



SOUTH WEST ENGLISH TEACHERS' ASSOCIATION

2022 ATAR Year 12 English Marking Guide

Guiding Principles

The South West English Teachers' Association strongly recommends the use of the Schools Curriculum Standards Authority resources (SCSA exam design brief, syllabus documents and sample marking guide) for general principles regarding marking the examination and each section.

<https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/english>

https://senior-secondary.scsa.wa.edu.au/__data/assets/pdf_file/0009/592659/2019_ENG_Ratified_Marking_Key.PDF

The marking guide below provides specific holistic guidance for individual questions in the South West English Teachers' Association Semester Two Practice Examination.

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

Refer to page 2 of the SCSA English ATAR Course examination marking key for general principles regarding marking of the comprehending section.

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Question 1

(10 Marks)

Analyse how the setting contributes to the construction of the central character in **Text 1**.

Content

- Candidates are required to 'analyse' which is defined in the glossary of key words used in the formation of questions as, 'identify components and the relationship between them; draw out and relate implications.' In this case, candidates are required to analyse how the setting contributes to the construction of the central character in Text 1.
- 'How' requires candidates to make a clear link between the setting and the central character in Text 1.
- This question requires candidates to demonstrate an understanding of 'setting'. Setting should be understood as the place, immediate location or type of surroundings where something is positioned or where an event takes place, or an idea similar.
- Candidates should explain how setting functions within the text.
- "Contributes to the construction of the central characters' requires candidates to recognise the way the text creates a figure for a narrative purpose or effect. This could be treated as appeal, positioning the reader to be receptive to ideas or views of The central character in the text.
- While the question requires the discussion of one character, the contrasting interactions of characters within the same setting may be a point of discussion.
- Candidates may identify the contextual connotations as being an element of setting, such as understandings of region, small towns, etc. This connection between social and cultural factors of the location would need to be firmly connected to references in the text.
- Responses that deal with the analysis of both characters should only be marked for one character.
- Candidates who simply identify a large number of conventions with limited analysis will not be rewarded above those candidates who write a detailed analysis of how setting and character relate.

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 are encouraged to use metalanguage.
- Candidates should integrate examples and/or brief quotes to support their responses.

Supporting Information

How setting is constructed

In this text setting is created through the use of a range of devices such as:

- point of view/narrative voice
- word choice
- figurative language
- descriptive passages
- tone
- imagery
- symbolism
- syntax
- structure.
- Any discussion of setting should be connected to the construction of character.

Possible constructions of character

- The main character Maya's disconnection to the surroundings.
- Maya 'wakes up and stays in bed', shows her lack of willingness to join the community.
- The symbolic connection Maya has with her guitar contrasts with her lack of belonging in the town. "It helped her put up with living in this town."
- Maya's symbolic representation of the tickets on her wall "from concerts...in cities far from here" showing her longing to be elsewhere and lack of belonging in Beartown.

- The contrast between Maya's love of her guitar and her hate for hockey. The emphasis on the town being a 'Hockey Town' shows how Maya doesn't belong in the town.
- The "hockey town" shows how Maya and her father are very contrasting as he is the "general manager of the hockey team". Her father as the embodiment of this local environment, and Maya is at odds with this.
- The sign at Beartown – 'Beartown leaves you wanting.' (as the snow had symbolically wiped of the "more" contributes to Maya's character as it connects with her mood and emphasises she wishes for more than the town could give her.

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.

Question 2

(10 Marks)

Explain how a particular perspective on music is constructed in **Text 2**.

Content

- Candidates are required to 'explain' which is defined in the glossary of key words used in the formation of questions as, 'relate cause and effect; make the relationship between things evident; provide why and/or how'. In this case, candidates are required to explain how a particular perspective on music is constructed in **Text 2**.
- 'How' requires candidates to make a clear link between the use of construction techniques present a particular perspective.
- The inclusion of the term 'constructed' in the question invites candidates to consider how the purpose of the text is achieved through its use of various textual features, including – but not limited to – conventions of genres. A key discriminator will be the extent to which the candidate justifies the perspectives as "constructed" by the writer's use of conventions and techniques.
- Responses should demonstrate an understanding of the term 'perspective' as something similar to 'a position from which things may be viewed or considered ... A perspective is more than an opinion; it is a viewpoint formed by one or more contexts'. In this case the perspective needs to be in relation to music.
- Candidates need to demonstrate an understanding of how choices of textual construction affect the representation of, or response to, this perspective.

