**Western Australian Certificate of Education**

**Semester 2 Examination, 2022**

**MARKING GUIDE**

Please place your student identification label in this box (if required)

**ENGLISH**

## Year 12 ATAR: Units 3 and 4

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| Student Number: | In figures |  |  |  |  |  |  |  |  |  |  |  |
|  | In words |  |  |  |  |  |  |  |  |  |  |  |
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## Time allowed for this paper

Reading time before commencing work: ten minutes

Working time: three hours

## Materials required/recommended for this paper

***To be provided by the supervisor***

This Question/Answer booklet

***To be provided by the candidate***

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, eraser, correction fluid/tape, ruler, highlighters

Special items: nil

**Important note to candidates**

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

## 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 |

**General advice to markers**

* This document provides guidance to markers of the *OnTask Assessments* Semester Two Year 12 English Examination.
* *OnTask Assessments* strongly recommends the use of the School Curriculum Standards Authority syllabus documents, exam design brief, past ratified marking keys and summary examination reports for supplementary information related to holistic section marking. These documents are readily available on the SCSA website.
* Markers are encouraged to apply a reward mentality to candidate responses and to use the full range of marks available when possible.
* Candidate responses should be marked on both the quality of their content and their expression.
* In instances where this exam will be marked by more than one person, *OnTask Assessments* recommends reviewing the marking guidelines, amending or adding to them where necessary, and ensuring that consensus is reached by applying the marking guidelines to a small sample of scripts.
* This guide includes some examples of possible approaches to answering the questions; candidates may successfully answer questions in ways that are not listed here.
* This marking guide includes marking keys appropriate to each section of the examination. Schools may choose to use these keys in conjunction with this marking guide or adapt them to their own needs.

## 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.

* Emphasis in this section should be on the comprehension and analytical skills demonstrated by candidates in their responses.
* Key discriminators are the extent to which candidates’ responses engage with the specific requirements of the question, are logically organised, succinctly expressed using appropriate metalanguage, and supported by textual evidence.
* The question-specific points provided in this marking guide are not an exhaustive list of possibilities - candidates may make other astute and insightful observations relevant to the question and text that are not listed.

Markers may choose to apply the following marking key to candidate responses for Section One:

|  |  |
| --- | --- |
| **Section One: Comprehending Marking Key** | **Marks** |
| **Comprehension and use of supporting evidence to engage with the question** | **0-6** |
| Insightful and perceptive comprehension of the text that engages with all aspects of the question; provides pertinent evidence to enhance analysis. | 5-6 |
| Clear and logical comprehension of the text that engages with most aspects of the question; provides relevant evidence to develop and support analysis | 4 |
| Some satisfactory comprehension of the text that engages with some aspects of the question; provides some evidence to support analysis | 3 |
| Limited comprehension of the text and/or limited attempt to engage with the question; limited evidence to support analysis | 2 |
| Weak comprehension; response may not engage with the question; limited/no evidence provided to support analysis | 0-1 |
| **Expression/ grammar, spelling and punctuation/use of metalanguage** | **0-4** |
| Produces an articulate, concise and cohesive analysis; sustains control of grammar, vocabulary, spelling & punctuation; consistently uses appropriate metalanguage | 4 |
| Produces a clearly expressed analysis; controls most of the mechanics of grammar, spelling and punctuation; mostly uses appropriate metalanguage | 3 |
| Some clear analysis but may not be sustained; controls some of the mechanics of grammar, spelling and punctuation; sometimes uses appropriate metalanguage | 2 |
| Poorly expressed analysis; demonstrates limited control of the mechanics of grammar, spelling and punctuation; limited or incorrect use of metalanguage | 1 |
| Very poorly written analysis; grammar, spelling and/or punctuation errors compromises meaning | 0 |
| **Total** | **/10** |

1. (10 marks)

Analyse how language features are used to achieve a purpose in **Text 1**.

