to context. Specifically, candidates need to consider how texts use generic features to respond to the concerns that characterise their particular context.
- The requirement to 'compare' how two texts respond to the concerns of the same time period requires candidates to consider the similarities and/or differences in the ways the texts do so.
- The requirement to compare two texts 'of different genres' indicates that an understanding of genre should inform the candidate's consideration of the texts' similarities and differences.
- 'Genre' is defined in the glossary as 'The categories into which texts are grouped. The term … is often used to distinguish texts on the basis of their subject matter, form and structure.'
- Candidates may approach their discussion of genre from either interpretation, that is, as genre of subject matter or genre of form and structure. Either approach is acceptable.
- The 'concerns of the same time period' may be understood as the issues, questions, fears or prevailing considerations of a particular time. These may be broad concerns and eras, such as the rise of multinational corporations in the late twentieth century, or more specific, such as the marriage equality debate of recent years. Either approach is fine; the requirement is for candidates to identify the tie period and its concerns.
- The question invites candidates to consider the ways creators of texts employ generic features to respond to such concerns. For example, a candidate may consider how a documentary maker responds to the dehumanising effects of war as opposed to a novelist, or they may consider how a science-fiction film responds to concerns of climate change as opposed to an op-ed piece.
- In considering how texts respond to these concerns, candidates may consider the ways in which they represent the concerns, the nature of such representations, the ways in which the texts are constructed, the ideas or attitudes offered, the ways in which they seek to position audiences, the perspectives they offer, their purposes or functions and so on.
- Candidates must engage with two texts. However, there is no requirement to discuss both texts equally.
- The question clearly limits candidates to a discussion of two texts only, to encourage close analysis rather than a broad discussion of numerous texts. While reference to other texts may be valuable (for instance, in order to justify the particular concern as occupying a particular time period), it is not required for this question.

Question 6 **(40 marks)**

Explore how different perspectives on a controversy have been represented in at least **one** text.

- This question requires candidates to demonstrate their understanding of the syllabus concepts of 'perspectives' and 'representation'. In particular, candidates are required to identify a controversy explored within a text, identify different perspectives on that controversy evident in the text and then explain how they each have been represented.
- The term 'explore' requires candidates to investigate how the different perspectives have been represented in a text.
- The question intends for candidates to consider the different perspectives evident within one text. However, some candidates may interpret the question as allowing for the different perspectives to be manifested across different texts. The phrasing of the question allows for this interpretation.
- The glossary defines 'perspective' as 'A position from which things may be viewed or considered … A perspective is more than an opinion; it is a viewpoint informed by one or more contexts.'
- In light of this definition, it is imperative that candidates do more than just identify different viewpoints or attitudes regarding the controversy. They must identify and consider the contextual basis for each viewpoint or attitude. The extent to which candidates fulfil this requirement will be an important discriminator.
- A 'controversy' may be understood as an issue, event or circumstance causing dispute, debate or contention, or which goes against dominantly held beliefs, values or expectations.
- Candidates are required to consider the representation of the different perspectives.
- The syllabus defines 'representation' 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.'
- Candidates may discuss the representation of each perspective individually, or they may consider how they have been represented as a collective. That is, candidates may consider each perspective discretely, or, alternatively, focus on the representation of their intersection. Either approach is acceptable.
- Candidates may approach how the perspectives have been represented in various ways. Candidates may consider 'how' as referring to the construction of the representation, identifying the various textual features used in the construction of a particular representation. Alternatively, candidates may consider 'how' in terms of evaluation, characterising the nature of the representation.
- A discriminator may be the extent to which candidates identify the differences between perspectives and their representations.

Question 7 **(40 marks)**

Discuss how voice has been crafted to reveal an inner or hidden conflict in at least **one** text.

