



ENGLISH

ATAR course examination 2020

Marking key

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

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

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

Content

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

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

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

No penalty is imposed on responses that are not confined to the word count requirement. However, it is likely that overly short responses will not cover the requirements of the question, and overly long responses will not demonstrate the skills associated with writing a succinct response that provides, with clarity, only what is relevant to the question.

Expression

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

Key elements include:

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

Question 1**(10 marks)**

Explain how the writer's voice in Text 1 is constructed through language features.

Content

- This question requires candidates to demonstrate their understanding of the syllabus concept of 'voice' and its construction in Benjamin Law's text.
- This draws on the syllabus point of Unit 4 of 'Evaluate different perspectives, attitudes and values represented in texts by: analysing the use of voice and narrative point of view.' In keeping with a 10 mark question, however, candidates are only asked to analyse the construction of voice.
- Candidates are required to 'explain', which is defined in the glossary of key words used in the formation of questions as meaning to: 'Relate cause and effect; make the relationships between things evident; provide why and/or how'. In this case, candidates are required to make the relationship evident between the language features chosen and the type of voice that Law creates.
- 'Voice' is defined in the glossary as 'the distinct personality of a piece of writing' and 'can be created through the use of syntax, punctuation, vocabulary choices, persona and dialogue.'
- Adjectives to describe Law's voice may include wry, humorous and self-deprecating.
- Some candidates may read the voice as ironic by referring to the title of the original text as a 'love letter', when the content of the extract is clearly not favourable to the childhood experience of swimming in Australian swimming pools.
- Some candidates may consider the reflective nature of the extract, with Law reminiscing on his childhood experiences, in explaining his voice.
- The text is imbued with a distinctly 'Australian' voice in the inclusion of contextual information of a suburban Australian childhood with its reference to rips, sharks, skin cancer, togs/cossies/bathers/swimmers, Twisties, and school swimming carnival novelty races. Candidates may explore this in relation to textual features which represent Law as an 'other', migrant identity.
- In explaining his voice, candidates may identify that Law crafts a binary between his Cantonese-influenced childhood and his experience of dominant Australian culture with its focus on swimming and physicality. This representation of the migrant experience of swimming in Australia is constructed through the use of descriptive language such as 'terrified', 'hopeless', 'spluttering', and 'outcasts'. Law's voice identifies with this minority.

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

Language features used to create Law's voice

- First person pronouns:

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and

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- Inclusive language that reinforces the otherness of the migrant experience:

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Question 1 (continued)

- **Epistrophe or repetition:**

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- **Rhetorical questions:**

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- **Sensory imagery:**

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- **Metaphors for water and the act of swimming include:**

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- **Assonance:**

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- **Idiomatic language:**

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- **Brief syntax for effect:**

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- **Italics used for emphasis and suggest incredulous tone.**
- **Hyperbole and exaggeration used for comedic effect.**

Question 2**(10 marks)**

Compare how a similar idea about swimming is treated in Text 1 and Text 2.

Content

- Candidates are required to identify an idea about swimming in both Text 1 and Text 2 and compare how they have been treated.
- This draws on the syllabus point in Unit 3 of 'Compare texts from similar or different genres and contexts by: analysing and evaluating how similar themes, issues, ideas and concepts are treated in different texts.'
- The verb 'compare' allows candidates to consider the way their identified idea may be treated in similar and/or different ways across the two texts.
- Ideas may be interpreted as 'understandings, thoughts, notions, opinions, views or beliefs' that are evident in the texts, in line with the glossary definition.
- Ideas identified within the text are required to be related to swimming. While this may include literal ideas such as the respective persona/character and their reluctance to swim, candidates may explore more abstract understandings, such as connections between swimming and cultural identity, gender, parental relationships, personal identity, swimming pools as a physical or psychological space, and so on.
- 'Similar' does not require the ideas to be identical, but there must be a degree of commonality.
- In discussing how their chosen idea is 'treated', candidates may consider its representation; the values and attitudes evident within the texts; the perspectives offered on the idea; the use of language, generic, structural and/or stylistic features in its construction; contextual influences; voices used to communicate the idea; or, the content, purposes and audiences of the texts.
- Candidates are instructed to identify 'a similar' idea about swimming. Candidates who identify more than one idea should be judged on the extent to which they compare the treatment of these ideas.
- A discriminator will be the extent to which candidates offer meaningful comparison between the texts, noting similarities and/or differences in their treatment. Candidates who simply explain an idea in each text are not fulfilling the requirements of the question and should be marked accordingly.

