Government of **Western Australia**
School Curriculum and Standards Authority

ENGLISH

ATAR course examination 2022

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 viewpoint, 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 concise response.

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

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

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 concise response that provides, with clarity, only what is relevant to the question.

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

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

Question 1 **(10 marks)**

Analyse how Text 1 is constructed to promote **two** values.

Content
- This question requires candidates to explain how two values are promoted through elements used in the construction of Text 1.
- This draws on the syllabus point of 'Evaluate different perspectives, attitudes and values represented in texts by: analysing content, purpose and choice of language', from Unit 4.
- The verb 'analyse' is defined in the Glossary of key words in the formulation of questions as meaning 'to identify components and the relationship between them; draw out and relate implications'.
- 'Values' may be interpreted as principles, ideals or standards to which people attach importance. Values are what we believe in, the ideals or concepts we hold dear such as equality, equity, freedom, respect, honesty, family, creativity, education, the environment, etc.
- Candidates are required to clearly articulate two values that are prompted through the text's construction. Candidates should limit their response to only two values.
- 'Promoted' may be interpreted as actively being encouraged, endorsed, supported or emphasised.
- 'Constructed' requires the candidates to deconstruct the text using appropriate metalanguage and syllabus terminology, explaining how visual and written elements, including language and structural choices, work together to promote two values.
- Candidates may make reference to the generic conventions of a lifestyle magazine cover and consider the links between the purpose and audience of the text, its construction and the values it is promoting.
- Candidates may consider the context of creation and/or reception when discussing the values that are being promoted and how context shaped the construction of the text and the promotion of values; however, the focus should be on the elements of construction.
- Candidates may consider how the text challenges societal stereotypes and/or dominant attitudes towards people with a disability and link this to the values being promoted in Text 1.

Expression
- Clear and concise expression should be rewarded.
- Candidates who use metalanguage to good effect should be rewarded.
- Candidates who integrate effective examples to support their responses should be rewarded.

Supporting information
- Values promoted in the text may include, but are not limited to:
  - gratitude and/or the embracing of life
  - positivity and optimism
  - courage and the drive to overcome adversity
  - health, wellness, vitality, a healthy lifestyle or the importance of mental health and wellbeing
  - success, determination and/or perseverance
  - competition
  - equality and/or equity
  - inclusivity and/or diversity
  - a positive body image
  - candidates may read the text resistantly, and choose instead to consider values surrounding the commercialisation of the health and wellness industry, or the value-signalling of the magazine by representing disability.
  - candidates may recognise Vujicic's evangelical context and suggest the text promotes religious values.

Question 1 (continued)

- Elements of construction may include, but are not limited to:
  - written elements
    - 'Healthy Living' as the title of the magazine, promoting a healthy lifestyle. This is further reinforced through the repetition of the word 'healthy'.
    - 'living with gratitude', 'lives life to the fullest' and the repetition of 'living' may promote values related to vitality, happiness or gratitude.
    - the question 'What does healthy look like?' and the statement, 'Nick Vujicic (right) and Taylor Roukey will change your definition' may promote values of equality and/or equity through challenging dominant societal stereotypes of disabled people.
    - the metaphor of 'raising the bar' may also reinforce values of a healthy lifestyle (physical and mental) and/or challenging an audience's perception of people with a disability.
    - candidates may focus on 'Winner of Florida's best overall magazine two years in a row' and link this to societal values and the importance of a healthy lifestyle. Candidates may also link the success of the magazine to the values it promotes, including challenging dominant societal attitudes towards disabled people, promoting equality, gratitude and healthy living. Alternatively, this promotional statement may signal the commercialisation of the health and wellness industry or the value-signalling of the magazine for promotional purposes.

  - Visual elements
    - the composition, framing and/or layout of the image with Nick Vujicic being the salient feature, centred, in the foreground, with a positive facial expression, body language and stance, reinforcing values the candidate identifies such as gratitude, appreciating/celebrating life, or a healthy lifestyle (physical and/or mental).
    - the illustrated arms raised by Vujicic with his fists closed in a celebratory fashion may work together with written elements to reinforce values of strength, determination or gratitude. Alternatively, this may be read as reinforcing normative ideas of strength or success by 'adding', or drawing attention to the absence of, Vujicic's arms. The chalked or painted nature of the illustration may be read as temporary or insubstantial.
    - candidates may interpret the illustrated arms as signifying Vujicic does not require arms to live a fulfilling and happy life. His arms could symbolise victory or success and possibly thanking a higher being as he looks upwards. Others may interpret this as him looking to a higher being (upwards glance) for hope and happiness and link to the promotion of religious values.
    - Vujicic's costume of simple, everyday polo shirt and denim shorts may be linked to values of valuing a simple, common, everyday lifestyle.
    - the typography, font type and size of key written elements including the words 'healthy' and 'living'.
    - 'healthy' is also in typography reminiscent of being spray painted and through its bold style candidates may draw links between this and illustrated arms.