- This question requires candidates to demonstrate their understanding of the syllabus concept of 'voice' and its construction.
- Voice is defined in the glossary in two ways:
  Authorial voice: 'In the literary sense, voice can be used to refer to the nature of the voice projected in a text by an author; the persona, role or character adopted by an author.'
  Narrative voice: '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.'
- Candidates may approach the question from either understanding of voice. However, a requirement of the question is for candidates to discuss how the identified voice has been crafted or constructed. This may include the various language and stylistic features used, as well as other structural or generic features such as narrative point of view, focalisation, dialogue or voice over.
- Importantly, candidates must identify an 'inner or hidden conflict' revealed through the voice. 'Hidden' may refer to a conflict that is hidden from characters or people in the text, or from the audience. The extent to which the candidate justifies the hidden or inner nature of this conflict will be a discriminator.
- A discriminator may be the extent to which the candidate engages with the revelatory nature of the voice. Rather than merely describing the voice and its construction, the candidate should discuss its function in revealing conflict.
- Conflict may be interpreted in a variety of ways, such as a moral or ethical dilemma, a psychological conflict, a physical conflict that has been kept hidden or has occurred in the past, a narrative conflict not revealed to the audience, a conflict between an individual and their society and so on.
- Candidates should be rewarded on the extent to which they clearly and logically link the revelation of conflict to the construction of voice.
- Candidates may discuss one or more texts in their response to this question.

Question 8 **(40 marks)**

Compare how **two** texts of different modes use textual features to represent a similar idea or theme.

- This question requires candidates to demonstrate their understanding of the syllabus concepts of 'mode', 'textual features', 'representation' and 'ideas' or 'themes'. In particular, candidates are asked to consider how the mode of a text influences the way its representations of ideas and themes are constructed.
- Mode is defined in the 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 communicative processes, such as sound, print, image and gesture.'
- Candidates must therefore consider two texts that are different in terms of being print, visual, aural, spoken or multimodal.
- 'Textual features' may be interpreted as a text's language, structural, stylistic or generic features. A candidate may select to discuss any individual or combination of these categories of textual features.
- Candidates are required, however, to consider the textual features in relation to the text's mode. For example, the candidate may compare a novel's written language features with a feature film's visual language features, or they may compare the construction of the focaliser's voice over in a documentary with the authorial voice in a feature article.
- Candidates must identify an idea or theme that is common to both texts. These need not be identical, but should be recognisably similar, or justified as such by the candidate.
- The glossary defines ideas and themes as
    Ideas: Understandings, thoughts, notions, opinions, views or beliefs.
    Theme: An idea, concern or argument developed in a text; a recurring element.
- Candidates are required to engage with how such ideas or themes are represented through the various textual features employed within the text. The syllabus defines representation 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".'
- A discriminator will be the extent to which the candidate articulates the nature of the representation of the idea or theme.
- Candidates must engage with two texts. However, there is no requirement to discuss both texts equally.
- The question clearly limits candidates to a discussion of two texts only, to encourage close analysis rather than a broad discussion of numerous texts. While reference to other texts may be valuable (for instance, in order to justify the modal features of a text), it is not required for this question.

Question 9 **(40 marks)**

How have language or structural innovations been used to unsettle an audience in at least **one** text?