Expression

- The extent to which the candidate expresses ideas clearly and concisely is a critical factor in determining the marks allocated to the response.
- Candidates who use metalanguage to good effect should be rewarded.
- Candidates who integrate effective examples to support their responses should be rewarded.

Supporting information

Candidates might identify ideas relating to the:

- personae's reluctance to swim, or fears/anxieties regarding swimming
- act of swimming
- swimming pools as a physical or psychological space
- power of memory or reminiscences regarding swimming
- relationship between swimming and identity, including personal, gender or cultural identities
- parent-child relationship in the context of swimming lessons/training
- competition and its impact on the individual.

Candidates may discuss the treatment of the idea by considering the:

- genre and/or form of text, such as a memoir (may also be identified as a feature article or opinion piece) or the novel
- voices either author or narrator, and their construction

Question 2 (continued)

- perspectives offered, such as Law's perspective as a second-generation migrant fearful of the water and marginalised by his lack of swimming prowess, and the construction of these perspectives through point of view, voice and other textual features
- representations of swimming (including lessons or carnivals) and swimming pools
- representation of cultural groups, such as Asian or ethnic migrants or Anglo-Australians
- use of language features such as the discourse of horror, hyperbole, rhetorical questions, colloquialism, conversational tone, tricolon, humour, complex and lengthy sentence structures, imagery and symbolism etc.
- style of the text, such as the humorous, irreverent and self-deprecating style of Text 1 vs the reflective and strongly sensory style of Text 2
- structural features of the text, including the impact of the final line in both texts.

Other ideas and aspects of their treatment may also be considered by candidates.

Question 3**(10 marks)**

Explain how your interpretation of Text 3 is shaped by both written and visual elements.

Content

- Candidates are required to explain the effect of both written and visual elements on their interpretation or understanding of Text 3.
- The verb 'Explain' is defined as meaning to: 'Relate cause and effect; make the relationships between things evident; provide why and/or how'.
- The pronoun 'your' invites a personal voice in the first person, or third person as the audience of the text.
- The verb 'shaped' requires candidates to consider the impact that the visual and written elements have in informing their reading of Text 3.
- Candidates are expected to articulate a clear interpretation of the text. Candidates may construct interpretations drawing on concepts of pugilism, aggression and self-defence, gender, cognition and thought-processes, representation of lawyers and litigation, binaries and oppositions, complexities of identity regarding self and other, recognition of opposition and their qualities and so on.
- Candidates may consider the context, purpose and audience of the text in developing their interpretation, acknowledging the form of the text as a print advertisement for a legal firm.
- 'Written elements' refers to the written language used in the image.
- 'Visual elements' are defined in the syllabus glossary as: 'Visual components of a text such as composition, framing, representation of action or reaction, shot size, social distance and camera angle.'
- Candidates might offer a preferred or dominant reading of the text, but might also read the text resistantly based on their context and selection of written and visual elements.
- A key discriminator between responses will be the connection made between the interpretation of the text and the selection of *both* language elements used to support it.

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

Written elements that candidates might use to support their interpretation include the:

- binary established between 'our thinking' and 'their thinking' in the tagline of the advertisement as well as in the image
- use of pronouns 'us' 'we' 'our' and 'them' 'they' and 'their' continue this binary
- use of questions and suggested approaches or answers
- use of arrows to direct reading and form strings of statements
- aggressive or assertive tone within the text
- use of the discourse of conflict or war, referring to the other legal firm as 'our opponent' and the connotations of legal argument as battle.

