



# **ENGLISH**

## **ATAR course examination 2024**

### **Marking key**

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

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

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

**Content**

The key criterion in assessing content is to meet the targeted requirements of the question.

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

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

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

**Expression**

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

Key elements include:

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

**Procedural errors**

Under the pressure of examination conditions, candidates may make procedural errors. For example, they may omit the number of the question they are answering or write what may be the wrong number of a question. In these instances, a mark will be attributed to the question that the response appears to best answer or correspond to.

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

Explain how your interpretation of Text 1 is shaped by its use of written and visual language features.

**Content**

- This question requires candidates to identify visual and written language features and explain how they have been used in the image to influence their understanding of Text 1.
- This draws on the syllabus point of 'Compare texts from similar or different genres and contexts by: analysing language, structural and stylistic choices', from Unit 3.
- The verb 'explain' is defined in *Glossary of key words in the formulation of questions* as meaning to 'Relate cause and effect; make the relationships between things evident; provide why and/or how'.
- The pronoun 'your' invites a personal voice in first person point of view or considering themselves as the audience.
- The verb 'shaped' requires candidates to consider the influence that the written and visual language features have in informing their reading of Text 1.
- 'Language features' as a term is defined in the syllabus glossary 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. These choices vary according to the purpose of a text, its subject matter, audience, and mode or medium of production.' In this case, candidates are required to discuss language features of the written and visual modes.
- 'Interpretation' requires candidates to provide a reading of the text. 'Reading' is defined in the syllabus glossary as 'The process of making meaning of text. This process draws on a repertoire of social, cultural and cognitive resources... Reading is therefore a cultural, economic, ideological, political and psychological act.' 'Readings' are defined as 'particular interpretations of a text.' Candidates are required to articulate their interpretation of the text and how it is shaped through the use of visual and written language features.
- The addition of other influences on the candidate's interpretation are not precluded by the question, however, the focus of the answer should be on written and visual language features. There is no requirement for these to be discussed in equal detail, but both modes should be addressed.
- Candidates may construct interpretations drawing on concepts of sustainability and recycling, art as a means of social change, domestic chores and gender roles and so on.
- Candidates may discuss their contextual understandings and make links between visual elements, context and their interpretation of the text. For example they may discuss the Hills Hoist as an iconic Australian brand of clothesline.
- Candidates might offer a preferred or dominant reading of the text or they might read the text resistantly based on their context and selection of visual and written language features.
- Stronger responses may make connections between visual elements and their contextual understanding that shapes their interpretation of the text.
- A discriminator may be the strength of the connection between their interpretation of the text and the explicit link to the impact of written and visual language features.

**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.

**Question 1** (continued)**Supporting information**

Visual language features candidates might use to support their interpretation include, but are not limited to:

- The choice of camera distance and depth of field ensures that all items in the frame are in focus and are considered significant.
- The inferred action of the person adding or taking clothes can be interpreted in a number of ways including but not limited to:
  - their participation in the artwork, their desire to be a part of this community action.
  - contextually women have been considered responsible for the domestic chores. An interpretation about the gendered roles and inequality in domestic work may be made.
  - they may be interpreted as the artist setting up the artwork.
- The concrete garden path can be considered a leading line drawing the eye to the Hills Hoist and the clothes. Contextually, the concrete garden path leading to the Hills Hoist can be read as part of the Australian Dream.
- The trees in the top right corner locate the image as Australian, and create a natural frame for the clothesline, drawing viewer's attention to it.
- The trees may also be read as a symbol of environmental awareness. The act of swapping and sharing clothes is an action of sustainable living which ultimately will help our environment.
- The selection of clothes represented on the clothesline can be read as symbolic of identity. As such the act of taking and swapping different clothes may be interpreted as a comment on the fluidity of identity and its continual transformation.
- The selection of clothes can be read through an economic lens, and their continual change and replacement as a comment on capitalism, consumerism or materialism. Candidates may draw on their contextual understandings to make this interpretation.