**In their response to Question 1, candidates should:**

* identify and explain multiple language features such as simile, analogy, extended metaphor, interrogative sentences, parallelism, visual and auditory imagery, direct address, antithesis, inclusive language, connotative diction, lexical chain, punctuation and syntactical features etc.
* be well supported with the smooth integration of textual evidence.
* specifically connect the text’s language features to the overall purpose of text.
* articulate the overall purpose of the text. Candidates could identify the purpose as:
  + promoting the content of the anthology
  + exciting prospective readers about the anthology
  + suggesting the variety of short stories within the anthology
  + emphasising the emotional impact that reading short stories can have on the reader
  + suggesting that writing a short story involves careful crafting and expertise
  + suggesting the power of short stories in conveying shared human experiences
  + suggesting the anthology could be read as representative of Australian identity and experiences

**Textual evidence may include:**

* Simile/analogy/ metaphor: “Writing the perfect short story is like skimming a stone. There’s the testing and selection of material: the running of thumb over smoothness of surface; the weighing of rock in palm. There’s the framing of the story: the selection of angle and entry point, just so. The side-tilt of the body; the squint against the sun; the raising of the hand; the assessment of the water; the pace of the throw. The let-go.”
* Interrogatives: “How far will the stone travel? How many jumps will it make across the surface? How wide will the ripples be when it connects with water, and how deep will they run? And, at the end of it all, did it seem like just a casual throw?”
* Connotative diction: “By Proxy’ captures the overwhelming uncertainty of leaving home for unknown shores.”
* Visual imagery: “…there is the sharp intake of breath as a handful of decades-old baby teeth are scattered across a kitchen…”
* Auditory imagery, direct address: “…there is the gut-punch shock of vile words” and “…. spat from the mouth of a teenager who grew up alongside yours.”
* Metaphor: “These stories push and pull at our hearts, demanding entry into their chambers.”
* Antithesis, parallelism “…these stories vary from the surreal to the naturalistic, from the satirical to the poignant, from loud declaration to murmured whisper.”
* Inclusive language, lexical chain: “…Taken together, these stories also sing of the country that we are. Of our history, and our hopes; our battles and our dreams.”

1. (10 marks)

Explain how generic conventions in **Text 2** have been used to convey an idea about the future.

**In their response to Question 2, candidates should:**

**Identify an idea about the future in the text, this may involve consideration of:**

* The lack of resources in this speculative world and the idolatry of water implied in the protagonist’s descriptions of their setting and situation.
* Implied climate damage through the presentation of a world with resource scarcity and unusual topography (i.e., minimal vegetation and the dominance of desert).
* The use of technology to solve problems.
* The relative impacts of climate change on different social strata.
* Corporatisation and control of resources/infrastructure.

**Discuss the role of generic conventions in conveying this idea, which may include:**

* The conventions of any appropriate genre of subject matter such as science fiction; apocalyptic or postapocalyptic narrative; speculative fiction; dystopian; cli-fi. For example,
  + World building through setting descriptions that focus on speculative technology (e.g., “solar ceiling”, “photon farms”, “engineered giant Dragon Trees”), scarcity (e.g., mining the sky for humidity) and environmental threat (e.g., “the flare years”, “wallowed in the dazzle of full sun”).
  + Dystopian elements in the references to the “unfortunate neighbours” in “the outer city, where the shade ran out” and the Umbra Corporation. Also evident in the protagonist’s descriptions of their reliance on the solar shade (e.g., “The giant structure gave us life…It gave us a way to survive”) and the reverence towards water implied by the coming-of-age tradition of dunking in the Dragon Tree root pools (e.g., “I had never immersed”).
  + Suggestions of a typically dystopian protagonist who is perceptive and on the brink of adulthood and a deeper understanding of their surroundings.
* The conventions of any appropriate genre of form and structure such as narrative or novel. For example,
  + The use of first-person point of view which asks us to contemplate a future with water scarcity (e.g., “Can you imagine, children?”) and encourages sympathy with the protagonist’s seemingly negative perspective of this future world.
  + Contrast between the shadeless outer city and the “variegated light” and “cactus labyrinths” of the more privileged eastern expanse.
  + Lexical choices that emphasise heat and dryness (e.g., “We blazed out into open desert”).
  + Use of figurative language (e.g., the ambiguity of the phrase ‘The Thumb’ which denotes the structure’s shape and implies something of corporate control through the idea of being ‘under someone’s thumb’; the metaphor of “hovering menace”).

1. (10 marks)

How is your interpretation shaped by the construction **of Text 3**?

