



# **ENGLISH**

## **ATAR course examination 2017**

### **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.

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

Explain how your response to this image has been affected by the arrangement of visual elements within the frame.

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**Content**

- This question requires candidates to demonstrate an understanding of the way that elements are arranged in a frame.
- 'Explain' requires candidates to identify and account for the way the image is arranged, and how this arrangement prompts a particular response from the candidate.
- 'Your response to this image' requires candidates to clearly articulate a specific response to the content of the image provided. This could be feelings, thoughts, attitudes, or analytical understandings.
- Responses must make a clear connection between the arrangement of the image and their response to the image.
- Candidates who simply identify a large number of conventions with limited analysis will not be rewarded above those candidates who write a detailed analysis of how the arrangement works within the image to evoke a particular response.

**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**

- In this text, the response to the arrangement might be affected by the placement of visual elements, such as:
  - Actors, objects and space within the frame
  - The type of composition: horizontal, binary, balanced, static
  - Framing, choice of shot and angle
  - The construction of symmetry
  - Rule of thirds
  - Spatial relationships between objects, set and characters
  - Mise en scene (composition as a specific element of mise en scene)
  - Vectors and reading paths
  - Inclusions and omissions
  - Foreground/middleground/background.

*Possible points of analysis:*

- Candidates may explain their response to one or more of the following points of analysis:
  - The empty seat in the centre and foreground of the shot as symbolic of a missing link, perhaps the 'dying girl' referred to in the film's title, the significance of a missing character as the 'centre' of the others' relationship, or a conflict between the two characters.
  - The symmetry and balance of the composition constructs the characters on the margins as equals.
  - The omission of a third character prompts particular questions for the viewer: who is missing? Why are they omitted?
  - The empty third of the still image may represent a divide between the two characters perhaps based on race. The fact that the two characters are not facing each other, nor are they speaking, may represent racial tensions.

- The setting of the library/bookshelves in the background acts as a frame around the characters, symbolising knowledge (a lack thereof or perhaps representative of their character traits).
- The centre third is composed of an empty couch and books, symbolising a missing element (knowledge, connection, communication, words) from the two characters on the outer thirds.

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

Analyse how the snake is created to reveal an idea in Text 2.

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**Content**

- Responses must demonstrate an understanding of the role of the snake(s) within the creation of this fictional text. This may be interpreted as the literal snake in the text, the reference to the Dreamtime snakes and/or more generalised snake imagery within the text.
- The direction to analyse the 'creation' of the snake requires candidates to address the language, generic or stylistic features used in its construction within the text.
- Candidates may consider the language features used in the creation of the snake as a particular subject in this text, its function as a symbol or metaphor, its role in generating conflict for the human subjects, the thematic use of more generalised snake imagery throughout the text, its role in creating atmosphere, the juxtaposition between the literal snake and the Dreamtime snakes, or its role as a structural feature which unifies the text.
- Candidates need to clearly articulate an idea they have interpreted within the text. The syllabus defines 'idea' broadly, as 'understandings, thoughts, notions, opinions, views or beliefs.'
- Candidates should be rewarded for clearly articulating the role of the snake(s) in informing their nominated understanding of the passage.

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

**Supporting information**

*Some ideas that may be inferred from Text 2*

- The deadly nature of Australian landscape or fauna
- Natural selection or survival of the fittest
- Aboriginal cultural identity and beliefs
- The paradoxical nature of snakes – linked to both death and creation in this passage
- The wisdom of age, opposed to the naivety or foolhardy nature of youth
- Notions of resistance and struggle
- Possible connections between the reptilian struggle and the struggles of Aboriginal peoples
- Ideas about gender – male characters both fascinated by and afraid of the snake, which is linked to death as well as to the 'mother' earth

*Some examples of textual features used in the creation of the snake*

- The references to colour, symbolising the Rainbow Serpents
- The descriptive language and/or figurative language used in representing the snake as beautiful, efficient, and/or deadly
- The competing responses to the snake from the characters: Dylan's fascination versus Vincent's discomfort
- Vincent's dialogue which offers a particular perspective on the literal snake as dangerous, and the Dreamtime snakes as a nurturing and creative force
- The references by both characters to the relationships between Aboriginal peoples and snakes
- The use of scientific discourse in giving the snake its Latin name
- The multiple references to snakes render it a motif within the text, which in turn is a structural feature that unifies the text
- The use of the snake as a narrative feature; the central conflict within the text

- The snake as a catalyst for action in the text, bringing the characters together
- The snake as a symbol, representing death, power and/or danger
- The dying lizard, symbolising futile resistance
- The Dreamtime snakes, symbolising Aboriginal culture or spirituality, creation, nurturing and/or history

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

Show how relationships between people and animals are represented differently in Texts 2 and 3.

