Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of examination
Section One Comprehending	3	3	60	30	30
Section Two Responding	6	1	60	40	40
Section Three Composing	5	1	60	30	30
				Total	100

Instructions to candidates

1. The rules for the conduct of examinations are detailed in the College examination rules and regulations. Sitting this examination implies that you agree to abide by these rules.

2. Write your answers in the Standard Answer Book.

3. You must be careful to confine your answers to the specific question asked and to follow any instructions that are specified to a particular question.

4. You must not use texts from Section One to answer questions from Section Two.

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

In this section there are **three** texts and **three** questions. Answer **all** questions.

You are required to comprehend and analyse unseen written and visual texts and respond concisely in approximately 200–300 words for each question.

Suggested working time: 60 minutes.

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Question 1   (10 marks)
Analyse how language features and conventions shape representations of identity in **Text 1**.

Text 1

This is an extract from the novel The Leavers *by American author Lisa Ko, published in 2017.*

Her hand was foreign in his; he was used to his grandfather's warmer grip and more deliberate walk. His mother was too fast, too loud, like the American city he'd been dumped back into, and Deming missed the village – its muted gradients of grass and water, greens and blues, burgundies and greys. New York City was shiny, sharp, a riot of colours, and everywhere the indecipherable clatter of English. His eyes ached. His ears filled with noise. The air was so cold it hurt to inhale, and the sky was crammed with buildings. He'd sought comfort in something familiar. He heard melodies in everything, his body gravitating to rhythm the way a plant arched up to the light. Crossing Bowery Street, he felt the soothing repetition of his feet hitting the sidewalk, his left hand connected to his mother's right, his two steps to her one. She launched into the crosswalk. It was her one day off in two weeks. Deming examined the sidewalk droppings, cigarette butts and smeary napkins and, exposed between chunks of ice, so much gum. Who chewed these grey-pink wads? He had never chewed gum and neither had his mother, to his knowledge, or any of her six roommates in their small apartment on Rutgers Street.

They stood before the subway map with its long, noodley lines. "So, what colour should we do today?" she asked. Deming studied the words he couldn't read, the places he'd yet to go, and pointed to the purple route. He'd been born here, in Manhattan Chinatown, but his mother had sent him to live with his grandfather when he was a year old, in the village where she had grown up. It was Yi Gong who starred in Deming's earliest memories, who called him "Little Fatty" and taught him how to paddle a boat, collect a chicken egg, and gut a fish with the tip of a rusty knife. There were other children like him in Minjiang, American-born, cared for by grandparents, with parents they only knew from the telephone. "I'll send for you," the voice would say, but why would he want to go live with a voice, leave what he knew for a person he didn't remember? All he had then was a picture, where he was a scowling baby and his mother's face was obscured by a shadow. Each morning he awoke to the *cht cht cht*, of Yi Gong sweeping the front of their house on 3 Alley, the old man's wheezing, silver smoke rings dissolving skyward, until the morning Yi Gong didn't wake up.

And then, Deming was on a plane next to an uncle he would never see again, and a woman was hugging him in a cold apartment full of bunk beds, her face only familiar because it resembled his. He wanted to go home but she told him the bunk bed was home. He didn't want to listen, but she was all he had. That was two weeks ago. Now he sat in a classroom every day at a school on Henry Street, not understanding anything his teachers said, while his mother sewed shirts at a factory.

See next page

Question 2

(10 marks)

Explain how persuasive techniques communicate opinion to target an audience in **Text 2**.

Text 2

An extract from the article 'Should less-wealthy nations donate to our bushfire's recovery?' *by Professor Andrew MacLeod, The New Daily, 2020.*

I understand the tragedy. Australia is facing one of the fronts of climate change and we are facing a terrible fire season. But to see us appealing for funds from Cambodia? Back when I worked in humanitarian assistance for the United Nations, we had a saying: "Don't give aid to the loudest voice. Listen to the people who cannot speak." While Australians are communicating our plight to the rest of the world, the same cannot be said for those suffering fire in Congo, humanitarian catastrophes in Yemen, natural disasters in Philippines, Puerto Rico and the ongoing refugee crisis affecting at least 65 million people around the world.

Australians are wealthy, allowing us to reach out to other countries and engage their empathy to help us. Australia is a rich country and, by some measures, the richest in the world. We are a loud voice. But our voice also has responsibility. The bushfires in Australia have mobilised the generosity of Australians and foreigners alike to donate to our emergency and its aftermath. People are rightly concerned and impacted about the millions of hectares being burnt, the carbon being emitted into the atmosphere, the tragic sight of burned koalas and fleeing kangaroos. Livelihoods, houses and lifestyles are being harmed or destroyed too. But I believe Australia has the resources and Australia can and should pay for itself. There are millions of victims of natural disasters and climate in other countries whose voices are not heard. These other millions may not be able to afford the publicity and may not be able to garner the sympathy and empathy of other rich western countries. They may not be able to post on social media photos of fires, floods, or animals suffering horrible deaths because they may not have access to social media.