**In their response to Question 3, candidates should:**

**Clearly explain their interpretation of the text. This may focus on:**

* Ideas (e.g., big industry unfairly monopolises the fishing industry; small scale industries are more equitable and sustainable).
* Challenge or reinforcement of beliefs, values, and attitudes (e.g., promotion of sustainability over profit; a critical attitude towards corporations and ‘big money’).
* Purpose – the text is a promotional poster with the primary aim of attracting viewers to the documentary.
* Representation of an issue or groups (e.g., the unequal power of the two players in this issue; the heroism of small-scale fisherman; fishing companies as bullies).
* Perspective (e.g., an environmentalist or anti-corporatist perspective on the fishing industry).
* Emotional reactions (e.g., anger at the coercive tactics of the fishing industry).

**With reference to aspects of text construction which may include:**

* Composition – implies a battle between small- and large-scale fishers, arrangement of commercial vessels with bows pointed at the isolated and centrally placed small-scale fisherman suggests menace and hostility.
* Proxemics – the closely packed commercial vessels suggest cooperation.
* Birdseye camera angle and long-distance shot to emphasise the isolation of the small-scale fisher and encourage sympathy for them in their fight against larger corporations.
* Relative size of the ships – highlights the unfairness of the conflict and connects to environmental concerns about sustainability.
* Written text/taglines – the play on ‘last man standing’ and reference to ‘big money’ encourage emotional and evaluative response; rhetorical question to engage; graphic font possibly connotes action or conflict.

## 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.

* Emphasis in this section should be on the effectiveness of a candidate’s response in demonstrating analytical, critical thinking skills in relation to their studied text/s and the specific syllabus focus of questions.
* Key discriminators are the extent to which candidates’ responses address the specific requirements of the selected question, are logically organised, clearly expressed using appropriate metalanguage, and supported by extensive textual evidence.
* The question-specific points provided in this marking guide are not an exhaustive list of possibilities - candidates may make other astute and insightful points of analysis relevant to the question and their studied texts that are not listed.

Markers may choose to apply the following marking key to candidate responses for Section Two:

|  |  |
| --- | --- |
| **Section Two: Responding Marking Key** | **Marks** |
| **Engagement with the question to demonstrate an understanding of syllabus concepts/structure** | **1–20** |
| Thorough and thoughtful engagement with all aspects of the question to demonstrate an excellent understanding of its syllabus concepts | 17-20 |
| Mostly detailed and thoughtful engagement with most aspects of the question to demonstrate a good understanding of its syllabus concepts | 13-16 |
| Sound engagement with some aspects of the question to demonstrate a satisfactory understanding of its syllabus concepts | 9-12 |
| Limited engagement with the question which demonstrate a poor understanding of its syllabus concepts | 5-8 |
| Minimal engagement with the question and/or poor understanding of its syllabus concepts demonstrated; response may be incomplete or too brief to engage with the question or demonstrate an understanding of its syllabus concepts | 0-4 |
| **Mechanics of writing and structure** | **1–10** |
| Consistently articulate, clear and fluent expression; sustains control of the mechanics of grammar, spelling and punctuation; sustains a clear overall structure and logically sequenced response | 9-10 |
| Mostly clear expression; controls most of the mechanics of grammar, spelling and punctuation; clear overall structure and mostly logically sequenced response | 7-8 |
| Some clear expression; some control of the mechanics of grammar, spelling and punctuation satisfactory overall structure and soundly sequenced response | 5-6 |
| Unclear expression; limited or simplistic control of grammar, spelling and punctuation; problems with overall structure and/or illogically sequenced response | 3-4 |
| Poor expression; very limited control of grammar, spelling and punctuation which impairs meaning | 0-2 |
| **Supporting evidence from studied text/s** | **1-10** |
| Consistently provides pertinent and appropriate evidence from studied text/s to support analysis | 9-10 |
| Mostly provides appropriate evidence from studied text/s to support analysis | 7-8 |
| Provides some appropriate evidence from studied text/s to support analysis | 5-6 |
| Limited and/or inappropriate evidence from studied text/s provided | 3-4 |
| Minimal or no evidence from studied text/s provided | 0-2 |
| Total | /40 |

1. (40 marks)

Discuss how a text can be read in multiple ways depending on the context of the audience.