Question 3 (continued)

Visual elements that candidates might use to support their interpretation include the:

- overall 'mind map' design or style of the text
- arrangement of text to create the dynamic shape of two boxers mid-fight
- low-key lighting of the image to spotlight the two boxers
- low angle mid-shot to include the boxing ring and the 'torsos' of the two boxers
- symbolic placement of text. For example, the arm of the boxer in the left of frame and the shape of the phrase 'follow through' refers both to that action of the law firm in taking legal action to its conclusion, as well as the action of a boxer in punching their opponent.
- use of shapes such as bubbles, ovals, and jagged edges, as well as the thickness of line or use of underlining to suggest tone or emphasis
- use of font style, size, boldness, and thickness of line to confer importance or movement.

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.

Question 4**(40 marks)**

With reference to at least **one** text, discuss why a text created in one context may resonate with an audience in another context.

- This question requires candidates to demonstrate their understanding of the syllabus concepts of 'audience' and 'context'.
- This question addresses the specific syllabus point of 'Investigate and evaluate the relationships between texts and contexts by: examining how each text relates to a particular context or contexts, and comparing the contexts in which texts are created and received.'
- '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).'
- 'Discuss' is defined in the glossary of key words used in the formation of questions as meaning to 'identify issues and provide points for and/or against'.
- 'Created in one context' asks students to discuss the creation of the text in relation to the specific context of culture or situation at the time of the text's creation.
- 'Resonate' might be considered as a part of audience response. Here it may be read as evoking meaning, significance, empathy, commonality, emotion or engagement within an audience. Stronger responses may consider the particularity and position of the audience within this context.
- 'Another context' is left open and can be interpreted as another cultural or situational context. For example, candidates may discuss a text produced in The Great Depression and whether it resonates today, or discuss a text created in Australia and whether it resonates in America.
- The verb 'may' expresses possibility, and allows candidates to provide points explaining why their studied text may not resonate in another context. This may be because the text represents ideas or people in ways that audiences reject for ideological reasons.
- Candidates may choose to discuss the differing contexts of culture, explaining how the text can 'speak to' or 'resonate with' contemporary audiences.
- Candidates may consider reasons for why texts may resonate with audiences across contexts such as shared values, histories, similar experiences, ongoing nature of issues, repetitive or cyclical circumstances, recognition of common human nature or traits and so on.
- A discriminator may be the level of detail that the candidate offers about the specific contexts.
- The key discriminator will be the ways candidates discuss one context and its effects on the construction of the text for an audience, and then make an argument explaining why this text may have impact (or resonance) in a different context.

Question 5**(40 marks)**

Compare **two** texts of the same genre to show how they are stylistically different.

- This question requires candidates to demonstrate their understanding of the syllabus concepts of 'genre' and 'style'.
- Question 5 addresses the specific syllabus point of 'Compare texts from similar or different genres and contexts by analysing language, structural and stylistic choices.'
- The verb 'compare' as defined in the glossary of key words used in the formation of questions requires candidates to show how things are similar and different.
- '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 may successfully respond to this question by considering either understanding of genre.
- 'Style' is defined in the syllabus glossary as: The ways in which aspects of texts are arranged and how they affect meaning. Examples of stylistic features are lexical choice, syntax, narrative point of view, voice, structure, language patterns and language features, both written and visual. Style can distinguish the work of individuals, for example, Winton's stories, Wright's poems and Luhrmann's films as well as the works of a particular period.
- 'Stylistically different' refers to the ways texts may reflect different styles that could be quite nuanced, or auteur. For example, Luhrmann's films are stylistically very different to Wes Anderson's, but the use of different narrative points of view in two short stories may represent a more subtle difference.
- A discriminator may be the candidate's ability to differentiate between and explain the concepts of genre and style. In particular, candidates must be able to articulate the stylistic choices made in regards to generic conventions, and not just identify generic conventions themselves.
- A discriminator may be the candidate's ability to offer an explanation for the differing styles, such as by considering the influences of context, hybridity, mode, purpose, audience or originality.
- There is no requirement for the two texts to be treated equally, however, the comparative argument may be weakened if there is more discussion on the style of one text at the expense of the other.
- The key discriminator will be the degree to which comparison is made. The structure of the answer may determine the extent to which their comparative argument is formed.

Question 6**(40 marks)**

Evaluate how a text's meaning changed when it was transformed into a different genre or medium.

