



# **ENGLISH**

## **ATAR course examination 2019**

### **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 might 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 **three** visual language features in this image engage you in the world of the bodyboarder.

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**Content**

- Candidates are required to explain how three visual language features work in particular ways to engage the viewer in the world of the bodyboarder represented in Text 1.
- 'Language features' are defined in the syllabus glossary as 'the features of language that support meaning'. In this case, candidates are required to discuss language features of the visual mode.
- Some candidates might read visual language as visual elements, which are defined in the syllabus glossary as 'Visual components of a text such as composition, framing, representation of action or reaction, shot size, social distance and camera angle.'
- Question 1 is inviting candidates to offer a reading of the text based on their understanding of the setting in the still image, and how that setting relates to a particular 'world'.
- The question requires candidates to consider the relationship between texts and their audiences; a central syllabus concept. This draws on the syllabus point of: 'Analyse and critically appraise how the conventions of texts influence responses, including ... the role of the audience in making meaning.'
- The use of the term 'you' invites candidates to respond to Question 1 in either first person through a personal interpretation or third person as audience of the text (preferred or resistant).
- Candidates might offer a preferred or dominant reading of the text, but might also choose to read the text resistantly based on their interpretation of the 'world of the bodyboarder' and how the viewer is positioned to respond. In doing so, they might discuss how the text attempts to engage viewers, evaluating its success in doing so with them.
- The question requires candidates to explain an interpretation of 'the world of the bodyboarder' and how this interpretation is shaped by the construction of the text. The 'world' can be interpreted as the way the bodyboarder's world is represented or based on an interpretation of the un-named bodyboarder's perspective on the world, read through the shaping of the text.
- Key discriminators between responses will be in the extent to which candidates articulate the 'world' of the bodyboarder and the extent to which they explain the process of engagement with the text.

**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**

*Visual language that candidates might use to support their interpretation:*

- mise-en-scène, including subject placement and proximity
- dominant and subsidiary contrasts
- form and density
- composition
- framing
- angle
- shot
- implied gaze
- body language
- symbolism

*The 'world of the bodyboarder' might be interpreted as:*

- the space the bodyboarder inhabits between the safety of the land and the danger of the ocean, where the bodyboarder has chosen to be enclosed in a wave through skilful manipulation of a board and obvious ability to surf big waves and pipelines
- the 'real world' sense of being torn between leisure and work, where the ocean symbolises freedom and creativity, and the city signifies the responsibilities and pressures of corporate living in Australia
- a representation of the stereotypical Australian bodyboarder's yearning for the natural world in the depths of the ocean where shapes are rounded and irregular, compared to the city's linear, man-made structures
- the world of the adventure/action photographer where a GoPro camera has been mounted on an ankle to deliberately film the bodyboarder's perspective in order to engage with a particular genre of photography or a specific publication for a surfing or thrill-seeking audience.
- the image might be read as frightening or unnerving, with the sense of the wave about to overwhelm the bodyboarder and the 'safety' of the distant city.

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

Analyse how the central character's attitudes are represented through the narrative point of view used in Text 2.

**Content**

- Candidates are required to identify the narrative point of view used by the writer. Narrative point of view is defined in the syllabus glossary as 'the ways in which a narrator might 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.'
- This question draws on the syllabus point of: 'Evaluate different perspectives, attitudes and values represented in texts by ... analysing the use of voice and point of view' but in the context of a short answer question limits the response required to just the protagonist's attitudes.
- Stronger responses will do more than merely identify the point of view as first or third person, and will critically examine the precise nature of the relationship between 'the narrator' and 'the story'.
- Candidates need to identify the protagonist and attribute more than one attitude to this character.
- Candidates might identify her attitudes towards her brother or her duty of care for him, attitudes towards her environment and surroundings, or attitudes towards concepts such as freedom, boundaries and responsibility.

**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**

*Candidates might identify the narrative point of view as:*

- Third person limited narration, focalised through the protagonist who is a young girl tasked with the responsibility of looking after her younger brother on a rural family property. In elaborating on this, candidates might consider aspects of the girl's character such as her age, gender, ethnicity, her status as a visitor to this property, her joy in the environment and so on.
- Some candidates might suggest that the narrator moves from the position of an emotionally detached observer to one who can reveal the protagonist's thoughts, memories, intentions and feelings, describing her movements and appraising the reader of the situation.
- It is worth noting that as this is only an extract of a short story, the point of view under discussion pertains to this extract only; however, the possibility exists that the whole story might well be written in third person omniscient point of view. There is a sense of omniscience or observational quality about the narration, which can reveal intimate details about the protagonist's thoughts and feelings while still referring to her as 'the girl'. Candidates might comment on this.