Question 2 **(10 marks)**

Explain a perspective on growing up offered in Text 2.

Content
- This question requires candidates to identify a perspective on growing up offered in Text 2 and explain it in detail.
- This draws on the syllabus point of 'Reflect on their own and others' texts by: analysing and evaluating how different attitudes and perspectives underpin texts' from Unit 4.
- The verb 'explain' is defined in the Glossary of key words in the formulation of questions as 'Relate cause and effect; make the relationship between things evident; provide why and/or how'.
- 'Perspective' is defined in the syllabus glossary as 'A position from which things may be viewed or considered. People may have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values. A perspective is more than an opinion; it is a viewpoint informed by one or more contexts. Texts through an embedded ideology can also present a particular perspective or be read from an ideological perspective.' Candidates should articulate the viewpoint on 'growing up' offered within Text 2, as well as the contextual basis of this viewpoint.
- 'Growing up' may be understood as the process of maturing, particularly within the period of childhood or adolescence as represented by the figure of the daughter. Alternatively, candidates may consider the 'growing up' of the father figure, as his parental role changes with age.
- Candidates may draw on contextual information provided in order to interpret the perspective in Text 2.
- Stronger responses may engage with the embedded assumptions within this text, noting that the narrative created around the two observed figures is, in fact, a projection from the observer/writer.
- A discriminator will be the nuance with which the candidate articulates the perspective on growing up offered, particularly in terms of identifying both the viewpoint and the contextual basis for that perspective.

Expression
- Clear and concise expression should be rewarded.
- Candidates who use metalanguage to good effect should be rewarded.
- Candidates who integrate effective examples to support their responses should be rewarded.

Supporting information
- Perspectives identified may involve viewpoints such as that growing up involves:
  - adolescents separating from their parents' sphere of influence; growing independence, agency, or self-determination
  - a (possibly temporary) shift towards peers as a source of influence
  - a period of rebelliousness, experimentation and resistance to social norms
  - adolescent relationships transitioning away from parents, towards intimate partners, or daughters from their fathers to boyfriends specifically
  - changing need or desire for security or parental support
  - fathers losing connection, control over, or attention from their daughters
  - recognising the importance of family, or fathers specifically, after a period of adolescent rebellion or independence
  - a sense of loss or nostalgia over the shifting nature of parent/child relationships, or father/daughter relationships specifically
  - parents recognising their children's independence, agency or self-determination
  - a change in the nature of love or family relations
  - physical or sexual maturation.

Question 2 (continued)

- The contextual basis of this viewpoint may be interpreted as:
    - the context of a father of a young daughter
    - the context of one father who is projecting his own desires, dreams or viewpoints onto the father-daughter couple he observes
    - the context of a writer compiling or collecting love stories
    - a patriarchal context which constructs a viewpoint in terms of a woman's relationship with men, particularly fathers but also intimate partners; or that works to marginalise women's perspectives
    - a heteronormative context which assumes the heterosexual life journey of a woman towards marriage over other life choices
    - a western/liberal context which assumes a stereotypical journey of an adolescent in terms of a period of separation from parents and rebellious behaviour before conforming to social norms.

Question 3 **(10 marks)**

Compare how Text 2 and Text 3 construct representations of young women.