I am not saying we should avoid partnerships with foreign fire services to share equipment in the off season. These are sensible partnerships. I am also not saying that individuals should be left to look after themselves. Australians are generous people and should donate to Australia. Our communities can and should come together. Those inside Australia should keep donating and helping our own people. But for those outside Australia I say: "Please donate to disasters where victims cannot afford smartphones, internet or perhaps even enough food." We should not be using our tragedy to divert funds or take funds from those massively less well off than us – like those in Cambodia. Australia is a rich country. We can and should pay for ourselves.
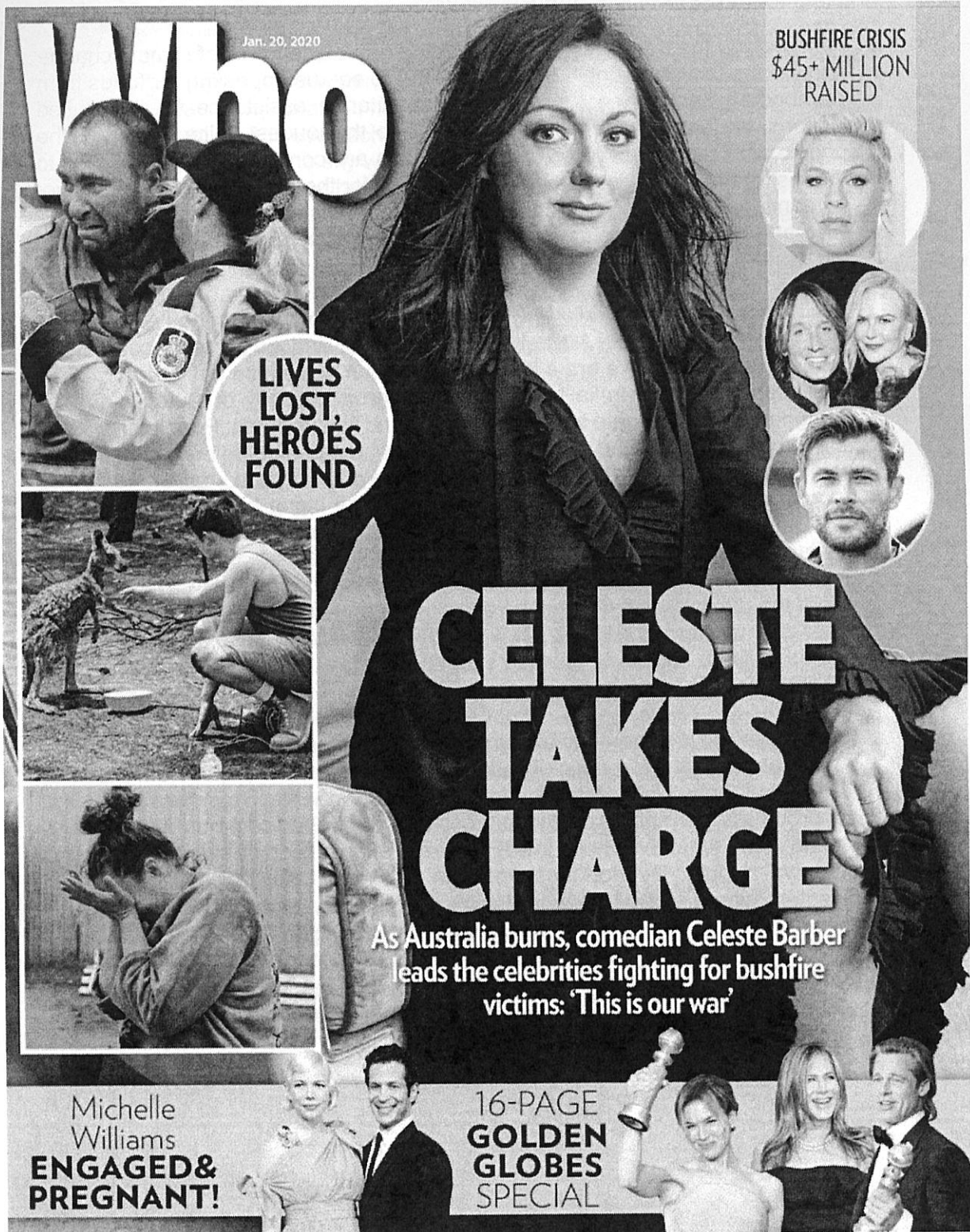
Question 3   (10 marks)

Show how **Text 3** represents similar ideas and values to **Text 2** and evaluate differences.