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- This question requires candidates to identify how the meaning of a text, such as its themes or ideas, may be altered as a result of the process of adaptation and transformation. This addresses the syllabus point of 'Reflect on their own and others' texts by explaining how meaning changes when texts are transformed into a different genre or medium.'
 - The verb 'evaluate' means to 'ascertain the amount or value of; appraise carefully', suggesting that candidates may argue the extent to which the text's meaning has changed, if at all, as well as how it has changed.
 - 'Meaning' is likely to be understood as the text's themes, ideas, arguments or theses, but candidates may equally validly argue about a text's representations, values and attitudes, perspectives or significances as aspects of meaning.
 - 'Transformed' may be understood as developed, evolved, adapted, subverted or otherwise significantly changed.
 - Candidates may consider 'genre' in terms of:
 - genre of subject matter, such as a memoir remade as a crime thriller, or a period drama remade as teen thriller. Changes in genre may be subtle but significant, such as the trend to remake or 'reboot' films. Considering parody may also offer a valid approach
 - genre of form and structure, such as a speech on racism in Australia later developed into documentary, or novels and their television adaptations, theatrical adaptation of films or novels or film adaptations of novels.
 - 'Medium' refers to the channel of communication. Candidates may consider how texts were transformed for different media, such as the adaptation of a short story into a digital text, or the transformation of feature reporting into a podcast, or the reboot of a cinema-release feature film remade for a streaming medium.
 - Importantly, candidates must discuss how their source text's meaning has changed, and clearly link such changes to the text's transformation into another genre or medium. For example, the transformation of a novel into a feature-length film might require condensation of the novel, or include directorial changes that privilege a particular interpretation.
 - Candidates must show a clear understanding of the conventions associated with the relevant genres and/or media.
 - A key discriminator will be the extent to which candidates evaluate the change in meaning and link it specifically to considerations of genre or media.
 - Given the requirement to discuss two versions of a text, the question calls for discussion of a single source text. Some candidates may discuss two adaptations of the same text, such as the transformation of a comic series into both film and television formats, or a novel and both its film and theatre adaptations. Candidates who choose to discuss more than one source text and their transformed versions should not be penalised, but nor should they necessarily be rewarded over candidates who discuss only one.
 - It is feasible that a candidate might discuss a postmodern text that changes genre *within* the text. Such a response should be judged on the extent to which it evaluates the change in meaning that arises.

Question 7**(40 marks)**

Show how analysing voice in at least **one** text led you to question the assumptions and/or values it communicated.

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- This question requires candidates to undertake close analysis of the construction of the voice or voices within at least one text, explaining how the process of doing so highlighted the assumptions and/or values communicated through such voices.
 - This addresses the syllabus point of 'Reflect on own and others' texts by: questioning the assumptions and values in texts' within the specific parameters of the construction of voice.
 - 'Voice' is defined in the syllabus glossary as 'the distinct personality of a piece of writing'. Candidates may consider the multiple voices evident in a text, defined in the glossary as 'the views, positions, ideas and perspectives of individuals or groups'.
 - The requirement to analyse voice requires candidates to explore its construction via various features including, for example, narrative point of view, characterisation, language and stylistic features such as syntax, punctuation, vocabulary choices, persona and dialogue. In doing so, candidates should articulate the assumptions and/or values that are revealed through such analysis.
 - 'Question' may be understood as to query, challenge, interrogate or consider.
 - 'Assumptions' may be understood as beliefs which are accepted, taken for granted or naturalised. They may be assumed by the voice itself, or they may be presumed by the voice as being held by the audience. They may also be interpreted by candidates in terms of the expectations of the audience by the voice of the text; for example, the audience's prior knowledge of an issue or assumptions about the audience's context.
 - 'Values' refers to principals, ideals or standards that are communicated by the voice. Candidates may address assumptions, values or both in their response.
 - Candidates may also address the question by considering the assumptions and/or values promoted by a text through the construction of voices that are at odds with, or antipathetic to, the authorial voice, such as the voice of the antagonist in a novel.
 - A discriminator will be the extent to which the candidate engages with the notion that they questioned the assumptions and/or values communicated through the voice or voices in a text. Another will be the extent to which they link such questioning to their analysis of voice.
 - The pronoun 'you' invites candidates to respond personally, reflecting on and interrogating (to an extent) the text's assumptions and/or values. In doing so, candidates may engage with aspects of their personal context in order to justify their questioning of assumptions and/or values.