*Candidates might identify attitudes such as:*

- being responsible towards her younger brother. Alternatively, candidates might consider the girl as careless, flippant or reckless regarding this responsibility.
- being resentful, frustrated, aggrieved or annoyed at being tasked with his care, or a combination of both responsibility and resentment.
- being conflicted, guilty, uncertain or self-doubting over abandoning her younger brother.
- being naïve, ignorant or misguided in her belief that her younger brother will be safe on his own.

- fondness for her grandparents.
- being excited, joyful, delighted or whimsical regarding the freedom she experiences in this environment or her independence.
- (having) a sense of connectedness or affinity towards the landscape.
- being optimistic, hopeful or cheerful regarding the potential or simple pleasures of her day. Alternatively, candidates might consider her attitude as ambivalent.
- being courageous, fearless or defiant in crossing boundaries – both physically and in terms of abandoning her responsibilities.
- In light of the title, particularly the connotations of 'nullius' (as in *Terra Nullius* - 'land belonging to nobody' - and thus 'entitled' to be claimed), candidates might consider her attitudes from a postcolonial perspective; they might question whether the girl is indigenous and has a respect for and connection with the land. Alternatively, they might interpret the protagonist as white, and thus associated with colonialism, and read her attitudes towards the land as one of entitlement.
- this list is not exhaustive.

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

Explain how the perspective on the video game industry offered in Text 3 relates to the text's purpose.

**Content**

- Candidates are required to comprehend the perspective on the video game industry offered in Text 3, and to connect this with the purpose(s) of the text.
- This question draws on the syllabus point of: 'Evaluate different perspectives, attitudes and values represented in texts by ... analysing content, purpose and choice of language.'
- Candidates must 'explain' the perspective, as opposed to merely identifying it. 'Perspective' is defined in the syllabus glossary as 'a position from which things might be viewed or considered. People might have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values. A perspective is more than an opinion; it is a viewpoint informed by one or more contexts.'
- Candidates must, therefore, not only identify the writer's viewpoint regarding the video game industry, but also the context from which they are writing.
- Texts might have multiple purposes, but candidates must clearly identify a concise and logical purpose of this text. In doing so, candidates might consider the form of the open letter and its publication context on an industry website.
- In connecting perspective and purpose, candidates should consider how the perspective works to represent the video game industry in particular ways, in order to appeal to the minister responsible for that industry.
- A key discriminator will be the extent to which candidates identify both viewpoint and contextual position in articulating the perspective.

**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 use clear comparative transition markers to signpost their discussion should be rewarded.
- Candidates who integrate effective examples to support their responses should be rewarded.

**Supporting Information**

*The perspective within the text might be identified as incorporating:*

- The viewpoint that the video game industry:
  - offers significant value to Australian society, providing entertainment, artistic, social and educational benefits
  - is currently undervalued by the minister, particularly in comparison to the screen industry
  - is not receiving the same degree of representation, assistance or support as other industries
  - offers the potential for Australia to be a world leader in 'serious' games
  - is well-positioned to meet Australians' desire for high-quality, locally-produced and innovative content.
- Contextual influences informing the perspective:
  - Ron Curry's position as CEO of the Interactive Games and Entertainment Association, a body that represents the video game development industry
  - within this position, Ron Curry has a responsibility to advocate for the industry
  - Ron Curry is likely to see video games from an industry, rather than personal, perspective, appreciating their economic, social and creative potential over their entertainment value
  - a cultural context in which Australians are consuming creative content in new ways

- the changing nature of video games, from being merely entertainment to having serious social purposes
- the situational context in which Ron Curry is responding to a keynote speech by the minister, in which the video game industry was marginalised.

*Purposes of the text might be interpreted as:*

The open letter is an interpretive and/or persuasive text; specific purposes might be identified as:

- advocating for greater representation for the video game industry within the minister's portfolio
- persuading the minister to offer greater support to the video game industry
- appealing to the minister for the video game industry to have a voice within his planning and strategising
- representing or communicating an industry position to the minister
- generating solidarity or cohesion amongst members of the video game industry
- raising awareness of the value of video games as an art form, a creative industry, a valuable export, as well as for social or educational purposes, for both the minister as well as a wider public audience reading the open letter
- arguing for the equal treatment of the video game industry, as compared with cyber security, for example.