Text 3

A copy of the Australian Who *magazine cover published in 2020.*

End of Section One

See next page

Section Two: Responding

40% (40 Marks)

In this section there are **six** questions. Answer **one** question.

Your response should demonstrate your analytical and critical thinking skills with reference to any text or text type you have studied.

Suggested working time: 60 minutes.

Question 4   **(40 marks)**

Discuss how stylistic features connect an audience to an unsettling mood in at least **one** text.

Question 5   **(40 marks)**

Consider how perspectives in at least **one** text align with your knowledge of context.

Question 6   **(40 marks)**

Discuss how conventions and imagery construct a dramatically changed world in at least **one** text.

Question 7   **(40 marks)**

Compare how similar attitudes have been expressed by language features in **two** texts.

Question 8   **(40 marks)**

Discuss how an approach to characterisation in at least **one** text guides your understanding of conflict.

Question 9   **(40 marks)**

Consider how **multimodal** aspects of a text represent a group of people to create a talking point.

End of Section Two

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Section Three: Composing   30% (30 marks)

In this section there are **five** questions. Answer **one** question.

You are required to demonstrate writing skills by choosing a form of writing appropriate to a specific audience, context and purpose.

Suggested working time: 60 minutes.

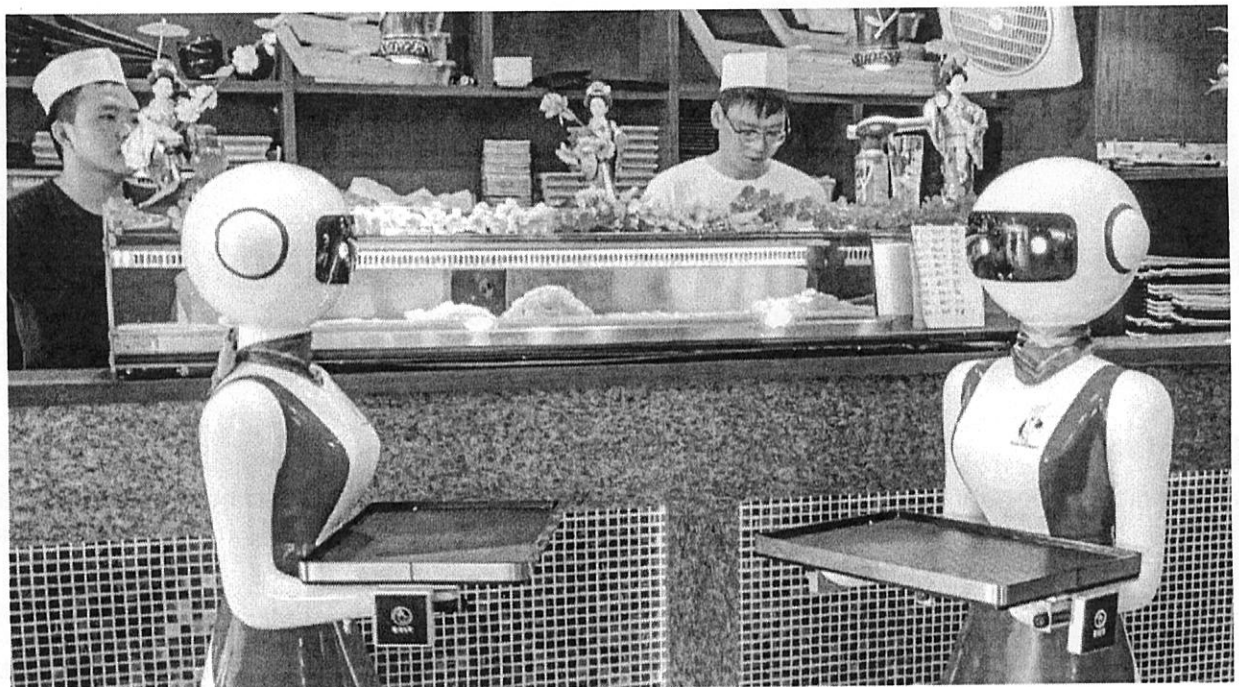### Question 10   (30 marks)

Compose a text that persuades readers 'It's what you gain, not what you give up, that makes something worthwhile'.

Question 11   (30 marks)

Write a text that communicates your interpretation of an idea/s represented in the image below.

Question 12   (30 marks)

Humans can be both tough and fragile.

In a form of your choice use these words to compose a thought-provoking text for an audience.

Question 13   (30 marks)

We need to re-evaluate what we value in society.

Write an interpretive text that makes use of language features to respond to this statement.

Question 14   **(30 marks)**

Inspired by the visual below, create an imaginative text that uses description to build a mood of suspense.