Written language features are used on the sign accompanying the artwork. Candidates might use the following to support their interpretation including, but not limited to:

- The statement to 'Feel free to add and/or take home clothes from the line' can be read as having an inviting tone, while also allowing permission to engage with and interact with the art installation. 'Feel Free' softens the imperative and makes it more inviting.
- 'Take home' clarifies that the clothes are to be reused by the people taking them from the line.
- The command 'Be part of the art!' is a phrasal verb and rhyme, that conveys the idea of becoming involved in or contributing to something. In this case, it encourages viewers to get involved as an integral part of the art installation. The use of the noun 'art' elevates the significance of the activity.
- The listing 'No underwear, No bed linen, No shoes' and repeated negation, creates clarity for what is not to be included, and specificity for people engaging with the installation.
- The phrase 'Items must be clean and in good condition' establishes additional criteria for the donations.
- 'Would you give it to a friend?' The rhetorical question prompts readers to consider the condition and suitability of the items they intend to contribute. It encourages self-reflection and emphasises the importance of offering appropriate clothing.
- Contextually, candidates may reflect on the inappropriate ways some donations are made to volunteer organisations, and comment that it is disappointing that these clarifications need to be made.

Overall, some candidates might interpret the written and visual language features as a means of interpreting the subjectivity, value, quality and meaning of the installation as a representation of art.

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

Analyse how the voice of Marcellus is constructed in Text 2 to convey a perspective on captivity.

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**Content**

- This question requires candidates to analyse how Text 2 is constructed to convey the voice of Marcellus the octopus and his position and viewpoint on his confinement in the tank.
- This question is drawn from the syllabus point 'Evaluate different perspectives, attitudes and values represented in texts by: analysing the use of voice and narrative point of view' from Unit 4.
- The verb 'analyse' is defined in the *Glossary of key words used in the formulation of questions* as 'Identify components and the relationship between them; draw out and relate implications'. In this case, candidates must consider various aspects of language chosen to construct Marcellus' voice.
- 'Voice' is defined in the syllabus glossary as ... '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.'
- Candidates are required to closely analyse the language choices in the passage and to connect this to the distinct personality and a perspective on captivity.
- '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.' For example, Text 2 can be read from an environmentalist or animal rights perspective.
- 'Captivity' can be considered as the condition of being imprisoned or confined.

**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**

Candidates may identify the voice of Marcellus as:

- Contemplative, melancholic, insightful, sinister, intellectual, superior or disdainful.
- This voice is constructed through elements including but not limited to:
  - first person narrative point of view
  - using the voice of the octopus, as a sentient narrator, providing a rare and insightful perspective on life in captivity.
- The direct address to the reader in rhetorical questions personalises the voice, making it feel like a one-on-one conversation between Marcellus and the reader. This personal connection draws the reader into his emotions and experiences, fostering empathy and a deeper understanding of his perspective as captive in the tank.
- The tone conveys a sense of resignation and acceptance of the narrator's captivity.
- Marcellus' voice is detached and longing as he describes his life in captivity and his memories of the open sea.

**Question 2** (continued)

- The use of short, declarative sentences, such as ‘DARKNESS SUITS ME’ and ‘Almost-darkness, like the middle-bottom of the sea,’ gives a direct and straightforward tone to the narration.
- The repetition of ‘Darkness’ and the mention of the ‘glow from the main tank’ and the metaphorical statement ‘Darkness runs through my blood’ conveys a sense of inherent detachment. The connection to the natural environment is profound but distant.
- Marcellus’s reflections on his identity and his interactions with humans carry an air of resignation and a hint of bitterness. Marcellus talks about being called ‘that guy’ and the naming process reflects a humorous or cynical tone, as well as an awareness of human misconceptions and prejudices. This could also be read as humans having a lack of awareness, or ignorance, to consider the creature having an individual personality.
- The narrator’s recitation of information from the plaque indicates a certain detachment from his own characteristics and circumstances. It also introduces an element of irony in the phrase ‘where I might live were I not a prisoner here.’
- Marcellus’ awareness of his limited time left adds a layer of poignancy to his narrative, as he contemplates the brevity of his existence, but also a recognition that there is no release from animal captivity.
- The discourse of imprisonment is conveyed through language choices such as:
  - ‘my sentence’
  - ‘my captivity’
  - ‘captured and imprisoned’
  - ‘enclosure’
  - ‘I await the click of the overhead lights’ suggests a routine or being trapped in a cycle.