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

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

**Content**

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

**Structure and expression**

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

Key elements include:

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

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

Compare **two** texts of the same genre to consider how audience expectations of that genre might change over time.

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- This question requires candidates to demonstrate their understanding of the syllabus concept of 'genre'. In particular, candidates are asked to consider the specific syllabus points of 'analyse and critically appraise how the conventions of texts influence responses, including ... how expectations of genres have developed and the effect when those expectations are met or not met, extended or subverted [and/or] how responses to texts and genres might change over time and in different cultural contexts.'
- 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), or form and structure (for example, poetry, novels, biography, short stories).' Candidates might successfully respond to this question by considering either understanding of genre.
- 'Audience expectations' might be understood as the anticipations, assumptions or predictions an audience might express in regards to a particular genre and its generic features. These might include understandings of that genre's likely or typical content, themes, ideas, structures, forms, perspectives, language or stylistic features, and so on.
- Candidates are required to consider two texts of the same genre, comparing the features of those two texts and anticipating likely audience responses. In doing so, candidates might consider how expectations of genres have developed and the effect when those expectations are met or not met, extended or subverted.
- This comparison should form the basis of their discussion of how audience expectations of a genre might change over time.
- Candidates are likely to compare two texts from different time periods, highlighting how the later text represents a shift in conventional generic features that has led, in turn, to a change in audience expectations. Some candidates, however, might compare two texts from a similar time period and still offer a convincing discussion on changing audience expectations.
- The phrase 'over time' does not require candidates to consider texts from vastly different time periods. Significant expectations of a genre might shift considerably in response to specific, significant events, such as pre- and post-9/11, or changes in technology, such as advances in special visual effects, for example.
- Candidates are required to identify factors that might have led to a change in audience expectations of a genre. These might include the conventional use of generic features; the ways in which such conventions have been altered, adapted, transformed, subverted or otherwise changed over time; the impact of new modes or media on genres; the shifting contextual factors to which genres respond; shifting contextual situations of audiences themselves. This list is not exhaustive and candidates might offer other justifications for the change in audience expectations. However, the discussion must retain a focus on genre and therefore all factors explored by the candidate should be directly related to their impact on audience expectations of the identified genre.
- A key discriminator will be the extent to which candidates are able to justify the audience expectations and the influences upon their change over time.

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

Discuss how your awareness of the omissions and/or marginalisations within a text shaped your response to its perspective(s).

- This question requires candidates to identify omissions and/or marginalisations within a specific text, and to evaluate their response to one or more perspectives within the text in light of such awareness. This addresses the syllabus content points of 'evaluate how texts offer perspectives' and 'reflect on their own and others' texts by ... identifying omissions, inclusions, emphases and marginalisations'. Candidates might discuss omissions, marginalisations or both.
- 'Perspective' is defined in the syllabus glossary as a 'position from which things might be viewed or considered. People might 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.' In identifying a perspective within the text, stronger responses will do more than merely identify opinions or beliefs; they will acknowledge the contextual basis of that position.
- Candidates should clearly explain their response to those perspectives. 'Response' might be interpreted in many ways. Candidates might offer an academic or intellectual response, such as an evaluation or interpretation of the perspective(s). Alternatively, they might offer an affective response, such as an emotional or values-based reaction to the perspective(s). This list is not exhaustive.
- The verb 'shaped' requires candidates to consider the impact that their awareness of omissions and marginalisations had in informing their response.
- The phrase 'omissions and/or marginalisations' requires candidates to explain what has been 'left out' of the text, or assigned a minimal, tokenistic or otherwise peripheral position within the text. A comment on whether this is a deliberate strategy, a result of the context of production, a particular perspective or other factors such as ignorance or victimhood might define better responses.
- Candidates might approach omissions and/or marginalisations in a variety of ways, such as in terms of a text's ideas, perspectives, representations, voices, values or textual features. This list is not exhaustive.
- Stronger responses might discuss the role of ideologies operating within the text's perspective(s) which empower certain groups or ideas over others within texts, or which result in the under-representation or exclusion of certain groups or ideas.
- Candidates might consider the role of context in examining its omissions and/or marginalisations. Discussion of the candidate's own context might provide insights into their awareness of omissions and/or marginalisations, such as identifying with a marginalised group or perspective.
- A key discriminator will be the insight demonstrated by candidates in identifying and considering the implications of various omissions and/or marginalisation.
- The pronoun 'you' invites candidates to respond personally, discussing their individual response to the text and how it was shaped.