Expression

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

Supporting information

Candidates may identify construction techniques in their response but are not limited to:

- the writing techniques associated with a narrative (narrative point of view, language features, language choices, language patterns, voice, syntax).
- the language features of an interpretive text/ memoir such as listing, figurative language, repetition, use of pronouns, inclusive language, rhetorical question.

Candidates may identify the following perspectives in their response:

- a musician who connects with an instrument and an audience
- music as art, both of heart and mind
- music personified
- music as a ritual and an important part of culture
- music as vital for mental wellbeing
- music as vital for humanity and a gift
- music as an emotional connection

Question 3

(10 Marks)

Discuss the ways visual elements contribute to the appeal of **Text 3** to an audience.

Content

- The verb 'discuss' is defined in the glossary of key words used in the formulation of questions as 'identify issues and provide points for and/or against'. Candidates need to put forward arguments to which support evidence of how visual elements in Text 3 appeal to a specific audience.
- This question requires candidates to demonstrate an understanding of elements of visual language and the effect in appealing to an audience.
- This draws on the syllabus point of 'Investigate and evaluate the relationships between texts and contexts by: undertaking close analysis of texts' from Unit 4.
- 'An audience' is defined by the course glossary as 'The group of viewers that the designer, is addressing. Audience includes an individual, the wider community, review writers, critics and the implied audience.'
- '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 should be rewarded for clearly identifying a particular 'audience' rather than simply generalising. Candidates may bring in contextual knowledge relating to various music and audience appeal.
- A discriminator between responses may be the extent to which candidates discuss an specific appeal about and the extent to which they discuss how it is specifically 'communicated' through visual elements within the text.
- Candidates who simply identify a large number of conventions with limited analysis should not be rewarded above those candidates who write a detailed analysis of how few visual elements work to communicate ideas.

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 may identify these ways of visual elements in their response but are not limited to:

- Candidates may identify the visual elements
 - body language, facial expression, composition, symbols, accompanying written text, font, proximity between subjects, drawing, setting, mise en scene, framing.
- Candidates may explain the use of mode and medium of the text, with both the written and visual mode in the construction to appeal to an audience.
- Candidates should refer to the audience and purpose.

Candidates may identify the appeal of the image, but not limited to:

- Identify with the band – Perth suburbia
- Australian laid-back attitude
- Working class appeal
- Youth, through clothing and characters, setting
- Alternate music – indie rock
- Rebellion and challenging social constructs

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

Refer to page 9 of the SCSA English ATAR Course examination marking key for general principles regarding marking of the responding section.

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Question 4

(40 Marks)

Explain how at least **one** text challenges or supports a controversial perspective.

- 'Explain' requires candidates to critically appraise the way the text engages with a perspective.
- Candidates are required to demonstrate their knowledge of 'perspective' in a text and how a perspective has been created.
- Responses should demonstrate an understanding of the term 'perspective' as something similar to 'a position from which things may be viewed or considered. A perspective more than an opinion; it is a viewpoint formed by one or more contexts'.
- Candidates need to explain clearly how a particular perspective is represented – not just present – in a text, and whether this view is supported or challenged. Candidates' control of this will be an important discriminator.
- In reflecting on whether a perspective is controversial, candidates could include context and dominant views.
- A controversial perspective is a view that many may disagree with, is contentious or widely debated. Candidates should explain why this perspective is controversial and how the text is choosing to represent it – challenging or endorsing it.
- Candidates need to demonstrate an understanding of how choices of textual construction affect the representation of, or response to, this perspective.
- Candidates may engage with a range of decisions made by textual producers, including mode, medium, genre, content, structure, voice, point of view or language, and must relate these decisions to specific perspectives that occur within the text.
- The extent to which a candidate presents convincing arguments of how a text's construction serves to influence an audience to either challenge or support will also be a discriminator.