- This question requires candidates to demonstrate their understanding of the key syllabus concepts of language or structural features, as well as audience response. In particular, candidates are asked to consider how such features have been used in innovative ways to unsettle an audience.
- The phrase 'how have … been used' requires candidates to identify and explain the function of language or structural innovations.
- The glossary defines 'language features' as 'The features of language that support meaning … Choices in language features and text structures together define a type of text and shape its meaning.'
- The glossary defines a 'text structure' as 'The ways in which information is organised in different types of texts … Choices in text structures and language features together define a text type and shape its meaning ...'
- 'Innovations' may be understood as 'changes to something established.' Candidates may interpret this by considering the ways their chosen text uses language or structural features in unique, unexpected, inventive, adaptive, idiosyncratic, stylistically unusual or otherwise new ways.
- The question requires candidates to identify and explain how a text uses innovations to 'unsettle an audience.'
- Candidates may discuss language or structural innovations; there is no requirement to discuss both, although they may do so.
- Candidates should be rewarded on the extent to which they clearly and logically link the use of language or structural innovations to the unsettling of the audience.
- 'Unsettle' may be understood as 'to disturb, agitate or discompose.' 'Unsettle' is a broad term and can be applied to a variety of audience responses ranging from mild to extreme. Thus, candidates may interpret an unsettled response as being, for example, confronted, provoked, disturbed, discomforted, angered, offended, or challenged; alternatively the unsettled response may simply arise from an audience's expectations not being met.
- Candidates may consider the unsettling of the audience as a response to a variety of provocations. For example, the audience may be unsettled due to their expectations of genre not being met, the provocative nature of the language or structural innovations, the adaptation or hybridisation of language and structural innovations across genres or modes, contextual factors that see the use of certain language or structural conventions as innovative, the stylistic or aesthetic function of the language and structural innovations, the use of language and structural features in contexts or for topics that are unexpected, and so on.
- Candidates may be rewarded for justifying the use of particular language or structural features as innovative.
- Candidates may refer to more than one text to illustrate their discussion.

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 may 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 may prove useful discriminators include vocabulary, textual cohesion, contextual understandings and use of generic conventions. Markers should be looking to reward candidates who can: develop an argument or write descriptively; write creatively and effectively; sustain a point of view; employ and control means of communication to shape reader responses; 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)**

'I don't think you quite understand the ramifications of this decision.'

Incorporate this statement into a persuasive text for a resistant audience.

- This question requires candidates to create a persuasive text, which is defined in the syllabus as one 'whose primary purpose is to put forward a point of view and persuade a reader, viewer or listener.'
- Candidates could respond through the creation of a debate, an argumentative essay, a speech or a discursive essay. Other forms of response could be a pitch for a documentary, a feature article or a transcript for a podcast. This list is not exhaustive.
- The candidates are required to use the statement: 'I don't think you quite understand the ramifications of this decision,' in its entirety at some point in their text. There are many ways in which this might be accomplished.
- Candidates may use this statement as a quote, that of an expert, witness or interviewee. Alternatively the statement may be incorporated into the voice or main text of the composition. The pronoun 'you' may be directed at the implied audience or another relevant party.
- The ideas implied in the statement are important elements of the candidate's response and will be a discriminator among responses, in particular the implied decision. Candidates, however, are not required to endorse the statement, and some successful responses may in fact mount a challenge to its intent or tone.
- Candidates are required to write their persuasive text 'for a resistant audience'. A 'resistant audience' is considered one whose values, attitudes and/or perspectives may differ from that of the text. This audience may be considered hostile and in disagreement with the style, purpose or content of the persuasive text.
- In the writing of this text, awareness of a specific audience, and the ability to use rhetoric to appeal to a resistant group, must be evident. Candidates might do this by challenging the audience and pointing out the flaws in their current way of thinking.
- The audience must be made clear through the construction of the text.
- Responses that explore more sophisticated perspectives and ideas while also showing engagement with the question may be a discriminator.

Question 11 **(30 marks)**

Compose an interpretive text to represent an encounter with a person who taught you something about yourself.

- Candidates are required to write an interpretive text in this response. An interpretive text is defined in the syllabus as one 'whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts.'
- The term 'interpretive text' offers a variety of responses and text types to choose from. Possible forms are an autobiographical narrative, a discursive essay, a feature article, or a transcript for a documentary film (or part thereof); however, other forms of interpretive writing are also acceptable.
- Candidates should be rewarded for shaping a specific voice and tone in the representation of what can be learned from a single incident with a certain person.
- A specific reflection or consideration of the lesson that has been learned about the candidate's own selfhood, life, context or abilities needs to be made evident.
- A clear attempt to interpret must be evident in the text through the use of structural, stylistic and/or language features.
- The verb 'compose' requires the candidates to carefully consider the creation and crafting of their text to represent an encounter with a person, within the context of a first draft.
- 'An encounter' might be interpreted as a moment in time, a specific incident or perhaps a significant memory. It is expected that there is a focus on a single encounter and not a summary of person's life.
- Responses that explore more sophisticated perspectives and ideas while also showing engagement with the question's key terms may be a discriminator.