* Candidates must refer to one studied text.
* Candidates need to clearly articulate and explain what contextual factors shape readings of the text. ‘Readings’ refer to the interpretations or meanings made of texts.
* The question invites discussions of how the same text may be read differently depending on audience’s cultural and social influences, different audience experiences of similar text types or genres, their situational context of reception, geographical location, ideologies and values, social, political, and religious beliefs, their prior knowledge of the subject matter etc.
* Candidates may consider how different readings of a text may be generated as a result of initial superficial readings compared to subsequent, closer readings, the way readings can change depending on the situational context in which the text is received or the way application of an ideological reading ‘lens’ to the text can contribute to its meaning.
* Candidates may choose to discuss dominant, alternative, and resistant readings. These should be linked to the context of the audience as required by the question.
* The word ‘multiple’ suggests candidates need to discuss at least two readings of the text. For example, the comedy/disaster film Don’t Look Up could be read by environmentally conscious millennials as an urgent, necessary warning regarding political inaction towards climate change. A resistant reading may be performed by conservative republicans who may be offended by the way in which the film ridicules political leaders.
* Candidates should be rewarded for their ability to provide specific evidence from their studied text/s, and use appropriate metalanguage.

1. (40 marks)

Through a comparison of **two** texts, evaluate the effectiveness of their differing approaches to representing an idea.

* Candidates must refer to two studied texts. There is no requirement for analysis of each text to be equal.
* Candidates must produce a comparative analysis to discuss the differences between the two texts in relation to their approaches to representing an idea.
* Candidates should demonstrate an understanding of the word ‘approach’, which could be taken to mean the strategic use of particular textual features (language, structural, generic or stylistic) by an author/director or creator of a text. For example, Law’s narrative incursions and self-deprecating humour used in his memoir “Towards Manhood” work to convey the idea that members of the queer community face significant identity struggles when coming to terms with their sexuality, whereas Brokeback Mountain conveys the same idea through flashbacks and a musical score.
* Candidates need to articulate a specific idea relevant to both texts. Candidates should articulate the idea as a full clause. For example, the short film Two Distant Strangers and the short story “White Fantasy, Black Fact” both convey the idea that racial stereotyping contributes to the ongoing suffering and discrimination experienced by ethnic minorities.
* Candidates should offer an evaluation of which approach is more effective or successful in its approach or consideration of why the texts’ respective approaches were adopted, perhaps on account of wider social or cultural influences.
* Candidates should be rewarded for their ability to provide specific evidence from their studied text/s, and use appropriate metalanguage.

1. (40 marks)

Explore the relationship between the underlying assumptions and values and the perspective/s represented in **one** text.

* The question requires candidates to identify specific assumptions and values.
* Values should be articulated succinctly within one or a few words, such as ‘loyalty’, ‘friendship’, ‘social status’ or ‘power’. Values are accepted as principles, qualities or traits that are especially ‘important’ and literally ‘of value’ or ‘valuable’.
* An assumption involves shared understandings of accepted ‘truth’. For example, the shared assumption between the producers and viewers of the satirical-disaster film Don’t Look Up would be that politicians are more concerned with their own self-image as opposed to acting in a way that is morally righteous.
* Candidates could discuss the values and assumptions of a particular character or person within their studied text, or the values and assumptions of an author or director of a text.
* Candidates must discuss and clarify the perspective/s represented. Stronger candidates should clearly identify both the viewpoint associated with the perspective as well as the contextual factors that may have shaped, influenced or contributed to it. Candidates may discuss the role of personal context, cultural context, values and attitudes, experiences, and ideologies (where appropriate) that inform the viewpoint associated with the perspective.
* Candidates may consider the way ‘an individual’ could reflect a wider, shared perspective representative of a larger social group or ideology. For example, one could read the perspective of Lucia in Rupture as representative of many women who have experienced sexual harassment in the workplace.
* A key discriminator for this question will be the candidate’s ability to explain connections between the underlying assumptions and values and the perspective. For example, Michael Moore’s values of honesty and transparency, along with the underlying assumption that political leaders often act in ways to benefit their own self-interest underpin the perspective promoted by the documentary Fahrenheit 9/11 that the Iraq war was unjustified and a politically-motivated decision.
* Candidates should be rewarded for their ability to provide specific evidence from their studied text/s, and use appropriate metalanguage.

1. (40 marks)

Compare how the voices in two texts have been constructed to resonate with the concerns of their audiences.