Question 5

(40 Marks)

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

- The verb 'discuss' is defined in the glossary of key words used in the formulation of questions as 'identify issues and provide points for and/or against'. Candidates need to put forward arguments about the way in which context has influenced an interpretation of the attitudes featured in at least one text.
- This question requires candidates to demonstrate their understanding of the syllabus concepts of 'context', 'interpretation' and 'attitudes'.
- Candidates must discuss their understanding of 'context', defined in the glossary as 'the environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation).' The context discussed could be context of culture or context of situation (or both).
- In their response, candidates may consider their own personal context, the context in which the text is received, the context in which the text was produced, or the context of the creator(s) of the text.
- The extent to which a candidate articulates their understanding of these contexts will be a discriminator between responses.
- Candidates' responses should indicate clearly how their contextual understanding assist them to infer meaning from the attitudes offered in or by a text.
- Candidates should be rewarded for demonstrating a clear understanding of the concept of attitudes 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.' As defined by the course glossary.
- The key phrase 'your interpretation of the attitudes' will be a clear discriminator between candidates who are able to articulate and sustain a particular interpretation.
- The use of the word 'your' invites a personal voice and articulation of the candidate's own interpretation of the attitudes in the text.
- Candidates may discuss one or more texts in their response to this question.

Question 6

(40 Marks)

Compare how **two** texts of different genres or modes are constructed to position an audience to respond in similar ways.

- Candidates are required to 'compare' which is defined in the glossary of key words used in the formation of questions as, 'show how things are similar and different'. In this case, candidates are required to compare different genres or modes are constructed to position an audience to respond in similar ways.
- This draws on the syllabus dot point of Unit 3, 'Compare and contrast distinctive features of genres by: analysing the techniques and conventions used in different genres, and modes.' and 'evaluating how similar themes, issues, ideas and concepts are treated in different texts.'
- 'How' requires candidates to make a clear link between the use of aspects of genre or mode to encourage similar audience responses.
- This question requires candidates to choose to demonstrate an understanding of the syllabus concepts 'genres' or 'modes.' There is no requirement to refer to both 'genres' and 'modes' candidates need to choose one or the other. Candidates could choose to refer to both, however, stronger responses should choose between the two.
- 'Modes' is defined in the syllabus glossary as, 'The various processes of communication: listening, speaking, reading/viewing and writing/creating. Modes are also used to refer to the semiotic (meaning-making) resources associated with these communicative processes, such as sound, print, image and gesture.'
- Genre can be interpreted, as per the glossary definition, either in terms of form and structure (such as novel, feature film, biography) or in terms of subject matter (such as science-fiction, romance, fantasy).
- The question requires candidates to consider the connections between the way texts position their audience through varying genres or modes of texts, recognising that quite different texts can work in different ways for similar ends.
- The inclusion of the term 'constructed' in the question invites candidates to consider how responses to the text is achieved through its use of various textual features, including –but not limited to – conventions of genres. A key discriminator will be the extent to which the candidate justifies their understanding of the purposes of their chosen texts through close analysis of their construction.
- Similar does not mean identical; candidates may highlight particular commonalities in the responses to texts, whilst acknowledging some divergence.
- Candidates should clearly identify the genres or modes of their chosen texts, referring to conventional features to justify their reasoning. The genres and modes of the texts should be clearly different.
- The question clearly limits candidates to a discussion of two texts only, to encourage close analysis rather than a broad discussion of numerous texts. While reference to other texts may be valuable (for instance, in order to justify the particular identification of a text's genre), it is not required for this question.
- 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 one text at the expense of another.
- 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 a response in each text are not fulfilling the requirements of the question and should be marked accordingly.

Question 7

(40 Marks)

Evaluate the effectiveness of stylistic and structural choices in at least **one** text to impact an audience.

- This question directs candidates to 'evaluate the effectiveness' this draws from the syllabus point of reflecting how texts work by 'evaluating the impact of language features' in this case looking at 'stylistic and structural choices.'
- Candidates are required to 'evaluate' which is defined in the glossary of key words used in the formation of questions as, 'to ascertain the value or amount of; appraise carefully'
- This question requires candidates to demonstrate their understanding of the syllabus concepts of 'stylistic and structural choices'. and the impacts of these on an audience.
- "Stylistic choices are defined by the course glossary as 'the selection of stylistic features to achieve a particular effect". And stylistic features are , '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.'
- 'Structural choices' can be defined by the glossary definition of text structures. "The ways in which information is organised in different types of texts (for example, chapter headings, subheadings, tables of contents, indexes and glossaries, overviews, introductory and concluding paragraphs, sequencing, topic sentences, taxonomies, cause and effect). Choices in text structures and language features together define a text type and shape its meaning. Examples of text structures in literary texts include sonnets, monologues and hypertext.
- 'Audience' is defined in the syllabus glossary as, 'The group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing. Audience includes candidates in the classroom, an individual, the wider community, review writers, critics and the implied audience,' therefore, audience response may be interpreted as the audience's reaction to, interpretation or reading of a text.
- This question requires candidates to demonstrate their understanding of the key syllabus concepts of stylistic or structural choices, as well as audience response. In particular, candidates are asked to consider how such features have an impact on an audience, being either an emotional and/ or an intellectual impact.
- Candidates may be rewarded for justifying the use of particular stylistic or structural features as having a genuine impact.
- Candidates are required to refer to both stylistic and structural choices, but they do not need to be evenly balanced in their treatment.
- Candidates who only refer to either stylistic choices or structural choices are not completing the requirements of the question and should not be rewarded as candidates who do both.
- Candidates may refer to more than one text to illustrate their discussion.
- An acceptable response includes candidates who argue that stylistic or structural choices used in their chosen text are not as significant as other text features in the text or texts.
- 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 discrimination will be the candidate's ability to engage with the evaluation aspect in detail.
- Stronger candidates will likely compare their text to others, though it is not a requirement of the question it may prove to assist with the evaluation of the effectiveness.