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

With reference to at least **one** text, discuss the stylistic choices made by a creator in constructing a text within a particular genre.

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- This question requires candidates to demonstrate their understanding of the syllabus concepts of 'style' and 'genre' by engaging specifically with 'the stylistic choices' of a creator of texts in 'constructing a particular genre'. This addresses the syllabus point of 'Compare texts from similar or different genres and contexts by ... analysing language, structural and stylistic choices.' Although the comparative element of this syllabus point is not required for this question, some candidates might choose to compare two or more texts by the same creator.
  - Candidates are required to discuss their understanding of a singular creator's style, as it pertains to genre, which is evident in 'at least one' of their texts.
  - The verb 'discuss' requires candidates to specify a creator of texts and clearly engage in a close study of at least one text by discussing examples of stylistic choices made to engage with a particular genre.
  - 'Stylistic choices' is defined in the syllabus glossary as 'the selection of stylistic features to achieve a particular effect.' In this instance, the effects should pertain to the construction of a particular genre.
  - 'Stylistic features' are defined in the syllabus glossary as 'the ways in which aspects of texts (such as words, sentences, images) are arranged and how they affect meaning. Examples of stylistic features are narrative viewpoint, structure of stanzas, juxtaposition, nominalisation, alliteration, metaphor and lexical choice.'
  - 'Style' is contextualised in the syllabus glossary under 'stylistic features' where 'style can distinguish the work of individual authors'. In this case, 'author' is synonymous with 'creator'. The term 'creator' allows candidates to discuss those who produce texts in modes other than the written. A 'creator' of texts might be an author, writer, graphic artist, film-maker, blogger, illustrator, or orator, or could also be a specific production company with a distinctive style.
  - 'Genre' is different from 'style' and candidates need to make this distinction clearly in their response. The syllabus glossary defines genre as 'the categories into which texts are grouped ... [Genre is] often used to distinguish texts on the basis of their subject matter [or] form and structure'. Candidates might approach this question with either understanding of genre, for example; exploring a particular playwright's style of drama texts or a particular film-maker's style of science-fiction.
  - In engaging with the construction of a 'particular genre', candidates need to show an understanding of the expectations or conventions of the genre/subgenre, and how a creator establishes a particular or distinguishable style within that genre/subgenre by adhering to, manipulating and/or subverting the techniques and conventions, or by constructing them in idiosyncratic ways.
  - A key discriminator will be the extent to which candidates discuss the choices made by a creator to craft a distinct style and how this style is made clear through the language and/or structural features associated with genre within at least one text.
  - Candidates might refer to more than one text in their response; these do not have to be by the same creator.

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

Explore how voice within at least **one** text reflects the values and attitudes of a particular context.

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- This question requires candidates to demonstrate their understanding of the syllabus concept of ‘voice’ and its construction, through which they interpret the notions of ‘values’, ‘attitudes’ and ‘context’.
  - This addresses the syllabus points of ‘investigate and evaluate the relationships between texts and contexts by ... examining how each text relates to a particular context or contexts’ and ‘evaluate different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view.’
  - ‘Voice’ is defined in the syllabus glossary in three ways, each of which is relevant to a possible response for this question, or a combination thereof:
    - 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 might be related to the story.
    - The ‘multiple voices’ in text – the views, positions, ideas and perspectives of other individuals or groups.
  - Candidates need to clearly explore – which is to ‘investigate or evaluate’ – how a voice (or voices) is constructed within at least one text. The construction of voice might be identified through a variety of stylistic and language features, as well as other structural or generic features, such as narrative frames, narrative point of view, focalisers and voiceovers.
  - Candidates might discuss multiple voices, connecting them to varied (or even the same) values and attitudes within a context; while entirely acceptable, this should not automatically be rewarded more than a response that analyses one voice in detail.
  - A clear and sustained link throughout the candidate’s response needs to be made between a voice or voices and one particular context. ‘Context’ is defined in the syllabus glossary as ‘The environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation).’
  - Specifically, candidates must identify particular values and attitudes that are ‘of’ this context. The intent of the question is that the voice represents the values and attitudes attributed to the context.
  - The complexity of detail that the candidate offers about the specific context – and the relationship to values and attitudes – might be a discriminator between responses.
  - The question wording requires candidates to address both the specific attitudes and values of a particular context. The syllabus glossary defines attitudes as ‘an outlook or a specific feeling about something’ and clearly links this to values by stating: ‘our values underlie our attitudes’.
  - Key discriminators will be the sophistication of analysis of the construction of a voice or voices, and its connection to the values and attitudes of a specific context.
  - Candidates might discuss more than one text, though this should not automatically be rewarded more than a response that analyses one text in detail.