Content
- This question requires candidates to identify and compare the construction of representations of young women in Text 2 and Text 3.
- This draws on the syllabus point 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' from Unit 3. In this question, the similar concept refers to young women and requires candidates to explore how the construction of each text offers representations of this similar concept.
- The verb 'compare' is defined in the glossary of key words used in the formulation of questions as to 'show how things are similar and different'. In this instance, candidates are required to show similarities and/or differences in the use of textual features to construct representations.
- 'Representation' is defined in the syllabus glossary as 'the way people, events, issues or subjects are presented in a text. The term implies that texts are not mirrors of the real world; they are constructions of 'reality'. These constructions are partially shaped through the writer's use of conventions and techniques.'
- 'Representations of young women' means the candidate's analysis must involve discussion of this 'construction of reality' about young women. This may be literal representations such as a stereotypical 'daughter' (Text 2) or an independent, assertive model and podcast host (Text 3). However, candidates may also explore representations in more thematic or abstract sense; for example, expected rites of passage for young women (Text 2), or dynamics of power, independence, or feminism (Text 3).
- Stronger responses may consider the purpose, audience or context of each text in contributing to the representations constructed. They may also identify how gender can be considered a socially constructed concept.
- A discriminator may be the extent to which the candidates offer meaningful comparison between the construction of representations, noting similarities and/or differences in their construction. Candidates who simply explain the representation offered by each text are not fulfilling the full requirements of the question and should be marked accordingly.

Expression
- Clear and concise expression should be rewarded.
- 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 the representation of young women in Text 2 as:
  - dependent on or appreciative of their father's love, care or guidance
  - undertaking a journey of growing independence or separation from the parental (or paternal) sphere of influence
  - depicted in terms of their relation to men: fathers, boyfriends, husbands
  - traditional, stereotypical or heteronormative; or as subject to idealisation in such ways
  - formed in relation to love, both that of fathers' as well as intimate partners'
  - as experiencing adolescence as a period of experimentation, rule- or convention-breaking and rebellion, or as developing resilience, fortitude and tenacity
  - as experiencing youth as a time to experiment but ultimately following a traditional, socially accepted path

Question 3 (continued)

- some may recognise the subtle moments of resistance to the coming-of-age narrative, such as the love for poetry, as evidence of individuality
- reading resistantly, some might consider young women as subject to the male gaze even at an early age.

- In comparison, candidates might identify the representation of young women in Text 3 as:
  - independent, powerful, strong, assertive or even aggressive
  - non-conformist, risk-taking, individual, challenging to expectations (particularly around stereotypical gender norms), 'game-changers'
  - tough, resilient, perseverant, defiant
  - subject to challenges, dismissal, marginalisation
  - vocal, prepared to stand up, activist in nature – particularly in supporting the marginalised or those subject to oppression
  - as part of a collective (of either the oppressed generally or women specifically)
  - some may draw on the counter-cultural connotations of Dr Marten's shoes
  - some may consider the representation as feminist in nature, or consider the intersectionality of Georgia Moot as a young woman of colour
  - reading resistantly, some might consider the irony of the representation of young woman's fierce independence and activist nature as a marketing strategy to facilitate product branding, or the use of a conventionally attractive model.

- Candidates may compare aspects of construction such as:
  - the stylistic choices employed – the invitation to observe and the projected coming-of-age narrative, constructed in an almost stream-of-consciousness style in Text 2, compared to the bold typography, combination of written and visual elements, active body language, low camera angle and salience of the boot and choice of second person narrative point of view in Text 3
  - perspectives and voices constructed – Text 2 through the perspective and voice of a father, constructed through language choices that emphasise the passage of time and the daughter's separation from her father; Text 3 through the perspective and voice of a model, podcast host, or Dr Martens' brand identity, constructed through language choices that may be considered assertive, bold and provocative
  - language features associated with mode – the use of diction, syntax, alliteration, sibilance, symbolism, figurative and emotive language in Text 2; compared with the body language, costuming, vectors, typography, setting, camera angle and shot size, or composition in Text 3
  - *For copyright reasons this text cannot be reproduced in the online version of this document.*
  - syntax – the long fluid, descriptive sentences of Text 2 as compared with the short, sharp, declarative sentences in Text 3
  - the implied narrative of a young woman's life path, for example in Text 2 a heteronormative life path that involves separation from paternal influence, rebellion, first love, heartbreak, then ultimately marriage, as opposed to Text 3 which implies a narrative of ongoing challenges to which a woman must respond with strength, resilience, assertiveness or even aggression.
  - Candidates may identify similarities in both young women's paths involving conflict and challenges.

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 viewpoint, 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 syllabus concepts and 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.

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

Question 4 **(40 marks)**

By comparing the use of generic conventions in **two** texts, explore how a genre has evolved over time.