* Candidates must refer to at least two studied texts. There is no requirement for analysis of each text to be equal. This response should be comparative, and candidates will be rewarded for the degree to which they make meaningful connections between texts (both similarities and differences).
* The question requires candidates to clearly identify one or more voices in each selected text. Stronger responses will use precise terminology and adjectives for characterising each voice in terms of identity, tone, personality, purpose, and/or perspective.
* Candidates may choose to analyse the voices of characters, individuals, or authors. There is no requirement in the question for candidates to identify whether narrative or authorial voices are being analysed, but stronger responses may do so, nonetheless. Candidates are also not required to choose voices that are markedly different and may compare voices that share many similarities, for example, the typically disillusioned and rebellious voices of teen protagonists in conventional coming-of-age dramas.
* Candidates should identify a specific audience for each text referring to demographics, shared contexts, values, attitudes and/or interests. The question invites discussion of the target audience at the time of the text’s production, but candidates may choose to explore another implied or likely audience.
* Candidates should clearly articulate why particular voices resonate with identified audiences. Candidates may discuss the values, attitudes, shared context, interests, consumer practices, or ideologies as factors. For example, the privileging of young queer voices in the graphic novel (and Netflix series), Heartstopper, would speak to the social and sexual progressivism of Zoomer audiences.
* Candidates may interpret resonate in many ways. Discussions could include how certain audiences are likely to find voices familiar; representative; emotionally moving; inspirational; challenging; or entertaining.
* A key discriminator in the question is the extent to which candidates precisely explore how voices have been constructed through language, content, stylistic and/or structural features. For example, Salinger’s use polysyndeton and unconventional syntactical arrangements in The Cather in the Rye to construct Holden Caulfield’s adolescent voice.

1. (40 marks)

Explain how your understanding of genre has informed your interpretation of a multimodal text.

* Candidates must refer to one multimodal text.
* Multimodal texts are those that communicate through more than one of the written, spoken, auditory, visual, spatial, or gestural semiotic modes (e.g., film, documentary, television drama, graphic novels, drama performance, and digital texts such as websites and computer games).
* Candidates should present a focused interpretation of their selected multimodal text. Interpretations may focus on how a text promotes ideas, values, or attitudes; represents issues, events, individuals, or groups; presents perspectives; or reinforces/challenges established cultural and social understandings. Candidates may draw meaning from texts in unexpected ways. Reward all attempts to organise observations into a cohesive reading.
* Candidates must articulate the relationship between genre and interpretation. Responses may explore how texts meet expectations of genre or surprise by subverting convention. For example, familiarity with the conventions of film noir allows viewers to readily interpret Andrew Niccol’s Gattaca as a reinforcement of our social anxieties about genetic technologies.
* Candidates may choose to discuss their understanding of genres of form and structure (e.g., feature film, graphic novel, television drama, documentary) or genres of subject matter (e.g., action flicks, romcoms, true crime, historical narrative).
* Though not required, stronger responses will focus on textual examples that highlight multimodality (e.g., the amplification of suspense through low-key lighting and jarring instrumental music in a horror film).
* Candidates may argue that their interpretation was also informed by their understanding of other factors such as the context of production.
* Candidates should be rewarded for their ability to provide specific evidence from their studied text/s, and use appropriate metalanguage.

1. (40 marks)

With reference to at least **one** text, discuss how language and structural features work together to communicate a complex viewpoint on an issue.

* Candidates must refer to at least one studied text.
* Candidates must identify one specific issue addressed by the studied text. An issue may be defined as any matter of personal or public concern that is in dispute or something that influences members of a society and is considered a problem (e.g., racism, sexism, heteronormativity, toxic masculinity, climate change, turboconsumerism, political fanaticism, cyber-bullying, and cancel culture).
* Candidates are asked to identify a text’s viewpoint on an issue. Viewpoint may be considered as an opinion, attitude, or a way of considering a topic. Discussing a viewpoint does not require consideration of contextual factors as with perspective, but stronger responses may choose to include this.
* In discussing how their selected text communicates, candidates must refer to multiple instances of language and structural features. Language features include figurative language; imagery; inclusive language; camera angle/distance/movement; lighting; jump cuts etc. Structural features include repetition; building of tension; character transformation; contrast; juxtaposition; motif; montage etc.
* A key discriminator in the question is the extent to which candidates engage with the word ‘complex’. Stronger responses will identify viewpoints that are multifaceted, involved, or sophisticated. This complexity may derive from arguments about the root causes of issues; explorations of their impact; and/or suggestions for solution.
* Candidates should make clear the ways in which language and structure work to convey viewpoint. For example, anaphora and epiphora are key features used in Stan Grant’s “Racism is destroying the Australian Dream” to convey the viewpoint that refusing to acknowledge our history of racial injustice makes it difficult for Australia to be truly inclusive and multicultural.
* Candidates should be rewarded for their ability to provide specific evidence from their studied text/s, and use appropriate metalanguage.