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

Discuss how you developed a more considered interpretation of a text by reflecting on at least **one** different reading of it.

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- This question requires candidates to reflect on their own interpretation of a text by discussing and evaluating the impact of at least one different reading of it.
- This addresses the syllabus outcome which requires candidates to examine different interpretations of texts and how these resonate with, or challenge, their own responses. Specifically, this addresses the syllabus points of 'evaluate different perspectives, attitudes and values represented in texts by ... exploring other interpretations and aspects of context to develop a considered response' and/or 'reflect on their own and others' texts by discussing and evaluating different readings of texts.'
- 'Reading' is defined in the syllabus glossary as both 'particular interpretation[s] of a text' and 'the process of making meaning of text'. In light of this, candidates might discuss either a different interpretation of the text (such as a critical review or other discussion) or a different reading process or practice (such as a gender, aesthetic or ecocritical reading) they applied to their text. Either approach is valid.
- Candidates might discuss how they have undertaken two readings of the text, an initial and then a closer reading. Reading for pleasure or entertainment is a valid reading practice that might be considered by candidates, particularly as opposed to reading for the purposes of analysis or education.
- Candidates should clearly explain their interpretation of the chosen text, that is, their reading or understanding of it. This might encompass an articulation of the text's themes, ideas, perspectives, genre, purpose, or representations etc.
- A 'more considered' interpretation should be interpreted as a more thoughtful, nuanced, informed or critical reading or understanding.
- The pronoun 'you' invites candidates to respond personally, discussing their individual response to the text and how it developed.
- A key discriminator will be the extent to which candidates connect their 'more considered interpretation' with their experience with 'different reading[s]'.
- Candidates must consider at least one different reading of their text; they might consider more, though this should not automatically be rewarded more than a candidate who thoughtfully discusses only one different reading.

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

Compare how **two** texts created in different modes use language features to invite empathy for a particular individual or group.

- This question requires candidates to demonstrate their understanding of the language features associated with particular modes, and their particular uses to invite or encourage empathy for the particular individuals or groups they represent. For example, comparing the use of visual language in a film with written language in a feature article or the spoken language features of a speech.
- This addresses the syllabus content points of 'evaluate how texts offer perspectives through ... the selection of language features that generate empathy or controversy' and/or 'compare texts from similar or different genres and contexts by ... explaining how each text conforms to or challenges the conventions of particular genres or modes'.
- The verb 'compare' requires candidates to produce a comparative response, discussing similarities and/or differences and evaluating the effect of the language features associated with different modes on how empathy for an individual or group has been invited or encouraged.
- 'Empathy' can be understood as the ability to understand or share the feelings of another. The phrase 'to invite' encourages candidates to consider the purpose or intent of the text to generate empathy, irrespective of whether they personally felt such empathy. Stronger responses might make reference to the relationship between the underlying values of chosen texts and the empathetic individuals/groups they represent. Consideration of the role of context could also define better answers.
- Candidates should clearly identify the 'particular individual or group' under discussion and the texts in which they appear. Stronger responses will consider how the texts construct particular representations of such individuals or groups. There is no requirement for the two texts to represent the same individual or group, although, of course, they might.
- 'Mode' is defined in the syllabus glossary as 'the various processes of communication: listening, speaking, reading/viewing and writing/creating. Modes are also used to refer to the semiotic (meaning-making) resources associated with these communicative processes, such as sound, print, image and gesture.' Candidates might discuss multimodal texts.
- In their discussion of 'how' texts encourage empathy, candidates should demonstrate an understanding of how the language features associated with the particular mode of their chosen texts work to invite certain audience responses. Discussions can include choices about written language features such as lexical choice, imagery, descriptive language, tone, syntax; visual language features such as colour, mise-en-scene, composition, gesture, camera movement and angle; audio language features such as dialogue, intonation, music, pace, diction. This list is not exhaustive.
- A clear discriminator will be the extent to which candidates explore the connection between the language features mentioned above and the group or individual represented via the different modes.
- In addressing 'how', candidates might consider the function of audience positioning in relation to the purposes, audiences and/or contexts of the texts.
- Candidates must refer to two texts. Discussion of more than two texts should not automatically be rewarded higher than a candidate who compares only two texts.
- A key discriminator when responding to this question will be the candidate's ability to structure a comparative response in a clear and lucid manner which addresses all elements of the question.
- Candidates might argue that some language features are associated with different modes.