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**Content**

- Candidates need to identify the relationships represented between people and animals in Texts 2 and 3. This is a comparison question that requires candidates to show how such relationships are represented in different ways.
- Candidates must engage with the term 'differently'. They should do this by contrasting how the texts work in different ways to represent the relationships.
- Candidates are able to consider both differences in the kinds of relationships represented, and also differences in the use of textual features and devices in representing these relationships.
- Answers should demonstrate a clear understanding of the meaning of 'representation'. The syllabus states that 'representation implies that texts are not mirrors of the real world; they are constructions of reality. These constructions are partially shaped through the writer's use of conventions and techniques'.
- Responses should demonstrate how relationships are represented through specific textual features. A textual feature may be a language device, structural or stylistic feature, or a generic convention. Expository conventions could be the focus of a candidate response, or a literary device, such as metaphor or symbolism, or narrative elements, such as characterisation, setting or point of view.
- Candidates should be rewarded for clearly showing the effect certain textual features have in representing relationships.
- Candidates must engage with both texts. However, there is no requirement to discuss both texts equally or to argue that one text is superior to the other in representing certain relationships.

**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**

*Representations of relationships between animals and humans*

*Text 2*

- the respect that humans have for animals for their predatory qualities in their battle for survival
- animals as a danger to humans because of their deadly nature
- humans as passive, knowledgeable onlookers of wild beasts fighting for survival
- the role of the natural world in Aboriginal identity, specifically the role of Dreamtime animals in the creation of life

*Text 3*

- some people are overly dependent on animals for emotional support
- conniving pet owners use animals for personal gain and privilege
- animals are a hindrance or nuisance to the disdainful public
- the developing ways that animals and humans co-exist in modern life

*Some examples of how the relationships are represented differently*

- different contexts are represented. Text 3 is a contemporary urban American context and Text 2 is outback or rural Australian. This affects the nature of the relationships and also the way we understand the passages.
- the differing perspectives that are offered by the passages: Text 2 is an omniscient narrator focalised through the character of Vincent, whereas Text 3 is a first person critique of Americans needing emotional support animals.
- the construction of voice and/or tone – Text 3 utilises first person point of view, an American voice and vernacular, and a satirical, exasperated tone, while Text 2 uses third person omniscient point of view and is dependent on dialogue to convey its representations. The tone of Text 2 might be described as reverential or cautionary.
- the use of narrative elements contrasted with the use of expository devices
- the use of allegory in contrast to the use of anecdote
- the construction of Australian Dreamtime mythology contrasted with the construction of modern urban life
- the contrasting role of other textual features in the texts, such as: figurative language, rhetorical devices, word choice, tone, imagery and symbolism, descriptive passages, syntax and patterns of structure.



**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)**

Explain how at least **one** text manipulates the conventions of genres for a particular purpose and context.

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- This question requires candidates to demonstrate their understanding of the key syllabus concepts of 'genre', 'purpose' and 'context'.
- The glossary defines 'genre' as 'categories into which texts are grouped.'
- The question requires candidates to identify and explain how a text uses the conventions from different genres.
- Genre can be interpreted either in terms of form and structure (such as novel, feature film, biography) or in terms of subject matter (such as science-fiction, romance, fantasy). Candidates must clearly identify the genres they believe have been used.
- 'Conventions' of genres may be interpreted as structural, language or stylistic features conventional to particular genres. Candidates may discuss broad features such as character, setting and conflict within narratives, or specific features such as hand-held camera work, voice-over and the use of a focaliser within documentary film.
- Candidates are required to do more than just identify generic features. The manipulation of the conventions of such genres to fulfil particular purposes and suit particular contexts must be addressed.
- The term 'particular' indicates that candidates need to identify specific purposes, rather than use broad identifiers such as 'to persuade'.
- Context may be considered in a number of ways. Context is defined in the glossary as 'The environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation).'
- Candidates should be rewarded on the extent to which they clearly and logically link the use of conventions of genre to identified purposes and contexts.
- Candidates may refer to more than one text to illustrate their discussion.