Question 8

(40 Marks)

Explain how the construction of voice in at least **one** text has encouraged you to empathise with an individual or group.

- Candidates are required to 'explain' which is defined in the glossary of key words used in the formation of questions as, 'relate cause and effect; make the relationship between things evident; provide why and/or how'. In this case, candidates are required to explain how the construction of voice in at least one text has encouraged you to empathise with an individual or group.
- 'How' requires candidates to make a clear link between the language features work in the construction of voice and to their ability to make them to empathise with an individual or group.
- This question requires candidates to demonstrate an understanding of the term 'voice'.
- 'Voice' is defined in the course glossary as 'Voice, in a literary sense, is the distinct personality of a piece of writing.' 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 need to explain the "construction of voice" which the glossary outlines as 'the construction of voice is created through the use of syntax, punctuation, vocabulary choices, persona and dialogue'.
- Candidates' responses should indicate a comprehension of empathy as similar to the psychological identification with or vicarious experiencing of the feelings, thoughts and attitudes of another.
- The use of 'you' in the question require candidates to make a personal response. Although candidates responding in the third person should not be entirely discounted, it is expected that stronger responses will come from those candidates who engage with the characters or subjects in their chosen texts from a personal perspective.
- It is expected that candidates will make reference to various language and/or generic features used in the construction of voice.
- Candidates should be rewarded for demonstrating a clear understanding of the concept of voice and how it is constructed within the particular context of encouraging empathy.
- The phrase 'encouraged you to empathise' allows for the possibility that candidates may not have actually felt empathy for the characters or subjects in their texts, but that they recognise the attempted positioning through the use of voice.
- Stronger responses may evaluate the effectiveness of the use of voice in encouraging empathy in their studied texts.

Question 9

(40 Marks)

Discuss how your appreciation of a text has been enriched by reading it in more than one way.

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

**Section Three: Composing
Marks)**

30% (30

Refer to page 16 of the SCSA English ATAR Course examination marking key for general principles regarding marking of the responding section.

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Question 10**(30 Marks)**

Create a persuasive text which convinces an audience of the multiple benefits of supporting a cause.

- Candidates are required to 'create' which may be interpreted as to carefully write or construct a text. 'Create' comes from the syllabus point to 'Create a range of texts making innovative and imaginative use of language features.'
- Candidates are instructed to 'persuade' therefore it is expected the candidate would choose to write a "persuasive text'. A persuasive text is 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.'
- This draws on the syllabus dot point of Unit 3, 'Crafting a range of texts: sustaining analysis and argument.'
- This draws on the syllabus dot point of Unit 3, 'Create a range of texts: using and experimenting with the text structures and language features related to specific genres for particular effects.'
- Stronger responses will craft an persuasive text that illustrates the multiple benefits of supporting a cause, to an identifiable audience and uses text structures and language features effectively to appeal to that audience.
- A differentiator will be a candidate's ability to write a convincing and highly persuasive text. The subtly and nuances of language choices and text construction in challenging the audiences' attitudes may be the discriminator.
- Candidates should clearly articulate the multiple benefits of a cause within the context of a specific group and construct a persuasive text that clearly identifies an audience (social, cultural, political, economic) and works to convince them to become involved. Candidates may consider the values and attitudes of particular groups in crafting their persuasive text.
- Candidates should use a wide range of structural devices and these must include persuasive devices.
- Stronger candidates will write convincingly, and structural choices used to persuade an audience will be evident.
- A differentiator will be the candidate's ability to articulate a contemporary cause that affects one group to take action or to support a specific cause.
- Sophistication of writing and originality will be discriminators.