- This question invites candidates to demonstrate their understanding of how a particular genre has evolved or developed over time by offering a comparison of the conventions of two texts.
- This draws on the syllabus point of 'Compare and contrast distinctive features of genres by: examining how genres and their conventions have changed and been adapted over time' from Unit 3.
- 'Compare' is defined in the Glossary of key words in the formulation of questions as 'Show how things are similar and different'. Candidates may discuss similarities, differences or both.
- 'The use of generic conventions' requires candidates to reflect on those features of texts that are associated with its genre and how they have been 'used' or employed in each text. This does not preclude candidates from discussing generic features used in ways that might be considered unconventional or atypical, particularly in light of the context of evolution.
- The verb 'explore' is defined in the Glossary of key words used in the formulation of questions as 'Investigate, search for or evaluate'. This deliberately broad verb allows candidates to draw on their knowledge of other factors influencing the evolution of a genre, and thus candidates may consider the role of context, changing audience expectations, a text's purpose or other syllabus concepts to support their discussion of the two texts' conventions.
- 'Genre' is defined in the syllabus glossary as 'The categories into which texts are grouped. The term has a complex history within literary theory and is often used to distinguish texts on the basis of their subject matter (for example, detective fiction, romance, science fiction, fantasy fiction), form and structure (for example, poetry, novels, biography, short stories).' Candidates may successfully respond to this question by considering either understanding of genre, discussing (for example) the evolution of the western into the neo-western, or the documentary form into reality television, or the printed feature article into its digital counterpart.
- 'Evolved' may be understood as developed, grown, adapted, progressed, spread or changed. The nature and extent of the evolution does not need to be radical. Candidates may make effective arguments regarding subtle or nuanced changes to genre.
- 'Over time' does not require candidates to compare texts from vastly different time periods. Particularly in the contemporary world, or at times of technological or cultural change, texts and their genres may evolve rapidly.
- A discriminator may be the extent to which candidates effectively compare the conventions within their chosen texts, drawing attention to their similarities and differences.
- Candidates are not required to address each text equally; however, both texts should be sufficient in their discussion to allow for effective comparison.

Question 5 **(40 marks)**

Show how close analysis of a text led you to question the assumptions and/or values within it.

- This question requires candidates to demonstrate how careful reflection or consideration of a text has led them to question the assumptions and/or values it communicated, addressed, or were embedded within it.
- This draws on the syllabus point of 'Reflect on their own and other's texts by: questioning the assumptions and values in texts' from Unit 4. The qualifier and/or is included so that candidates may address assumptions or values, or a combination of both.
- The verb 'Show' is defined in the Glossary of key words in the formulation of questions as 'Give information; illustrate.'
- 'Close analysis' may be understood as having undertaken thoughtful and attentive analysis of aspects of the text's construction. Candidates may examine the language features or stylistic choices employed by the creator of their chosen texts, or the attitudes it communicates, the voices or perspective(s) it offers, or the representations constructed, for example. Through analysing features of texts such as these, candidates should discern various values within the text, or assumptions made by the creators of texts, the characters or subjects within them or those the text seeks to challenge. Stronger responses may look at the gaps and silences within a text and how these reveal certain assumptions and values.
- '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. 'Values' refers to principles, ideals or standards that are evident within the text. Candidates may address assumptions, values or both in their response.
- The assumptions and/or values must be identifiable within the text. These may be naturalised or overtly communicated within the text. The intention is that candidates interrogate the assumptions or values reflected in the text's construction, but some candidates may offer successful discussions of other peoples' assumptions and values (outside the text) that are held up and interrogated by the text. This may still be considered 'within' the text.
- 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 context in order to justify their questioning of assumptions and/or values.
- Candidates may refer to more than one text, however, this should not necessarily be rewarded more than a candidate who discusses one text in detail.
- A discriminator may be the extent to which the candidate demonstrates a causal relationship between their analysis of a text and the values and/or assumptions they identify.

Question 6 **(40 marks)**

Discuss how a text extended your understanding of its genre by incorporating or manipulating conventions in ways you did not expect.