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

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

**Content**

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

**Written expression**

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

**Structure and expression**

The key elements in assessing written expression are:

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

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

'Words mean more than what is set down on paper. It takes the human voice to infuse them with deeper meaning.'

In a form of your choice, explore the ideas within the quote above.

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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 might be the ability to manipulate or adapt such features for particular purposes, audiences and effects.
- The verb 'explore' requires candidates to offer an investigation into – or evaluation of – the ideas within the quote, through the conventions of the text type in which they respond.
- Candidates are not required to incorporate the quote into their composition, but the central theme or topic of the response must be focused on the influence or significance of the human voice.
- Some candidates might incorporate the quote, but this is not a requirement of the task.
- Ideas drawn from the stimulus might evoke responses on nostalgic memories of childhood of the parental voice; the power of oracy and evocative literature; the impact of singing meaningful lyrics; profound moments in history where powerful words were spoken into consciousness; the impact of slam poetry as an art form for the contemporary generation; or the different ways that meaning can be created through the uses of the human voice. This list is not exhaustive and other ideas are entirely possible.

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

Compose the beginnings of **two** persuasive texts, where the second adapts the first for a different audience.

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- This question requires candidates to compose a persuasive text. A persuasive text is defined in the syllabus glossary as one ‘whose primary purpose is to put forward a point of view and persuade a reader, viewer or listener’.
- Candidates should compose texts in recognisable forms. Markers should evaluate the candidate’s texts on the manner and extent to which they have used generic features of their chosen forms. A discriminator might be the ability to manipulate or adapt such features for particular purposes, audiences and effects. Persuasive forms might include feature articles, blogs, speeches or letters. Allow for the full range of responses, including multimodal.
- Candidates are required to construct only ‘the beginnings’ of two texts; those that compose complete, brief texts, should not be rewarded over candidates who compose only the beginnings.
- The second text must represent an adaptation of the first, rather than a wholly original text. There might be significant differences between the two texts as a result of adaptation, but a connection should be evident.
- Candidates should complete enough of each text to make their persuasive intent clear.
- Candidates should be rewarded for using persuasive language features, selecting appropriate content and for demonstrating an awareness of context, purpose and audience within each text.
- Candidates need to demonstrate that they can create texts for different audiences, adapting language and generic features as appropriate. The audiences should be clearly recognisable and clearly different.
- Reward candidates whose texts demonstrate that they have chosen forms to suit their purpose and notions of audience.
- Candidates should show their ability to control text structures and language features for particular effects. Reward innovative and imaginative responses and candidates who use voice effectively.
- The two texts do not need to be the same length so long as the requirements of the question have been met in each one.
- A key discriminator will be how effectively persuasive textual features are used to appeal to the different audiences.

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

Create a text within a particular genre that explores an idea represented in this image.