Question 8**(40 marks)**

Consider how other interpretations of a text helped you evaluate its perspective/s.

- This question requires candidates to demonstrate their understanding that a specific text can be interpreted in multiple ways and how a knowledge of these different interpretations then facilitated the candidate's evaluation of the perspective or perspectives presented.
- 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'.
- 'Perspective' is defined in the syllabus glossary as 'A position from which things may be viewed or considered ... it is a viewpoint informed by one or more contexts.'
- Candidates need to clearly identify and evaluate the perspective or perspectives that a text offers; the perspective needs to be evaluated in light of other interpretations of the text. Perspectives are offered in relation to something; implied in the question is an identification of both viewpoint regarding an idea, issue, topic (for example) and the contextual basis of that perspective.
- 'Evaluate' invites candidates to 'ascertain the amount or value of; appraise carefully' by ascertaining the value or significance of a particular perspective. Stronger responses may evaluate the perspective offered in light of the context of situation or culture of the text, and their own context of reception.
- Candidates may evaluate whether a perspective is dominant or resistant, credible, outdated, personally relevant or familiar, significant or pertinent, value-laden, decontextualised, engaging or off-putting, controversial or empathetic or ideological and so on. Some candidates might argue that considering another's interpretation encouraged them to reflect on and evaluate their own.
- 'Interpretations' are defined in the syllabus as 'readings' of texts, and they are grouped loosely into dominant, alternate and resistant interpretations. In light of this, candidates may discuss either a different interpretation of the text (such as an essay, critical review or class discussion) and/or a different reading process or practice (such as a gender, genre, contextual or ecocritical reading) applied to their text.
- Reading for pleasure or entertainment is a valid reading practice that may be considered by candidates, particularly as opposed to reading for the purposes of analysis or education.
- The pronoun 'you' invites candidates to respond personally, discussing their individual evaluation of the text and how it developed through their awareness of other interpretations/readings.
- Candidates must consider at least **one** different reading of their text; they may consider more.

Question 9**(40 marks)**

Explain how at least **one** text conforms to generic conventions while still challenging its audience.

- This question requires candidates to demonstrate their understanding of the syllabus concept of 'genre' and how a text conforms to the conventions of a particular genre while challenging a specific audience in some way.
- This addresses the syllabus point of 'Analyse and critically appraise how the conventions of texts influence responses, including: how expectations of genres have developed and the effect when those expectations are met or not met, extended or subverted, how responses to texts and genres may change over time and in different cultural contexts, and the role of the audience in making meaning.'
- Genre is defined in the syllabus glossary as 'the categories into which texts are grouped' and may be interpreted by candidates as relating to subject matter or form and structure or both. 'Generic conventions' may be understood as the typical, or conventional, use of generic features.
- Candidates are required to make evident how specific generic conventions work within a text in a conventional or expected manner, while also exploring specific features of the text that challenge the audience's expectations or response.
- An audience may be 'challeng[ed]' in varied ways:
 - their expectations of that genre have not been entirely met, or have been subverted or extended in some way
 - particular nuances or stylistic choices made by the creator of the text have been confronting or unexpected
 - they have been confronted by the ideas, perspectives, concepts or attitudes, or by a particular controversy represented in a text
 - they have been provoked to reflect or think in some new way, such as to re-evaluate an existing understanding, attitude or belief
 - through the hybridisation of genres, by conforming to conventions of two genres
 - through the adaptation of a particular genre into a new form or for a different mode or medium, such as how a dystopian novel may become more challenging when adapted for a visual mode and medium.
- In order to explain how an audience has been challenged, stronger responses may engage with specific contexts of situation and culture, both production and reception.

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

Written expression

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

Structure and expression

The key elements in assessing written expression are:

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

Question 10**(30 marks)**

'Our greatest experiences are our quietest moments'.

Create an interpretive text in which you reflect on this quotation.