- This question requires candidates to demonstrate their understanding of the syllabus concept of genre and how a text may challenge audiences' expectations by manipulating genre in new, different or unexpected ways, including by borrowing or blending conventions from other genres.
- This question addresses the Unit 3 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'.
- The verb 'discuss' is defined in the Glossary of key words in the formulation of questions as 'to identify issues and provide points for and/or against'.
- 'Extended your understanding' may be understood as developing an increased or expanded knowledge of the genre, or a broadening of the candidate's expectations of the genre.
- The pronoun 'your' invites candidates to respond personally, articulating their individual expectations of the genre and how their understanding was extended.
- 'Genre' is defined in the syllabus glossary as 'The categories into which texts are grouped. The term has a complex history within literary theory and is often used to distinguish texts on the basis of their subject matter (for example, detective fiction, romance, science fiction, fantasy fiction), form and structure (for example, poetry, novels, biography, short stories).' Candidates may successfully respond to this question by considering either understanding of genre.
- 'Incorporating' may be understood as including, integrating or absorbing. 'Manipulating' may be understood as using purposefully, shaping or controlling, particularly for purpose or effect.
- 'Did not expect' requires the candidate to discuss both their expectations of a particular genre and how the chosen text may have incorporated conventions from outside of that genre, or outside of the candidate's experience of that genre, or otherwise manipulated conventions. This may involve discussion of how texts can adapt, blend, subvert, transform, update or otherwise experiment with the expected conventions of a genre.
- A discriminator may be the candidate's ability to clearly explain what made the use of certain conventions unexpected in terms of their experience of the text's genre.

Question 7 **(40 marks)**

Analyse how different attitudes or perspectives are communicated through the construction of voices in **one** text.

- This question requires candidates to consider how voices in texts act as vehicles for attitudes or perspectives, and reveal this understanding through analysis of the construction of those voices.
- This question addresses the Unit 4 syllabus point of 'Evaluate different perspectives, attitudes and values represented in texts by: analysing the use of voice and narrative point of view'.
- The verb 'analyse' is defined in the Glossary of key words in the formulation of questions as meaning 'to identify components and the relationship between them; draw out and relate implications'.
- 'Attitude' is defined in the syllabus glossary as 'An outlook or a specific feeling about something. Our values underlie our attitudes. Attitudes can be expressed by what we say, do and wear.'
- 'Perspective' is defined in the syllabus glossary as 'A position from which things may be viewed or considered. People may have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values. A perspective is more than an opinion; it is a viewpoint informed by one or more contexts'. Stronger responses will engage fully with this understanding of perspective.
- 'Voice' is defined in the syllabus glossary as 'in a literary sense, the distinct personality of a piece of writing. Voice can be created through the use of syntax, punctuation, vocabulary choices, persona and dialogue. Texts often contain 'multiple voices'. These are the views, positions, ideas and perspectives of individuals or groups. It is important to recognise the various voices in a text, how they relate to one another, and how the creator of a text uses these to shape audience response'. Candidates may consider how such voices are constructed in non-literary texts, such as spoken or multimodal texts.
- 'Communicated through the construction' requires candidates to discuss the textual features used to construct voices. This may include, for example, language features such as diction, tone, modality, figurative language devices, intonation, pace, accent, inflection. In discussing multimodal texts, candidates may identify visual language features that arguably enhance the construction of voice.
- The attitudes or perspectives are required to be different; they need not be radically so.
- The candidate should refer to two or more voices within a text and connect these to the different attitudes or perspectives communicated. Candidates may argue that a single voice is multifaceted or changes over the course of a text and thus constitutes 'voices'.
- Stronger responses may consider the influences of context or audience in the construction of voices.

Question 8 **(40 marks)**

Compare how **two** texts' treatment of a similar theme, issue or idea was shaped by their contexts.

- This question requires candidates to reflect on the role of context in informing the ways a similar theme, issue or idea has been treated in two texts.
- This draws on the syllabus point 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' from Unit 3.
- The verb 'Compare' is defined in the Glossary of key words in the formulation of questions as 'Show how things are similar and different.' Candidates may discuss similarities, differences or both.
- '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).'
- 'Treatment' may be understood as the way a theme, issue or idea has been represented, handled, constructed, employed or examined. Other understandings of treatment may be possible.
- 'Theme' is defined in the syllabus glossary as 'An idea, concern or argument developed in a text; a recurring element (for example, the subject of a text may be love, and its theme could be how love involves sacrifice). A work may have more than one theme.'
- 'Issues' is defined in the syllabus glossary as 'Matters of personal or public concern that are in dispute; things which directly or indirectly affect a person or members of a society and are considered to be problems. Many issues are raised in texts and it is for the reader/audience to identify these.'
- 'Idea' is defined in the syllabus glossary as having 'an open meaning and can be interpreted as understandings, thoughts, notions, opinions, views or beliefs.'
- The conjunction 'or' requires candidates to select either a theme, issue or idea; they are not expected to examine a combination of these.
- 'Similar' does not require the theme, issue or idea to be identical, but there must be a degree of commonality.
- Candidates may discuss texts from similar or different contexts, however, the commonality is the similar theme, issue or idea.
- A discriminator may be the extent to which candidates offer clear comparison of the role of context in shaping the treatment of a theme, issue or idea.
- Candidates are not required to address each text equally, however, both texts should be sufficient in their discussion to allow for effective comparison.