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

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The focus in this section should be on analytical and critical thinking skills in relation to studied texts. Answers should be marked on the quality of their content. Higher marks should be given to responses that develop an argument, sustain a viewpoint, and use evidence from 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 texts are used to support arguments in relation to the question.
- Higher marks should be awarded to candidates whose responses demonstrate skilful inclusion of textual interpretation, analytical comments, comparison, contrast, reflection, evaluation, or any other skills required by the chosen question.
- Answers might make use of personal experiences, values and responses to support or explain arguments. These might help to strengthen answers, but the main focus should be on the texts discussed.
- Candidates must make reference to a text when responding to any question in this section. This might be any text or text type.
- It is important that candidates identify clearly the text/s.

**Structure and expression**

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

Key elements include:

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

**Procedural errors**

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

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

Account for the ways your interpretation of a text is affected by your understanding of context.

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- This question requires candidates to clearly articulate how their reading of a text has been influenced through their understanding of a text's context of creation and or reception.
- This draws on the syllabus point of 'Investigate and evaluate the relationships between texts and contexts by: comparing the contexts in which texts are created and received' from Unit 4.
- The verb 'account' is defined in the *Glossary of key words in the formulation of questions* as 'Account for: state reasons for, report on. Give an account of: narrate a series of events or transactions.' Candidates are required to state how their interpretation of a text has been impacted by the context in which it was created.
- The pronoun 'your' invites candidates to use a personal voice to clearly articulate their reading of a text. Candidates may make reference to their personal contexts.
- Context is defined in the syllabus glossary as 'The environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation). The term is also used to refer to the wording surrounding an unfamiliar word that a reader or listener uses to understand its meaning.'
- Candidates may identify the text's context in varying ways, considering, for example, its historical context, social context or the creator's personal context. Candidates may focus on the context of production, the context in which the text was created, however, candidates may also discuss how their interpretation is impacted as a result of their own context and make connections between context of production and their own context of reception.
- Candidates often mistakenly conflate setting with context. Whilst texts may represent a particular context through their settings, candidates must clearly distinguish between these concepts. The syllabus definition clearly locates context outside of the text.
- 'Interpretation' requires candidates to provide their reading of the text. 'Reading' is defined in the syllabus glossary as 'The process of making meaning of text. This process draws on a repertoire of social, cultural and cognitive resources... Reading is therefore a cultural, economic, ideological, political and psychological act.' 'Readings' are defined as 'particular interpretations of a text.' Candidates are required to articulate how their interpretation of a text is affected by the context in which it was created and or received.
- 'Affected' may be interpreted as significantly influencing or having a strong effect. In this case, the context of production and/or reception affecting the candidate's interpretation of a text.
- Stronger responses may provide an insightful or nuanced discussion of their reading of the text.
- A discriminator may be in the articulation of the effect the context has on their interpretation and the candidate's ability to express a coherent and sophisticated reading of the text.



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

Discuss how and why your expectations of a genre have been met or not met in at least **one** text.

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- This question requires candidates to clearly articulate their expectations of a text's genre and talk about how and why their chosen text either met or did not meet these expectations.
- This question draws from the syllabus point: 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.
- The verb 'discuss' is defined in the *Glossary of key words in the formulation of questions* as 'identify issues and provide points for and/or against'.
- 'Genre' is defined in the syllabus glossary as 'the categories in which texts are grouped.' Candidates may interpret genre as genre of form and structure (for example, novels, plays, short stories, or visual texts such as films or documentaries) or genre of subject matter (for example, detective fiction, science fiction, or romance fiction). Either approach is acceptable.
- 'Expectations' may be understood as anticipations, predictions, what is likely, presumed or common.
- A discriminator may be the extent to which candidates explore where their expectations come from; such as, referencing the context of the genre or their own prior experience of the genre.
- The pronoun 'your' invites candidates to offer a personal response in relation to their expectations of genre.
- Candidates are required to justify their argument for why their expectations were met or not met and demonstrate their knowledge of the genre by analysing generic features or conventions of the text and providing relevant supporting evidence. The extent to which they do so should be a discriminator between responses.