- This question requires candidates to construct an interpretive text. An interpretive text is defined in the syllabus as one 'whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts'.
- The term 'interpretive text' offers a variety of textual forms which candidates may choose to compose. Possible forms are an autobiographical or biographical narrative, a discursive essay, a feature article, a blog post, or a transcript for a documentary film (or part thereof); however, other forms of interpretive writing may also be acceptable.
- The verb 'reflect' requires candidates to offer a detailed contemplation and exploration of possibilities.
- The subject matter of the text should be the reflection on quiet moments as the impetus or stimulus for a significant or 'great' experience, or an exploration of significant or 'great' experiences being characterised as 'quiet' or unassuming moments.
- Candidates may interpret 'great' as having positive connotations, high significance, or they may explore 'great' as referring to magnitude or scale.
- Some responses may engage with the degree to which a moment is quiet, in order to address the adjective 'quietest'.
- A moment does not need to be brief.
- An 'experience' is not limited to personal or biographical event; it could also be an occurrence which leaves an impression on a society or group. This could equate to ideological change as a 'moment in time' or a moment of inaction that has huge consequences as a result.
- Reflection may be evident in several ways; the candidate may recount a specific autobiographical experience and comment on it, they may take a biographical or representational approach to the question where they discuss famous people or general understandings about humanity. Other approaches are possible.
- The reflection on experiences and moments should be focused through the lens of the idea drawn from the quotation; most obviously, that the quality of stillness, silence, unassuming or modest period of time is made relevant to a specific understanding of greatness or significance. Alternatively, candidates may deliberately focus on the experience of exploring the pronoun 'our', and may respond to the text not as an individual but as a participant in a specific culture, society, or context.
- Candidates who write generally on the quotation without specifying or detailing quiet moments or great experiences are not meeting the 'reflective' requirements of the question and should be marked accordingly.
- There is no requirement for the quotation itself to appear in the candidate's text.
- Sophistication of writing and originality will be discriminators.

Question 11**(30 marks)**

Compose a persuasive text that would incorporate or accompany this image.

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- Question 11 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.’
 - Persuasive texts might include feature articles, podcast transcripts, letters, speeches, essays or opinion pieces. They also include advertising, debates, arguments, discussions, polemics and essays and articles.
 - The specific instruction to incorporate or accompany the image can be addressed in a number of ways. The image could be part of a multimodal text, used as for example an accompaniment for a feature article, or as a visual aid on a slide during a speech. The image may be incorporated for the purposes of critique, ridicule, adaptation or subversion.
 - The candidate’s ability to integrate the image, as opposed to using it for inspiration will be a discriminator.
 - Ideas drawn from the image might include protest, and the power of a number of people drawn together to incite change. The hands raised in the air also can be read as signifying surrender, although this reading would ignore the distinctive ‘N’ and ‘O’. The painting on the face of the people in the image could be interpreted in a number of ways; that the people in the image are indigenous, or part of a collective.
 - A key discriminator will be the extent to which the candidate’s text develops an idea that could logically be drawn from the image.
 - More accomplished writing may interpret the image in a nuanced manner: it may be more symbolic rather than a literal interpretation for example. Sophistication of writing and originality of ideas will also be discriminators.

Question 12**(30 marks)**

Create a text in a form of your choice that experiments with structural features to enhance its central idea.

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- This question requires candidates to create a text with a focus on its structure and central idea.
 - 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 the 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 'create' requires candidates to carefully consider the construction and crafting of their text within the context of a first draft.
 - 'Experiments with structural features' suggests that the answer will carefully craft or play with structure, using it as a means to improve the main idea, or to call it into focus. Candidates may use structural features in innovative, unusual or simply well-considered ways in experimenting. The discriminator is the extent to which such experimentation enhances the central idea.
 - 'Enhance its central idea' infers this central idea will be developed, improved or made more impactful through the structure.
 - For a narrative text this could include: using the narrative arc, starting in medias res, manipulating time, using a circular or framing device, or telling the story from parallel narratives from different perspective.
 - For a persuasive text this could include: the ways information can be selected; declaring the perspective up-front and then presenting evidence; structuring to present balance, or presenting a nuanced account through selection of information.
 - For an interpretive text this could include: innovative sequencing (starting with a person's death as opposed to birth in a biographical text), using point of view for effect, employing hybridity within an interpretive text.
 - The creation of a hybrid text may well be an experimentation using structural features.
 - A key discriminator will be the extent to which the candidate creates a text using a recognisable text structure that connects to a central idea and enhances it.
 - The sophistication and originality of this central idea, and/or the structural device(s) used to enhance it, might be a discriminator.