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

Explore how voice works within at least **one** text to represent a particular context.

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- This question requires candidates to demonstrate their understanding of the syllabus concepts of 'voice', 'representation' and 'context'.
- 'Explore' requires candidates to consider the ways the concept of voice is constructed or reflected in a text to represent a specific context.
- '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 explore more than one voice within a text.
- Candidates are invited to interpret 'context' in a variety of ways but must engage clearly with and show an understanding of at least one specific context. Context is defined in the glossary as 'The environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation).'
- Candidates must do more than just identify the context; instead they should articulate how that context has been represented through voice. The glossary states: 'Representation refers to 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.'
- Candidates may choose to discuss a context represented within their chosen text instead, but this must be explored as more than just setting.
- A discriminator will be the candidate's exploration of how voice 'works' through point of view, tone, style, dialogue, language devices, stylistic features and genre, or through the particular perspectives, ideas or concepts represented by a voice or voices in a text.
- Candidates may discuss one or more texts in their response to this question.

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

Evaluate the way narrative point of view is used in **two** texts to convey specific values.

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- This question requires candidates to demonstrate their understanding of the concepts of 'values' and 'narrative point of view'.
- This is an evaluative question that requires candidates to appraise the way 'narrative point of view' in two texts is used to convey particular values.
- Candidates may consider how narrative point of view is constructed differently or similarly by text producers for purpose and effect, but must make a judgment or take a position on the effect of this use of point of view.
- Narrative point of view is defined in the glossary as the ways in which a narrator may be related to the story. For example, the narrator might take the role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpreting what happens. Candidates may also discuss narrative voice and the way in which a narrator may be related to the ways a text is interpreted.
- There is no requirement for candidates to solely discuss prose fiction texts; a wide variety of texts may incorporate instances of narrative point of view within their composition. For example, a documentary may include a narrative incursion through an interview or voiceover.
- Candidates are required to demonstrate an understanding of values as principles or standards of behaviour; the judgement of what is important in life.
- Candidates are required to explore the values of both texts, although there is no requirement to discuss these equally.
- In their evaluation, candidates may consider their own responses to two texts, including their feelings, thoughts, attitudes and analytical understandings, or they may consider preferred responses of specific audiences.
- Candidates should be rewarded for demonstrating a clear understanding of the concept of narrative point of view and how it is constructed. This may be through a range of language, stylistic and textual features.
- Stronger responses may evaluate the effectiveness of narrative point of view in encouraging certain responses in their studied texts.
- There is no requirement for candidates to compare texts of the same genre. It is possible to engage thoughtfully with this question across genres.
- The question does not require candidates to explore similar values in two texts, although this is a possibility.
- Candidates must engage with two texts. However, there is no requirement to discuss both texts equally.

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

Discuss the way in which your understanding of context has influenced your interpretation of the perspectives in at least **one** text.

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- This question requires candidates to demonstrate their understanding of the syllabus concepts of 'context', 'interpretation' and 'perspective'.
- Candidates must discuss their understanding of context, defined in the 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 context discussed could be context of culture or context of situation (or both).
- In their response, candidates may consider their own personal context, the context in which the text is received, the context in which the text was produced, or the context of the creator(s) of the text.
- The extent to which a candidate articulates their understanding of these contexts will be a discriminator between responses.
- Candidates' responses should indicate clearly how their contextual understanding assists them to infer meaning from the perspectives offered in or by a text.
- Candidates should be rewarded for demonstrating a clear understanding of the concept of perspective as 'more than an opinion; it is a viewpoint informed by one or more contexts', and reflecting 'a text's embedded ideology'.
- The key phrase 'your interpretation of the perspectives' will be a clear discriminator between candidates who are able to articulate and sustain a particular reading.
- The use of the word 'your' invites a personal voice and articulation of the candidate's own interpretation of the perspectives in the text.
- Candidates may discuss one or more texts in their response to this question.