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

Explain how **one** text offers an empathetic perspective through its selection of language features.

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- This question requires candidates to articulate how language features are chosen to provide an empathetic perspective in one text.
- 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.
- The verb 'explain' is defined in the *Glossary of key words in the formulation of questions* as 'Relate cause and effect; make the relationships between things evident; provide why and/or how.' Candidates need to make the connection between the selection of language features and the empathetic perspective clear in their answer.
- The verb 'offers' can be read as synonymous with put forward or presents.
- '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.' Stronger responses will engage fully with this definition of perspective.
- The adjective 'empathetic' can be understood to mean showing an ability to understand and share the feelings of another. Candidates can often confuse sympathy and empathy. Stronger responses will have a clearer understanding of the term.
- The verb 'selection' suggests a deliberate and careful choice. A text's skilful storytelling and thoughtful use of language can invite readers to share understandings or ways of considering ideas, for example.
- 'Language features' refers to 'The features of language that support meaning (for example sentence structure, noun group/phrase, vocabulary, punctuation, figurative language, framing, camera angles.)'
- A text can offer perspectives through the construction of characters, or the representation of voices. While candidates may discuss characterisation, voice or dialogue, the question requires specific discussion of the language features used in their construction.
- Candidates must show clear links between the language features and the empathetic perspective offered. The extent to which they do so should be a discriminator between responses.

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

Analyse how language choices contribute to a text's representation of values or attitudes.

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- The question requires candidates to analyse language choices and explain their contribution to the representation of values or attitudes in a text.
- This draws on the syllabus point of 'Evaluate different perspectives, attitudes and values represented in texts by: analysing content, purpose and choice of language' from Unit 4.
- The verb 'analyse' is defined in the *Glossary of key words in the formulation of questions* as 'Identify components and the relationship between them; draw out and relate implications.' Candidates are required to make clear the relationship between a text's selection of language choices and its representation of values or attitudes.
- 'Representation' is defined in the syllabus glossary as 'the way people, events, issues or subjects are presented in a text. The term implies that texts are not mirrors of the real world; they are constructions of 'reality'. These constructions are partially shaped through the writer's use of conventions and techniques.'
- 'Language choices' is defined in the syllabus glossary as 'The features of language that support meaning (for example, sentence structure, noun group/phrase, vocabulary, punctuation, figurative language. Choices in language features and text structures together define a type of text and shape its meaning. These choices vary according to the purpose of a text, its subject matter, audience, and mode or medium of production.' Candidates are required to analyse how representations of values or attitudes are constructed through the creator's selection of language, which may include language features, figurative language and language patterns, framing, camera angles, etc.
- 'Attitudes' is defined in the syllabus glossary as 'An outlook or a specific feeling about something. Our values underlie our attitudes. Attitudes can be expressed by what we say, do and wear.' Values may be interpreted as, principles, ideals or standards to which people attach importance. Values are what we believe in, the ideals or concepts we hold dear such as equality, equity, freedom, respect, honesty, family, creativity, education, the environment, etc. Candidates may address attitudes, values or both in their response. The plural form of values or attitudes requires candidates to analyse the representation of more than one attitude or value.
- Candidates may discuss how a text communicates multiple values and attitudes and may even include alternate or opposing values or attitudes, however, the focus should be on the language choices used to construct the representation.
- Stronger responses will do more than simply state attitudes or values, they will effectively differentiate between values and attitudes and engage with the process of language choices constructing representations.
- 'Contribute to' acknowledges that the representation of values and attitudes may come from other sources. However, the focus of analysis here should be on the connection between selection of language and the representation of values or attitudes.
- A discriminator may be a candidate's succinct and sophisticated analysis that effectively establishes causal links between specific language choices constructing a representation of values or attitudes in a text.