Question 12 **(30 marks)**

Craft an imaginative text in which these birds have a symbolic function.

- This question requires candidates to write an imaginative text. 'Imaginative text' is defined in the syllabus as a text 'whose primary purpose is to entertain or provoke thought through the imaginative use of literary elements'.
- Markers should evaluate the candidate's response on the manner in, and extent to which, it uses the generic features of their chosen form.
- The question requires candidates to write a text in which 'birds have a symbolic function'. This means candidates must make clear in their writing that the birds are being used to represent certain ideas, qualities or a clear message.
- In creating their text, candidates might use the birds to symbolise freedom, peace, new beginnings, connection to the sky, heavens or, candidates may make another interpretation. There is no requirement that the birds be identified as seagulls, as might be construed/suggested by the image.
- The small child in the image may inspire candidates' texts, however there is no requirement that the child be a character or subject of the composition.
- Candidates are not required to refer to or discuss the image specifically, either as a photograph or in terms of its specific subject matter. Instead, the image is a prompt to inspire the candidate's composition and their use of symbolism or motif.
- The verb 'craft' requires the candidates to construct their construction to demonstrate how the birds could be used symbolically, within the context of a first draft.
- Responses that explore more sophisticated perspectives and ideas while also showing engagement with the question's key terms may be a discriminator.

Question 13 **(30 marks)**

Create an imaginative text in a particular genre but with an atypical setting.

- This question requires candidates to write an imaginative text. 'Imaginative text' is defined in the syllabus as a text 'whose primary purpose is to entertain or provoke thought through the imaginative use of literary elements'.
- Markers should evaluate the candidate's response on the manner in, and extent to which, it uses the generic features of their chosen form.
- The verb 'create' requires the candidates to carefully consider the construction and crafting of their text to compose an atypical setting within the context of a first draft.
- This question requires candidates to write in a 'particular genre'. Candidates must make the genre apparent in their creation of the text. Genre is defined in the syllabus as 'the categories into which texts are grouped' and can be distinguished on the basis of their subject matter or form and structure.
- An 'atypical setting' requires candidates to challenge or subvert the expected or usual expectations of time and place in their chosen genre. Candidates must set their composition somewhere unexpected, unusual, unique or different from what may be anticipated in their selected genre.
- Responses that explore more sophisticated perspectives and ideas while also showing engagement with the question's key terms may be a discriminator.

Question 14 **(30 marks)**

In a form of your choice, create a text that reveals a part of this person's history.

- The instruction 'in a form of your choice' allows scope for producing an imaginative, persuasive or interpretive text, or combination thereof.
- Candidates should compose a text in a recognisable form. Markers should evaluate the candidate's text on the manner and extent to which it uses the generic features of their chosen form. A discriminator may be the ability to manipulate or adapt such features for particular purposes, audiences and effects.
- Candidates are not required to refer to or discuss the image specifically, either as a photograph or in terms of its specific subject matter. Instead, the image is a prompt to inspire the candidate's composition.
- The verb 'create' requires the candidates to carefully consider the construction and crafting of their text within the context of a first draft.
- 'This person's history' requires candidates to ensure their text is a logical representation of the individual in the image. Candidates may show thoughtful engagement with the image by referring to the physical representation: the hat, the spectacles, her facial expression, the weathered and wrinkled skin, as an effect of a part of her history.
- 'A part of this person's history' may be interpreted as a point in time, an incident, or a moment of conflict or change, and should not be a retelling of the entire individual's life story.
- Responses that explore more sophisticated perspectives, contexts and ideas while also showing engagement with the question's key terms may be a discriminator.