Question 9 **(40 marks)**

Evaluate how the perspective in a text was offered through the selection of language features that generate controversy.

- This question requires candidates to consider the ways in which perspectives may be shaped around controversy, which in turn is generated through the careful selection of language features.
- This draws on the syllabus point of 'Evaluate how texts offer perspectives through: the selection of language features that generate empathy or controversy'.
- The verb 'evaluate' is defined in the Glossary of key words in the formulation of questions as 'To ascertain the value or amount of; appraise carefully'. A candidate may determine that language features were highly significant, of minimal significance, or to an extent between the two. Either way, candidates must appraise them carefully to come to a thoughtful evaluation.
- 'Perspective' is defined in the syllabus glossary as 'A position from which things may be viewed or considered. People may have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values. A perspective is more than an opinion; it is a viewpoint informed by one or more contexts'. Stronger responses will engage fully with this understanding of perspective.
- 'Controversy' may be understood as something provocative, contentious, disputed, debatable, problematic, oppositional, challenging or delicate. Candidates should justify their identification of controversy.
- 'Language features' are defined in the syllabus glossary as 'The features of language that support meaning (for example, sentence structure, noun group/phrase, vocabulary, punctuation, figurative language, framing, camera angles)'. Language features are related to the mode of the text, and thus may be written, spoken, auditory, or visual, including spatial and gestural.
- There is no requirement for candidates to discuss the perspective promoted by or privileged within the text; successful responses may engage with those alternate perspectives incorporated in a text by its creator for the purpose of addressing or challenging them.
- Candidates are required to discuss how language features generate controversy. This may be because they are emotive or provocative, or because they reflect attitudes or values that challenge some peoples' ways of thinking. Language features may be used in the construction of controversial representations, provocative voices, or challenging points of discussion. Creators of texts may adopt or construct personae through language choices that represent polemical positions, or consciously engage with topics that are divisive or subject to debate. Furthermore, candidates may consider how language choices can target specific audiences and their beliefs, values and attitudes.
- Candidates must show clear links between a perspective offered within the text and the language features employed to generate controversy.

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.

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

Question 10 **(30 marks)**

Create a persuasive text that uses language patterns to strengthen its purpose.

- This question requires candidates to demonstrate their ability to purposefully employ language patterns in order to persuade an audience.
- This draws on the syllabus point of 'Create a range of texts: making innovative and imaginative use of language features', in this case, language patterns.
- The verb 'create' is defined in the Glossary of key words in the formulation of questions as 'make, invent something', in this case a persuasive text, in the context of a first draft.
- 'Persuasive texts' are defined in the syllabus glossary as 'Texts whose primary purpose is to put forward a viewpoint and persuade a reader, viewer or listener. They form a significant part of modern communication in both print and digital environments. They include advertising, debates, arguments, discussions, polemics and essays and articles'. Candidates should construct a text in a recognisable form.
- 'Language patterns' are defined in the syllabus glossary as 'The arrangement of identifiable repeated or corresponding elements in a text. These include patterns of repetition or similarity (for example, the repeated use of verbs at the beginning of each step in a recipe, or the repetition of a chorus after each verse in a song). The patterns may alternate (for example, the call and response pattern of some games, or the to and fro of a dialogue). Other patterns may contrast (for example, opposing viewpoints in a discussion, or contrasting patterns of imagery in a poem). The language patterns of a text contribute to the distinctive nature of its overall organisation and shape its meaning'.
- Candidates may employ language patterns such as motifs or recurring imagery, slogans or themes, repetition, syntactical structures including anaphora or hypophora, or use language patterns such as sequences of transition markers to create structural patterns such as causes and effects, juxtapositions, or dichotomies.
- 'Strengthen' may be understood as reinforce, enhance, bolster or clarify.
- Stronger responses are likely to target a specific audience through their purpose and construction.
- Sophistication of writing and originality of ideas will be discriminators.

Question 11 **(30 marks)**

Compose an interpretive text that offers a perspective inspired by the following quotation:

'But just because no-one sang the story, no-one wrote the book, no-one filmed it, that doesn't mean it didn't happen.'