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

Explain the ways **two** texts use or manipulate generic conventions to generate a response from an audience.

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- This question requires candidates to explain how generic conventions have been used to generate a response from an audience.
- This draws from the syllabus point 'Compare and contrast distinctive features of genres by considering how the conventions of genres can be challenged, manipulated or subverted' from Unit 3.
- 'Generic conventions' is defined in the syllabus glossary as 'techniques, features or elements that belong to a genre. In order to belong to a particular genre, a text should adhere to, abide by or follow the conventions of that genre.' Candidates should identify the genre of each of their chosen texts so that their discussion of generic conventions is relevant.
- 'Generate' is defined as 'to produce or create'. When discussing a response candidates should articulate which generic conventions helped to create the said response.
- 'Manipulate' means to 'manage or influence skilfully'. Candidates that argue that the response was manipulated should acknowledge that generic conventions can be used with purpose and intent to force a response. For example, candidates may discuss the documentary genre and refer to the ways it has been edited with the purpose of manipulating the viewer into responding a certain way.
- A response can be considered a reaction to the text. Responses can be emotional, critical, intellectual and so on.
- Candidates should be able to identify 'an audience'. Some candidates may choose to articulate a personal response and others may choose to discuss a more generalised audience. Either approach is acceptable.
- There is no requirement for a direct comparison of the two texts, however, some candidates may link their discussion by exploring the same response or the same conventions.
- Candidates must discuss two texts. There is no requirement for the analysis of each text to be equal.
- A discriminator may be the candidate's engagement with 'generate' or 'manipulate' and their understanding of the constructed nature of texts.

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

Compare how **two** texts of the same genre represent ideas in similar or different ways.

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- This question requires candidates to compare the ways texts from the same genre may represent ideas in comparable or dissimilar ways.
- This question draws on the syllabus point of 'Reflect on their own and others' texts by analysing and evaluating how different texts represent similar ideas in different ways' from Unit 3.
- The verb 'compare' is defined in the *Glossary of key words in the formulation of questions* as 'show how things are similar and different'. Candidates need to make the connection between ideas in texts from the same genre, that are expressed in similar or different ways. Here the candidates are asked to compare the two texts' representation of ideas.
- 'Genre' is defined in the syllabus glossary as 'the categories into which texts are grouped. The term has a complex history within literary theory and is often used to distinguish texts on the basis of their subject matter (for example, detective fiction, romance, science fiction, fantasy fiction), form and structure (for example, poetry, novels, biography, short stories).' Here candidates must choose texts of the same genre.
- 'Ideas' is defined in the syllabus glossary as 'in this course the word has an open meaning and can be interpreted as understandings, thoughts, notions, opinions, views or beliefs'.
- Representation is defined in the syllabus glossary as 'the way people, events, issues or subjects are presented in a text. The term implies that texts are not mirrors of the real world; they are constructions of 'reality'. These constructions are partially shaped through the writer's use of conventions and techniques.'
- Stronger responses will do more than discuss ideas, they will effectively engage with the notion of representation and analyse how the ideas are constructed in similar or different ways.
- The comparative nature of this question may act as a discriminator with stronger responses making comparison between the ways the ideas are represented and explaining why there are these similarities or differences.

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

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

**Content**

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

**Written expression**

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

**Structure and expression**

The key elements in assessing written expression are:

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

**Procedural errors**

Under the pressure of examination conditions, candidates may make procedural errors. For example, they may omit the number of the question they are answering or write what may be the wrong number of a question. In these instances, a mark will be attributed to the question that the response appears to best answer or correspond to.

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

In a form of your choice, craft a conversation between two young adults where one is encouraging the other to appreciate the importance of showing empathy.