## 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.

* Emphasis in this section should be on the effectiveness of a candidate’s response in demonstrating control of language, structural, stylistic and generic features consistent with the imaginative, persuasive or interpretive text forms they choose to write in.
* Key discriminators are the extent to which candidates’ responses address the specific requirements of the selected question by demonstrating their written composing skills appropriate to a specific form, purpose and audience.
* The question-specific points provided in this marking guide are not an exhaustive list of possibilities - candidates may meet the requirements of questions in other ways not listed.

Markers may choose to apply the following marking key to candidate responses for Section Three:

|  |  |
| --- | --- |
| **Section Three: Composing Marking Key** | **Marks** |
| **Engagement with the question** | **10** |
| Sustained and innovative engagement with all aspects of the question | 9-10 |
| Competent and thoughtful engagement with most aspects of the question | 7-8 |
| Sound engagement with most aspects of the question | 5-6 |
| Limited, predictable or clichéd engagement with the question | 3-4 |
| No engagement with the question; response may be incomplete, undeveloped and/or very brief | 0 -2 |
| **Expression and vocabulary** | **10** |
| Consistently fluent, eloquent expression integrating sophisticated vocabulary choice to powerful effect | 9-10 |
| Mostly clear expression integrating effective vocabulary choice to good effect | 7-8 |
| Sound expression integrating satisfactory vocabulary choice to some effect | 5-6 |
| Unclear expression with limited vocabulary used to weak effect | 3-4 |
| Very unclear expression with inappropriate and/or simplistic, vocabulary | 0 -2 |
| **Control of form, audience and purpose** | **10** |
| Consistently convincing and sophisticated control of conventions of chosen form for a clear audience and purpose | 9-10 |
| Effective control of conventions of chosen form for an audience and/or purpose | 7-8 |
| Sound control of conventions of chosen form for an audience and/or purpose | 5-6 |
| Limited control of conventions of chosen form; audience and/or purpose may be unclear | 3-4 |
| No control of conventions of chosen form; audience and purpose is unclear | 0-2 |
| **Total:** | **/30** |

1. (30 marks)

Compose a persuasive text with the intent of alarming a disengaged audience.

* Responses should be persuasive in form. They could include a feature article, editorial, open letter, blog, speech, or any other persuasive form.
* Candidates are not required to produce a complete persuasive text.
* Candidates should be rewarded for their ability to use a persuasive text form and to use generic conventions consistent with their purpose.
* The purpose of the persuasive text must be clear. Candidates may intend to ‘alarm’ an audience about a controversial decision, the implications of a contemporary event, a civil conflict, and so on. Candidates could also alarm an audience about threats posed by social issues such as climate change, global warming, racism, bullying, threats related to artificial intelligence, food insecurity, government surveillance, mental health issues, consumerism, genetic modification, and other environmental threats such as bushfires.
* A key discriminator will be the candidate’s ability to signal that their audience is disengaged, along with how they use textual features to alarm them. Candidates can achieve this through a title or subtitle, the discussion of audience-specific experiences, references to cultural customs and traditions, cultural and historical allusions, references to geographical location and appeals to the audience’s interests and concerns.
* Candidates will have to purposefully select language features, taking into careful consideration that the tone and persona they adopt do not get their audience offside.
* Candidates should signal at a specific audience throughout their piece who is disengaged in relation to the subject matter. For example, candidates could choose to talk to an apathetic teenage audience with the intent of alarming them about the security breaches of popular social media platforms.
* Candidates should be rewarded for their control of textual features including figurative language, paragraphing, punctuation, written expression and syntactical choices.

1. (30 marks)

Craft an imaginative text in which the central conflict is inspired by the following line:

“Every villain is a hero in his own mind.”