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- The instruction ‘within a particular genre’ allows scope for producing an imaginative, persuasive or interpretive text, or combination thereof.
- Candidates should compose a text in a recognisable genre. Markers should evaluate the candidate’s text on the manner and extent to which it uses recognisable generic features. A discriminator might be the ability to manipulate or adapt such features for particular purposes, audiences and effects.
- The verb ‘create’ requires candidates to carefully consider the construction and crafting of their text within the context of a first draft.
- Candidates are not required to refer to or discuss the image specifically, either as a photograph or terms of its specific subject matter. Instead, the image is a prompt to inspire the candidate’s composition.
- Candidates are, however, required to base their composition on an idea represented in this image. ‘Ideas’ are defined in the syllabus as ‘Understandings, thoughts, notions, opinions, views or beliefs’.
- Ideas drawn from the image might consider the clean, modern or clinical nature of the desk; its neat or precise organisation; the prevalence of technological or communication devices; the significance of the clock or timer, which might be interpreted as counting down; the potential contrast between technological devices and the natural element of the flowers; the presence of the busts, which might be interpreted as representing culture or the arts and science (possibly recognised as Beethoven vs Da Vinci); the lack of a human figure within this setting; beliefs about the value or prevalence of technology in modern society. This list is not exhaustive and other ideas are entirely possible.
- A key discriminator will be the extent to which the candidate’s text develops an idea logically drawn from the image, and their originality in doing so.

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

Craft an imaginative text which concludes with the following line:

‘Some say bossy, I say benevolent overlord.’

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- This question requires candidates to write an imaginative text. ‘Imaginative text’ is defined in the syllabus glossary as a text ‘whose primary purpose is to entertain or provoke thought through the imaginative use of literary elements’.
  - 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 might be the ability to manipulate or adapt such features for particular purposes, audiences and effects.
  - The question requires candidates to craft a text that concludes with the stimulus line in its entirety as the final line of their text.
  - In creating their text, candidates might create the exposition of an imaginative text that ends at the initial event or first point of conflict, or they might shape a complete text: either is appropriate.
  - The verb ‘craft’ requires the candidates to use language and structural features to create a character or voice that engages in some way with the ‘bossy’ or dominant traits that are reflected in the final line.
  - A key discriminator will be the extent to which a candidate crafts their text, considering structural and other textual features, to build towards this line as a logical and meaningful conclusion.
  - The ability to shape a sense of dry humour or irony that has been used in the stimulus line to reflect a domineering, bold or confident character might be a discriminator.
  - Responses that explore more sophisticated perspectives and ideas while also showing engagement with the question’s key terms might be a discriminator.

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

'One's destination is never a place but rather a new way of looking at things.'

Using this idea as a central theme, construct an interpretive text that reflects on a travel experience.

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- This question requires candidates to construct an interpretive text. An interpretive text is defined in the syllabus 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 textual forms which candidates might choose to compose. Possible forms are an autobiographical or biographical narrative, a discursive essay, a feature article, a blog post, a transcript for a documentary film (or part thereof), a travel memoir or feature travel writing; however, other forms of interpretive writing might also be acceptable.
  - 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 might be the ability to manipulate or adapt such features for particular purposes, audiences and effects.
  - 'A travel experience' is not limited to travel to foreign, exotic or distance places; travel might constitute a journey to a local or familiar destination. Some candidates might reflect on an experience related to travel, but where travel might not have actually taken place (such as in the case of a missed flight, for example). As long as the candidate reflects on this experience in light of the ideas within the quote, this should be seen as acceptable.
  - The subject matter of the text should be the reflection on a travel experience. Reflection might be evident in several ways; the candidate might recount a travel experience and comment on it, they might focus largely on the reflective aspect of the question and recount the travel experience in passing, or they might incorporate aspects of reflection throughout their recount of a travel experience. Other approaches are possible.
  - 'Theme' is defined in the syllabus glossary as 'an idea, concern or argument developed in a text; a recurring element'. Candidates must draw an idea from the quote and develop this as the central idea or motif throughout their interpretive text.
  - The reflection on a travel experience should be focused through the lens of the idea drawn from the quote; most obviously that the purpose, point or result of travel is not a physical place, but a new perspective or 'way of looking'. Alternatively, candidates might focus on the experience of looking 'at things'. 'Things' is a broad term, and might be understood as physical objects, or as a more abstract concept, such as a new world view or approach to life.
  - There is no requirement for the quote itself to appear in the candidate's text.
  - Candidates who simply present a travel narrative, without reflecting on that experience, are not meeting the requirements of this question and should be marked accordingly.
  - Key discriminators between responses, then, will be the reflective quality of the text and the centrality of the quote as a theme.

## ACKNOWLEDGEMENTS

- Question 10** Quote from: Angelou, M. (2010). *I know why the caged bird sings* [ebook]. Hachette Digital: London, Ch 15.
- Question 14** Quote from: Miller, H. (1957). *Big Sur and the Oranges of Hieronymus Bosch*. New Directions Publishing Corporation: New York.

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