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- This question requires candidates to compose a text that consists of a conversational exchange between two young adults where one is encouraging the other of the importance of showing empathy.
- This draws on the syllabus point of 'Create a range of texts synthesising ideas and opinions to develop complex argument' which is part of Unit 3.
- The verb 'craft' requires candidates to carefully consider the construction and purpose of the conversation.
- 'Encouraging' is defined as giving support or advice in this context. Candidates are required to make a clear attempt to compose a dialogue where one person attempts to encourage the other. The verb suggests a supportive and positive tone. The degree to which candidates select language to convey this tone may be a discriminator.
- The instruction 'in a form of your choice' allows scope for producing an imaginative, interpretive or persuasive text, or combination thereof.
- The directive to 'craft a conversation' may lead candidates to craft a script from a film, play, radio-show, podcast or panel discussion, or they may craft a dialogue found in a narrative. There are many forms candidates could choose to present their 'conversation' and the significance of the conversation is more important than the length.
- The ways in which the two young adults' conversation is crafted and the credibility of the reasoning may be a discriminator.
- 'Empathy' is defined as 'the ability to understand and share the feelings of another'.
- Candidates' texts should offer a clear interpretation of empathy and it should be clear why it is important to show empathy, and to whom.
- Sophistication of writing, execution of text structures and originality of ideas will be discriminators.

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

Compose a text in a genre of your choice that endorses a perspective in the following statement:

For copyright reasons this quote cannot be reproduced in the online version of this document but may be viewed online at the following link <https://www.goodreads.com/quotes/349407-it-seems-to-me-that-the-natural-world-is-the>

- This question requires candidates to construct a persuasive, interpretive or imaginative text which clearly identifies and endorses a perspective implied in the quote provided.
- This 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.
- The verb 'compose' requires candidates to carefully consider the construction and crafting of their text within the context of a first draft.
- '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.'
- Perspectives that candidates may identify in the quote provided include, but are not limited to, valuing, appreciating and being excited by the natural environment. Candidates may explore environmental, educational, existential or aesthetic perspectives.
- Candidates may interpret 'endorse' as to support or provide approval for a perspective conveyed through the quote provided.
- An 'imaginative text' is defined in the syllabus glossary as 'Texts whose primary purpose is to entertain or provoke thought through their imaginative use of literary elements. They are recognised for their form, style and artistic or aesthetic value.'
- A 'persuasive text' is defined in the syllabus glossary as 'Texts whose primary purpose is to put forward a viewpoint and persuade a reader, viewer or listener.' Candidates may produce polemics including, but not limited to, speeches, debates, feature articles or opinion pieces.
- An 'interpretive text' is defined in the syllabus glossary as 'Texts whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts. They include autobiography, biography, feature articles, documentary, satire and allegory.'
- Candidates are required to endorse a perspective, however, those who discuss more than one should not necessarily be rewarded over those who endorse only one.
- Stronger responses may use nuanced language to establish a voice, tone or mood that endorses a perspective conveyed in the quote provided.
- A discriminator may be a candidate's control of language features and text structures to effectively sustain an endorsement for a clearly identified perspective embodied in the quote provided.
- Sophistication of writing and originality of ideas will be discriminators.



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

Write an interpretive text that evaluates the best things you have watched, read, heard, and/or played this year.