- This question requires candidates to construct an interpretive text that demonstrates their ability to communicate a perspective. The quotation is included to provide inspiration.
- 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'.
- This question addresses the Unit 4 syllabus point of 'Create a range of texts using appropriate language and stylistic features to sustain a personal voice and perspective'.
- The verb 'compose' requires candidates to carefully consider the construction and crafting of their text within the context of a first draft.
- The term 'interpretive text' offers a variety of textual forms which candidates may choose to compose. Possible forms are autobiographical or biographical narratives, a discursive essay, a feature article, blog post or a transcript for a documentary film. However, other forms of interpretive writing may be acceptable. The candidate should construct an identifiable interpretive text that controls its generic features.
- 'Perspective' is defined in the syllabus glossary as 'A position from which things may be viewed or considered. People may have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values. A perspective is more than an opinion; it is a viewpoint informed by one or more contexts'.
- The candidate should construct a perspective 'inspired' by the quotation; they are not required to use it in their composition, although they may.
- The candidate should construct a distinct and clear perspective. This may be supported through the construction of personal voice, or the adoption of a particular persona.
- Candidates may interpret the quotation to construct a perspective on:
  - the human need to justify, document, communicate or exhibit their existence
  - the use of or dependence on media such as social media apps or other technologies, the written word or film
  - representations of events, experiences or histories
  - marginalisation or silencing
  - questions of truth, veracity, faith or belief
  - the burden of proof, evidence or credibility
  - legacy, memory or attention
  - the commercialisation or consumption of recorded existence
  - the need of some for others' approval
  - existentialism or ideas about being
  - other interpretations of the quotation are possible.
- A discriminator may be the candidate's ability to engage with the implications within the quotation, particularly arising from the double negative and its suggestion that many believe that if something isn't recorded or published it doesn't 'exist'.
- Sophistication of writing and originality of ideas will be discriminators.

Question 12 **(30 marks)**

Craft an imaginative text in which the cassette in the image below has a pivotal function.

- This question requires candidates to construct an imaginative text that clearly engages with the image by featuring the audio cassette in some significant way, using language features and literary elements to develop its pivotal function.
- This draws on the syllabus point of 'Create a range of texts: making innovative and imaginative use of language features' from Unit 3. In constructing an imaginative text, candidates should craft their depiction of the cassette and reveal its pivotal function using imaginative language features.
- The verb 'craft' requires candidates to carefully consider the construction and composition of their written imaginative text within the context of a first draft.
- An imaginative text is defined in the syllabus glossary as 'Texts whose primary purpose is to entertain or provoke thought through their imaginative use of literary elements. They are recognised for their form, style and artistic or aesthetic value.'
- 'Pivotal function' may be interpreted as being noteworthy or important. The cassette could be central to the development of plot, tension, character, conflict, theme, or symbolism, for example.
- 'Pivotal function' may also be interpreted as something that can change the course of action, and the cassette may therefore act as a turning point, a revelation, or plot twist within the narrative structure.
- The cassette may be explored in various ways. Candidates may develop ideas around information stored on the cassette, such as the recording of music, or a person or people talking or other data. The cassette may suggest a relationship, such as the making of a mixtape for a friend or loved one, or a recorded message from an absent person. The cassette may be a catalyst for conflict, for example, distracted driving, important data or a secret recording. Candidates may consider an historical context suggested by the cassette. Other explorations may be more symbolic or metaphorical and explore possibilities of a journey, memories, uncovering secrets, a life-changing experience, history, and notions of recording or erasing experience.
- Candidates are required to develop the pivotal function of the cassette in the image, however, they may also use other elements in the background of the image for further inspiration. Candidates may draw inspiration from the hand holding the cassette, the interior of the car, or the setting outside.
- A discriminator may be the extent to which the pivotal function of the cassette is clearly developed through the use of literary elements and the candidate's control of language for precision, fluency and stylistic effect.
- Sophistication of writing and originality of ideas will be discriminators.

Question 13 **(30 marks)**

Create a text that uses language features to sustain a mood or tone associated with its genre.