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

Compare how **two** texts have been constructed for similar purposes but through different genres.

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- This question requires candidates to demonstrate their understanding of the syllabus concepts of 'purpose' and 'genre'.
- The question requires candidates to consider the connections between the purposes and genres of texts, recognising that quite different texts can work in different ways for similar ends.
- 'Compare' directs candidates to examine the similarities and differences between their two chosen texts. Candidates who do so should be rewarded.
- The inclusion of the term 'constructed' in the question invites candidates to consider how the purpose of the text is achieved through its use of various textual features, including – but not limited to – conventions of genres. A key discriminator will be the extent to which the candidate justifies their understanding of the purposes of their chosen texts through close analysis of their construction.
- Candidates should clearly outline the purpose(s) of their chosen texts, justifying their reasoning.
- Candidates should articulate why the purposes of their chosen texts might be considered 'similar'. Similar does not mean identical; candidates may highlight particular commonalities in the texts' purposes, while acknowledging some divergence.
- Candidates should clearly identify the genres of their chosen texts, referring to conventional features to justify their reasoning. The genres of the texts should be clearly different.
- Genre can be interpreted, as per the glossary definition, either in terms of form and structure (such as novel, feature film, biography) or in terms of subject matter (such as science-fiction, romance, fantasy).
- 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 identification of a text's genre), it is not required for this question.
- Candidates must engage with two texts. However, there is no requirement to discuss both texts equally.

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

Discuss how your attitudes influence your response to the way a controversy is represented in at least **one** text.

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- This question requires candidates to demonstrate their understanding of the syllabus concepts of 'attitudes', 'controversy' and 'representation'.
- 'Your attitudes' and 'your response' invite candidates to use personal voice and consider their own attitudes, interpretations and responses to the ways a controversy is represented.
- Attitudes are defined in the glossary as 'an outlook or a specific feeling about something.' Attitudes stem from an individual's beliefs and values, and may be expressed via thoughts, words or actions. A candidate, in referring to his/her attitudes, might suggest that those attitudes have been influenced by his/her values, context, ideologies and/or learned ways of reading a text.
- An understanding of the nature of the controversy is important in the candidate's response, not just an identification of an issue or a problem. Controversy may be understood as a prolonged and typically public disagreement or discussion, particularly one that is highly emotive. Controversy may also be understood as an instance which challenges dominant ways of thinking.
- Candidates need to explain clearly how a particular controversy is represented – not just present – in a text. The glossary states: 'Representation refers to 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.' In identifying the representation of a controversy, it is expected that candidates will make some reference to how such a representation is constructed through various textual features. Candidates' control of this will be a discriminator.
- It is possible for candidates to explore multiple representations of a controversy in a text based on different attitudes that they identify and explore.
- Candidates may discuss one or more texts in their response to this question.

**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.
- Responses that explore more sophisticated perspectives and ideas while also showing engagement with the question's key terms may be a discriminator.

**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.



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

Create an imaginative text with a central voice that conveys hope or redemption.

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- Candidates are required to engage with the syllabus concept of 'voice' using a range of language, stylistic and structural features.
- '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.
- The extent to which candidates show an understanding of this syllabus concept through their ability to craft language for particular effect will be a discriminator. In this case, the effect should clearly be related to the conveyance of 'hope or redemption'.
- 'Imaginative text' is defined in the glossary 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 convey hope or redemption, within the context of a first draft.

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

'And this is how change happens. One gesture. One person. One moment at a time.'

Incorporate this quote in a persuasive text that uses language features to target a specific audience.