― Tom Hiddleston

* Responses must be imaginative (e.g., short story, novel extract, drama script, memoir).
* Candidates are not required to produce a complete imaginative text.
* Candidates should demonstrate control of the generic conventions of their chosen form.
* Reward candidates who focus their composition on the conflict suggested by the quotation. Candidates may choose to focus on a disjunction between private and public identities; an untrustworthy or unreliable narrator; mental health issues; characters who have controversial perspectives; characters whose viewpoints are resistant to mainstream ideologies; characters acting selfishly for their own benefit; an unfavourable action which is explained by the character’s motivation.
* The quotation implies an exploration of a character’s motivation, mindset, and background.
* Candidates should be rewarded for their control of textual features including figurative language, paragraphing, punctuation, written expression, and syntactical choices.

1. (30 marks)

Create a text within a particular genre that explores a theme suggested by the following image.

* Responses may be imaginative, persuasive or interpretive. They may include a narrative, feature articles, memoirs, blogs or other imaginative, persuasive or interpretive form of the candidate’s choice.
* Candidates are required to make use of textual features appropriate to the genre they select. They may choose to create a text in a genre related to form (e.g., novel, short story, drama, memoir) or subject matter (e.g., science-fiction, romance, coming of age, horror, dystopian).
* Reward candidates who demonstrate awareness of a particular genre. Candidates could demonstrate their awareness of genre by adhering to accepted conventions related to particular tropes, stylistic features, thematic focuses, representations of key groups, ideas and places, plot and structure, settings, conflict and character archetypes.
* Candidates should also be rewarded for demonstrating an awareness of genre related to form. If the candidate is composing a speech, this may be demonstrated through rhetorical approaches, along with structural and sound devices.
* A key discriminator will be the extent to which candidates use generic and language conventions in a way that effectively conveys themes relating to this image. The image conveys themes related to technological progressions, alternate realities, augmented realities, love and romance, and environmental ruin.
* The image has scope for a variety of interpretations and candidates should be rewarded for more abstract readings of the prompt. For example, a candidate could read the image as representative of different ‘hoops’ one has to jump through to succeed professionally and personally in life.

1. (30 marks)

Compose two interpretive extracts which sustain different voices related to the same contemporary concern.

* Candidates must construct two extracts which are interpretive. Appropriate forms include blogs, feature articles, memoirs, biographies, or autobiographies. Candidates may choose to write extracts in the same or different forms.
* Candidates should demonstrate control of the generic conventions of their chosen form/s.
* Extracts must explore the same contemporary concern which may be personal, social or cultural in nature. Examples may include the impacts of COVID 19; managing stress; the extremes of cancel culture; recent failures of global diplomacy; war in Ukraine; Australia’s energy crisis.
* A key discriminator is how well candidates conceive of voices that are different from one another and sustain this difference through the use of language features, structure, and stylistic choice. In establishing difference, candidates may choose to focus on identity, perspective, and/or tone. For example, a candidate may choose to create one extract in the academic voice of a psychologist and another in the personal voice of a teen suffering from anxiety.
* Stronger responses will develop different voices in a purposeful manner – using tone, content, and perspective to comment upon a contemporary concern.
* Candidates may draw attention to competing perspectives on an issue; to the relative impacts of an issue on different social strata; or to a variety of solutions for a particular problem.

1. (30 marks)

In the form of your choice, construct a text that innovates with language or structure to comment on an established cultural understanding.

* Responses may be imaginative, persuasive, or interpretive. They may take the form of narratives, blogs, personal letters, speeches, columns, or any other appropriate form.
* Candidates should demonstrate control of the generic conventions of their chosen form.
* Innovation with language or structure may include blurring of genres; using techniques out-of-context; subverting convention; satirical exaggeration; or any other experimental approach e.g., a narrative comprised exclusively of dialogue or a blog that uses old-fashioned or archaic language formations.
* Candidates may choose to innovate with language (e.g., figurative language; lexical choices; word forms; descriptive language; inclusive language; emotive language) or structure (e.g., repetition; parallelism; motif; paragraphing; syntax; contrast; signposting; linear narrative). Reward responses that experiment in multiple ways if purposeful.
* Responses must explore an established cultural understanding such as the belief in science and progress; the importance of education; or heteronormative understandings of gender.
* A key discriminator is how well candidates use language or structure to comment upon a cultural understanding. Stronger responses will work to question, critique, or celebrate shared understandings of a particular issue or idea. For example, a candidate may write a sophisticated opinion piece in ‘text-speak’ as a challenge to the widely held belief that technology is lowering literacy standards in society.
* Candidates should be rewarded for their control of textual features including figurative language, paragraphing, punctuation, written expression, and syntactical choices.