Question 13**(30 marks)**

'Buy the ticket, take the ride'.

Compose a text in a genre of your choice that incorporates this quotation at a key point.

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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. Genre may be explored by the candidate in terms of the genre of form and structure, or genre of subject matter.
 - 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 'compose' requires candidates to carefully consider the construction and crafting of their text within the context of a first draft.
 - Candidates are required to incorporate the quotation at 'a key point' in their text. A point should be judged as 'key' in terms of its prominence, significance or structural function within the text, and will be dependent on the form and genre of text the candidate chooses to compose. Key points may include, for example, the headline of an interpretive article, the motif in a persuasive speech, the climax or resolution in a short story, a turning point or moment of realisation in the persona's development in an autobiography, the point at which the theme becomes crystallised in a drama script and so on.
 - Candidates' texts should offer a clear interpretation of the quotation and construct a text that logically builds to the inclusion of the quotation at a key point.
 - Candidates may consider the quotation literally, in terms of a physical ticket. Candidates may consider the quotation more in terms of its metaphoric or symbolic potential, such as an admonishment to accept the consequences of one's actions, encouragement to take a leap of faith, a fatalistic comment on the unpredictability of life or a criticism of wasted potential. A candidate's interpretation of the quotation will correspond to the tone within which they imagine the quotation being delivered.
 - A key discriminator will be the extent to which the candidate's text logically develops the potential within the quotation and its originality in doing so.
 - The quotation itself must appear as written within the candidate's text, and at a key point. Candidates that alter, omit or do not use the quotation at a key point should be marked accordingly.
 - Although it is referred to as a quotation, candidates are not required to use the quotation as dialogue.
 - Sophistication of writing and originality of ideas will be discriminators.

Question 14**(30 marks)**

Craft an imaginative text inspired by the following image.

- Candidates are required to craft an imaginative text, defined in the glossary as ‘Texts whose primary purpose is to entertain or provoke thought through their imaginative use of literary elements.’
- Imaginative texts may include short stories or excerpts from longer narratives, stage or screen plays, poetry, hybrid texts that blend features of other imaginative texts.
- The verb ‘craft’ suggests to candidates the necessity to make considered choices in relation to the construction of their text.
- Candidates are required to create a text that is inspired by the image of a figure climbing up to a treehouse. Candidates do not necessarily need to use the specific treehouse, or any literal treehouse, as the specific setting or location in their text. Note: The figure climbing the tree is not a child but may be interpreted as so by the candidate.
- Candidates may find inspiration in considering ideas such as: the nature of play, children and childhood innocence, nature play or the natural world, childhood memories, adventure and independence, wilderness and environmental concerns, notions of private or exclusive spaces, the value of ‘homemade’ or rustic as opposed to commercially produced children’s entertainment, family photographs or histories, nostalgia, adulthood and its responsibilities, or a desire for the simplicity of childhood. Other possibilities exist and markers should reward candidates’ originality or creativity in interpreting the image.
- Candidates may be inspired to consider the implied context of the natural world within the image with their own contexts, either in terms of similar experiences within nature or in contrast to an urban context.
- Sophistication of writing and originality of ideas will be discriminators.

ACKNOWLEDGEMENTS

- Question 1** Supporting information quotes from: Law, B. (2018). *'The best in the world': a love letter to Australia's public pools*. Retrieved July, 2020, from <https://www.theguardian.com/cities/2018/apr/13/best-world-love-letter-australia-public-pools-sydney-swimming>
- Question 10** Quote from: Nietzsche, F. (n.d.). [Quote about greatest experiences]. Retrieved July, 2020, from <https://www.azquotes.com/quote/575989>
- Question 13** Quote from: Thompson, H. S. (1998). *Fear and loathing in Las Vegas: A savage journey to the heart of the American dream* (2nd ed.). Vintage Books, p. 40.

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