Question 11**(30 Marks)**

Write an imaginative text which uses the image below as the setting for its opening.

- Candidates are required to 'write' which may be interpreted as to carefully write, create or construct a text. In this case, candidates are required to write an imaginative piece in any form with the opening featuring the setting in the question 11 image.
- This draws on the syllabus dot point of Unit 3, 'Create a range of texts: making innovative and imaginative use of language features.'
- In this case, an imaginative text that utilises language features to create an effective setting that works to open a text and engage an audience.
- '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. These texts include novels, traditional tales, poetry, stories, plays, fiction for young adults and children.'
- 'The opening' requires candidates to carefully consider the opening conventions of their chosen text types, for example, the exposition of a narrative, the exposition of a play or film script, the salutation of an imaginative letter.
- Candidates should engage with stimulus, therefore, there should be a link between the stimulus and the candidate's response. The stimulus provides a wide scope of setting descriptions including, but not limited to, the bridge, cobblestones, sunrise or sunset, morning runners, statues, clouds, blue skies, castles and turrets.
- Stronger responses will have strong engagement with the stimulus and use nuanced language to engage an audience in the setting described in their imaginative opening.
- A differentiator may be the candidate's ability to manipulate audience responses through style, structure, language choices and language features.
- Stronger responses may develop an atmosphere and use a wide range of text structures and language features common of imaginative texts.
- A key discriminator will be the candidate's ability to adhere to the text structures and language features of a specific genre, whilst also developing a theme in an imaginative text. Candidates who have a sound understanding of specific generic conventions and are able to write adhering to those conventions should be rewarded.
- Sophistication of writing and originality will be discriminators.

Question 12

(30 Marks)

Create **two** short texts, of differing genres, which promote a similar theme or idea.

- This draws on the syllabus points of Unit 3, 'Create a range of texts: transforming and adapting texts for different purposes, contexts and audiences.' And 'Create a range of texts making innovative and imaginative use of language features.'
- To 'create' which may be interpreted as to carefully write or construct a text. In this case, in a form is in their own choice, but with two distinctive differing genres.
- Candidates are required to compose the opening of two texts, the second text being in a different genre from the first. The ability of both texts to demonstrate specific generic features is a requirement for this question.
- The requirement to create two texts of specific and different genres refers to the course concept of 'genre'. '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).'
- The term 'different' requires candidates to ensure the second text is in a different genre from the first, but it does not mean the audience and ideas need to be different.
- It is possible for candidates to write in a similar form but be a different genre based on conventions of that genre. Likewise, it is possible for the texts to fit into the same subject genre but be in different forms. The differences in genre can be very broad.
- Both texts also need to be created to engage an audience. Stronger candidates will make it clear that a specific audience has been addressed and the generic features have been aimed at engaging the interest of that audience.
- Stronger responses will clearly create the second text to fit a different genre from the first with a clear similarity between ideas, themes, purpose, context and audience.
- Sophistication of writing, originality, and the ability to create two differing genres will be discriminators.

Question 13**(30 Marks)**

Compose a text in the form of your choice which uses the following line as the concluding statement.

‘This silence was better than they had hoped for.’

- Candidates are required to ‘compose’ which may be interpreted as to carefully write, create or construct a text. In this case, it must be concluded with the statement, ‘This silence was better than they had hoped for.’
- This draws on the syllabus dot point of Unit 3, ‘Create a range of texts: using and experimenting with the text structures and language features related to specific genres for particular effects.’
- The candidates are required to use the statement: ‘This silence was better than they had hoped for.’ in its entirety as the last line in their text. There are many ways in which this might be accomplished. Candidates may use this statement as a line of dialogue, a quote of an expert, witness or interviewee. Alternatively, the statement may be incorporated into the voice or main text of the composition. The pronoun ‘they’ may be referring to an implied group or individual.
- The ideas implied in the statement are important elements of the candidate’s response and will be a discriminator among responses, in particular the implied decision. Some suggested uses of the prompt could be, but not limited to, ideas about voice, being heard, the end of war or natural disaster, the acceptance of a groups protest, the end of a fight, mindfulness and time to reflect.
- The instruction ‘in a form of your choice’ allows scope for producing an imaginative, persuasive or interpretive text, or combination thereof.
- Candidates should compose a text in a recognisable form.
- Markers should evaluate the candidate’s text on the manner and extent to which it uses the generic features of their chosen form. A discriminator may be the ability to manipulate or adapt such features for particular purposes, audiences and effects.
- Candidates may consider the quotation literally, in terms of a physical silence.
- Candidates may consider the quotation more in terms of its metaphoric or symbolic potential such as “silencing of a group and individual and their way/s of thinking”.
- 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 at the end of the composition. Candidates that alter, omit or do not use the quotation as the final line should be marked accordingly.
- Sophistication of writing and originality of ideas will be discriminators.