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- This question asks candidates to write an interpretive text in which they make judgments reflecting on their experiences.
- This draws on the syllabus point 'Create a range of texts: substantiating and justifying their own responses using textual evidence' from Unit 4.
- 'Interpretive text' is defined in the syllabus glossary as 'Texts whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts. They include autobiography, biography, feature articles, documentary, satire and allegory.' The form of writing should be clear and suitable to the question.
- 'Evaluates' is defined in the *Glossary of key words in the formulation of questions* as 'To ascertain the value or amount of; appraise carefully.' Here candidates are asked to carefully appraise and explain which are the 'best'. The criteria or means used to assess the merit of what they have experienced should be clear in their evaluation.
- Their evaluative language choices, explanations of personal connections, and appraisals, as opposed to simple descriptions, may be discriminators.
- While the noun 'things' is an open term, its openness allows candidates to reflect on all manner of experiences they have had this year.
- The pronoun 'you' invites candidates to use personal voice, however an invented persona is an acceptable approach to this question. The integration of personal experience conveying the candidate's connection to the experience is expected in the response.
- 'Watched, read, heard and/or played' encourages reflection on the chosen films, games, books, concerts, rallies, sporting events, experiences etc. A discriminator may be whether the writing moves beyond surface description of the event and provides a deeper understanding of the content and why it is valued highly.
- While 'this year' invites a discussion of current texts or experiences, this year may have been the candidate's first experience of an older text and as such they cannot be precluded from discussion.
- Sophistication of writing, nuance and originality of ideas will be discriminators.

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

Develop an argument to persuade an adult Australian audience that volunteering needs the involvement of young people in order to survive.

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- This question requires candidates to persuade adults that the survival of volunteering depends on the involvement of young people.
- 'Present an argument' is defined in the *Glossary of key words in the formulation of questions* as 'Offer or convey something such as an argument or statement to somebody formally; a discussion that offers different points of view on an issue or topic; debate'.
- The verb 'persuade' invites the use of a persuasive text form. Texts whose primary purpose is to put forward a viewpoint and persuade a reader, viewer or listener. They form a significant part of modern communication in both print and digital environments. They include advertising, debates, arguments, discussions, polemics and essays and articles.
- 'Adult Australian audience' invites a level of language choices, and examples that would persuade this specific group of people. The degree to which the examples and language used in the text are appropriate for this audience may be a discriminator.
- 'Volunteering' is an experience that many candidates may have undertaken in a variety of forms including community service such as tree planting, coaching sporting teams, mentoring or tutoring, aiding with digital literacy programs and so on.
- 'Involvement' may be interpreted by candidates as participating in or making a commitment.
- The phrase 'to survive' suggests a sense of urgency, and that volunteering cannot continue with only retirees and older people as its workforce.
- While the position to be argued in the question is closed, candidates may present a counter argument.
- Sophistication of writing, nuance and originality of ideas will be discriminators.

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

Drawing inspiration from the image below, craft an imaginative text that starts and ends in the same place, but in a different time.

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- The question requires candidates to write an imaginative text that uses a circular structure drawing inspiration from the image.
- This question draws on the syllabus point ‘Create a range of texts: transforming and adapting texts for different purposes, contexts and audiences’ from Unit 3.
- An ‘imaginative text’ is defined in the syllabus glossary as ‘texts whose primary purpose is to entertain or provoke thought through their imaginative use of literary elements. They are recognised for their form, style and artistic or aesthetic value.’
- The verb ‘craft’ suggests candidates should use language features effectively and demonstrate an understanding of text structure in their imaginative text.
- The question encourages candidates to write in a circular structure that comes back to the setting in which they began their story, however in a different time. There must be a clear shift in time between the beginning and the ending of their written text, however, there is no requirement for this to be extensive.
- A discriminator may be the candidate’s engagement with the concept of time and place and their ability to control the development of the shift in time.
- Candidates may draw inspiration from the image in regard to:
  - innocence
  - adventure
  - imagination
  - freedom
  - dreams
  - creativity
  - risk-taking
  - wonder
  - environment
  - industrialisation.
- The way in which candidates use the image for inspiration is open to interpretation. However, there should be a recognisable connection between the candidate’s written text and the image.
- Sophistication of writing, nuance, and originality of ideas will be discriminators.

## ACKNOWLEDGEMENTS

### Question 10

Attenborough, D. (n.d.). *It Seems to me That the Natural World is the Greatest Source of Excitement; the Greatest Source of Visual Beauty; the Greatest Source of Intellectual Interest. It is the Greatest Source of so Much in Life That Makes Life Worth Living* [Quote]. Retrieved May, 2024, from <https://www.goodreads.com/quotes/349407-it-seems-to-me-that-the-natural-world-is-the>

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