- This question requires candidates to create a text in a particular genre, using language features with the intention or effect of sustaining a particular mood or tone associated with its genre.
- The question allows scope for producing an imaginative, persuasive or interpretive text, or combination thereof.
- This question addresses the Unit 3 syllabus point of 'Create a range of texts: using and experimenting with text structures and language features related to specific genres for particular effects'.
- The verb 'create' is defined in the Glossary of key words used in the formulation of questions as meaning 'make, invent something', in the context of a first draft.
- 'Genre' is defined in the syllabus glossary as 'The categories into which texts are grouped. The term has a complex history within literary theory and is often used to distinguish texts on the basis of their subject matter (for example, detective fiction, romance, science fiction, fantasy fiction), form and structure (for example, poetry, novels, biography, short stories)'. Candidates may successfully respond to this question employing either understanding of genre.
- 'Mood' is defined in the syllabus glossary as 'The atmosphere or feeling in a particular text'. For example, a text might create a sombre, reflective, exhilarating or menacing mood or atmosphere depending on the imagery or other language features used.
- 'Tone' is defined in the syllabus glossary as 'the way the 'voice' is delivered'. For example, the tone of a voice or the tone in a passage of writing could be friendly or angry or persuasive.
- The instruction 'uses language features' requires candidates make purposeful choices in language and various features to construct and sustain a mood or tone. This may be through the construction of voice, for example, or the employment of descriptive and figurative language.
- The verb 'sustain' refers to the candidate's ability to construct a mood or tone throughout the entirety, or at least an extended portion, of their composition. The clarity of mood or tone and the extent to which it is sustained may be a discriminator.
- The candidate's composition should reflect a recognisable genre. The qualifying phrase 'associated with its genre' refers to the candidate's ability to produce a mood or tone that is appropriate to their choice of genre. For example, the employment of figurative language may construct a foreboding or uneasy mood associated with the genre of gothic horror. Alternatively, language features such as hyperbole, pathos, or colloquialism may be associated with a passionately critical tone with polemical speeches. The extent to which a candidate successfully employs, or adapts, conventions of their genre may be a discriminator.
- Sophistication of writing and originality of ideas will be discriminators.

Question 14 **(30 marks)**

In a form of your choice, present an argument that considers different ideas or opinions relating to the following quotation:

'You can't have everything in life … where would you put it?'

- This question requires candidates to construct a persuasive, interpretive or imaginative text which considers different ideas or opinions relating to the quotation in the development of its central argument.
- This draws on the syllabus point of 'Create a range of texts: synthesising ideas and opinions to develop complex argument.'
- The verb 'present' is defined in Glossary of key words in the formulation of questions as 'Offer or convey something such as an argument or statement to somebody formally; a discussion that offers different points of view on an issue or topic; debate requires candidates to construct a text where an argument is carefully, deliberately and purposefully produced', in the context of a first draft.
- The instruction, 'in a form of your choice' allows scope for producing an imaginative, persuasive or interpretive text, or a 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 generic features of their chosen form. A discriminator might be the ability to manipulate or adapt such features for particular purposes, audiences and effects.
- 'Argument' may be interpreted as developing a clear position, establishing a viewpoint, through a coherent series of reasons, statements or facts. In this case, candidates must consider ideas or opinions generated by the quotation in developing a clear position etc.
- 'Different' may be interpreted as distinct, separate or not the same, therefore, requiring candidates to make a clear distinction between ideas or opinions presented in their argument. Different does not mean opposite or opposing, therefore, there is no requirement for candidates to have opposite or opposing ideas or opinions, although, this could be a possibility.
- 'Idea' is defined in the syllabus glossary as having 'an open meaning and can be interpreted as understandings, thoughts, notions, opinions, views or beliefs.'
- 'Opinions' may be interpreted as holding a view or judgement about something.
- Whilst candidates are not required to use the line in their text, there must be a clear relationship between the line and the different ideas or opinions the candidate articulates.
- Candidates may construct text forms including, but not limited to, a debate, an argumentative essay, podcast, interview, opinion piece, feature article or an imaginative text where different ideas or opinions are clearly expressed either through dual narratives, character voices or development of dialogue.
- Candidates may interpret the quotation as humorous or satirical. Other possibilities may include arguments about:
  - opportunities or pathways
  - rationalisations or decision-making
  - greed, materialism, consumerism or capitalism
  - differences regarding expectations and desires
  - personal or societal desire for wealth or possessions
  - hopes and dreams that may not be possible or achievable
  - the notion of choices or decision making.
- A discriminator may be the candidate's engagement with the quotation and ability to synthesise differing ideas or opinions in a clearly identifiable form.
- Sophistication of writing and originality of ideas will be discriminators.

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