Question 14

(30 Marks)

Craft an interpretive text which explores a theme or idea conveyed by the image below.

- Candidates are required to 'craft' a text which may be interpreted as carefully constructing or creating a written text. In this case, candidates are required to craft an interpretive text which explores a theme or idea conveyed by the image below.
- This question requires candidates to demonstrate an understanding of the syllabus concept, 'interpretive texts.'
- 'Interpretive texts' are defined in the syllabus glossary as, 'texts whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts. They include autobiography, biography, feature articles, documentary, satire and allegory.'
- Stronger responses will craft an interpretive text that appeals to a specific audience and uses text structures and language features effectively to explore a theme or idea conveyed by the image.
- A differentiator will be a candidate's ability to write a convincing interpretive text and not a highly persuasive text. The subtly and nuances of language choices and text construction in engaging an audience may be the discriminator.
- Stronger responses will craft an interpretive text that illustrates ideas about childhood and/or relationships. The setting of the image could also be referenced, being seaside, lakeside.
- Candidates are required to reflect on the themes or ideas conveyed in the stimulus and an obvious link between the stimulus and the candidate's response is required.
- Responses could be but not limited to, masculinity, childhood, relationships, father and child, sibling rivalry, love, friendship, parenting, holidays.
- A differentiator may be the candidate's ability to manipulate audience responses through style, structure, language choices and language features
- Sophistication of writing and originality will be discriminators.

Comprehending Criterion-referenced marking key

Criteria	Marks
Content: quality and number of points made in relation to the question.	0-6
Expression: the extent to which the candidate expresses ideas clearly and concisely	0-4
Total (out of 10)	

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Responding Criterion-referenced marking key

Description	Marks
Engagement with the question	
Presents a clear thesis in relation to the question proposition that addresses the key ideas and sustains reference to the thesis/question throughout the response.	1–8
Text knowledge	
presents a comprehensive and critical understanding of the studied text/s.	1–8
Content and argument	
sustains an argument and supports it with relevant details, techniques and text conventions.	1–8
Expression	
presents a fluent, readable response that demonstrates control of grammar, vocabulary, spelling and punctuation acceptable for a first draft.	1–8
Structure	
presents a coherent structure that introduces, organizes and concludes points of argument in clear topic sentences in linked paragraphs. NB where a question requires comparison of two texts, a comparative structure is required.	1–8
Total	40

The marking key is organised according to the following. Marks are allocated for:

- engaging with the question by providing a thesis, providing relevant text interpretation and supporting evidence that sustains an argument. (24 marks)
- presenting the response in correct, fluent English that has a clear and logical organisational structure (16 marks)

Composing Responding Criterion-referenced marking key

Description	Marks
Engagement with the topic/stimulus	
presents a thoughtful or original or imaginative perspective on the topic/stimulus.	1–6
Mechanics of writing	
controls the mechanics of grammar, vocabulary, spelling and punctuation to suit topic requirements within the examination context as a first draft.	1–6
Expression	
manipulates and controls language for effect to express ideas, feelings and attitudes	1–6
Form/genre	
manipulates form and generic conventions to suit topic in relation to purpose, context and audience.	1–6
Content	
presents appropriately detailed content relevant to key concepts inherent in topic/stimulus.	1–6
Total	30

The marking key is organised according to the following. Marks are allocated for:

- engaging with the topic stimulus in a thoughtful, original, imaginative or creative way that provides a particular perspective. (6 marks)
- writing skills, presenting the response in correct, fluent English, choosing language and expressive devices and form and generic conventions for effect in relation to purpose, context and audience. (18 marks)
- supporting the writing with appropriate content details. (6 marks)