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- 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 treatment for an advertisement, a pitch for a documentary or a transcript for a podcast. This list is not exhaustive.
- 'Uses language features' requires the candidate to shape their text using a range of language features to demonstrate engagement with the quote. The capacity to which candidates use these language features will be a discriminating factor. Language features may include descriptive or figurative language devices, rhetorical devices and techniques, discourse, diction, syntax, register, modal language etc.
- The candidates are required to use the quote in its entirety at some point in their text, although there are many ways in which this might be accomplished.
- The ideas implied in the quote are important elements of the candidate's response and will be a discriminator between responses. Candidates, however, are not required to endorse the quote, and some successful responses may in fact mount a challenge to its intent by incorporating it in ironic or satirical ways.
- Candidates are required to shape their persuasive text 'to target a specific audience'. Awareness of audience and the ability to use rhetoric to appeal to a particular group in the writing of the text must be evident.
- The specific audience must be made clear through the construction of the text.

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

In a form of your choice, create a text that explores a mood or idea from this image.

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- 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 must explore either a ‘mood’, defined by the glossary as ‘the atmosphere or feeling in a particular text’ or an ‘idea’, defined by the glossary as ‘understandings, thoughts, notions, opinions, views or beliefs’, from the image.
- Candidates are not required to refer to or discuss the image specifically. Instead, the image is a prompt to inspire the candidate’s composition. Candidates must, however, explore a mood or idea that is clearly drawn from the image.
- ‘Explore’ implies that candidates must consider their identified mood or idea in a significant fashion within their text. Candidates may interpret the term ‘explore’ as in to examine creatively or discursively. The key discriminator should be the extent to which the candidate explores their identified mood or idea within their composition. In an imaginative piece, for example, the mood must be a significant focus within the text to justify its exploration, rather than an aside.
- Candidates may interpret a wide range of moods or ideas from the image and markers should be prepared to reward candidates accordingly. Some may identify moods of anticipation, anxiety or a sensation of impending doom, while others may identify exhilaration, hope or intrigue. Ideas may be literal, such as to do with jungles, exploration, journeys or travel, or more figurative, such as archaeology or anthropology, adventure, the unknown or wilderness, or being at the mercy of the natural environment.

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

*Geborgenheit*: a German word that can be defined in English as ‘the perfect combination of cosy, safe, warm and secure’.

Compose a text in a form of your choice that embodies this concept.

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- ‘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 must incorporate the ideas represented by the term ‘*geborgenheit*’, identified as ‘the perfect combination of cosy, soft, warm and secure’, as a significant element of their text. Candidates are not required to use or refer to the term ‘*geborgenheit*’ itself, but their text must represent this concept in some significant fashion.
- A clear discriminator between candidates’ responses will be the extent to which the text embodies or represents the concept of ‘*geborgenheit*’. Embody’ means to be an expression of, or give tangible form to, a concept. Rather than defining the ideas represented by the term ‘*geborgenheit*’, candidates are asked to construct a text that expresses these notions.
- Candidates may construct:
  - imaginative texts where ‘*geborgenheit*’ is a clear element of setting or atmosphere, or a key thematic concern,
  - interpretive texts which offer a reflection on the concept of ‘*geborgenheit*’,
  - persuasive texts which argue a position or seek to convince an audience by embodying the concept of ‘*geborgenheit*’.

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

Inspired by this image, compose **two** brief interpretive texts that represent different perspectives.

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- Candidates are required to write two brief interpretive texts in this response. An interpretive text is defined in the glossary 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 biographical narrative, a feature article, or a transcript for a documentary film (or part thereof); however, other forms of writing are also acceptable.
- A clear attempt to explain or interpret must be evident in both texts through the use of structural, stylistic and/or language features.
- The word ‘inspire’ indicates that responses should relate to the concepts or ideas generated by the image, but candidates do not need to incorporate or reference the image in their texts.
- Candidates need to clearly articulate and sustain two different perspectives. Perspective is defined in the syllabus as ‘a position from which things may be viewed or considered.’ Perspectives are informed by contexts, beliefs and values. In constructing clear perspectives, candidates may construct different voices through which they communicate such perspectives.
- It is possible for one or both of the texts to incorporate multiple perspectives. This is a valid interpretation of the question requirements.
- Candidates should be rewarded for the quality and cohesion of their texts, balanced with effective use of language features in presenting two different perspectives.

## ACKNOWLEDGEMENTS

### Question 11

Quote from: Bray, L. (2007). *The sweet far thing*. New York: Delacorte Press.

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