

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

In this section there are **three (3)** texts and **three (3)** 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.

Question 1:**(10 marks)**

Analyse how the author of **Text 1** has used language features to construct her central argument.

Question 2:**(10 marks)**

Examine how visual conventions are used in **Text 2** to generate an audience response towards Barbie products.

Question 3:**(10 marks)**

Compare the ways in which **Text 1** and **Text 2** present particular perspectives on possessions.

conventions

See next page for Text 1

Text 1

Text 1 is an extract taken from the article 'The Cult-like Rise of Decluttering: is it Healthy?' by Sarah Berry, posted on the Sydney Morning Herald website on the 8th September, 2015.

It's personal

Clutter makes me feel claustrophobic.

{ When I last moved house, I bought four Kennards boxes for my clothes. I packed the priorities – that is, the 10 per cent of my clothes that I wear on high rotation – and threw out anything else that didn't fit in.

{ I did the same with my other "stuff". Not with reckless abandon, but I took my time, slowly sifting through things, chuckling to myself about the memories they summoned or widening my eyes in surprise over stuff that I once deemed important.

{ And then I chucked it or gave it to charity.

Apart from some of my books, which I love and have a habit of hoarding, my entire worldly possessions have been regularly and ruthlessly culled and can now be squeezed into one car in an undignified fashion.

Decluttering or minimal living has become an increasingly popular – cult-like, even – response to the rise of consumerism.

Economies and empires have been built by us buying crap we don't need.

In Australia alone, we spend about \$158 billion a year on non-essential "stuff".

- repetition

James Wallman, author of best-selling book *Stuffocation*, declares that clutter "is the material equivalent of the obesity epidemic."

"We have more stuff than we could ever need – clothes we don't wear, kit we don't use, and toys we don't play with," Wallman writes.

"But having everything we thought we wanted isn't making us happier. It's bad for the planet. It's cluttering up our homes. It's making us feel 'stuffed' and stressed – and it might even be killing us."

Colloquial language → 'crap'

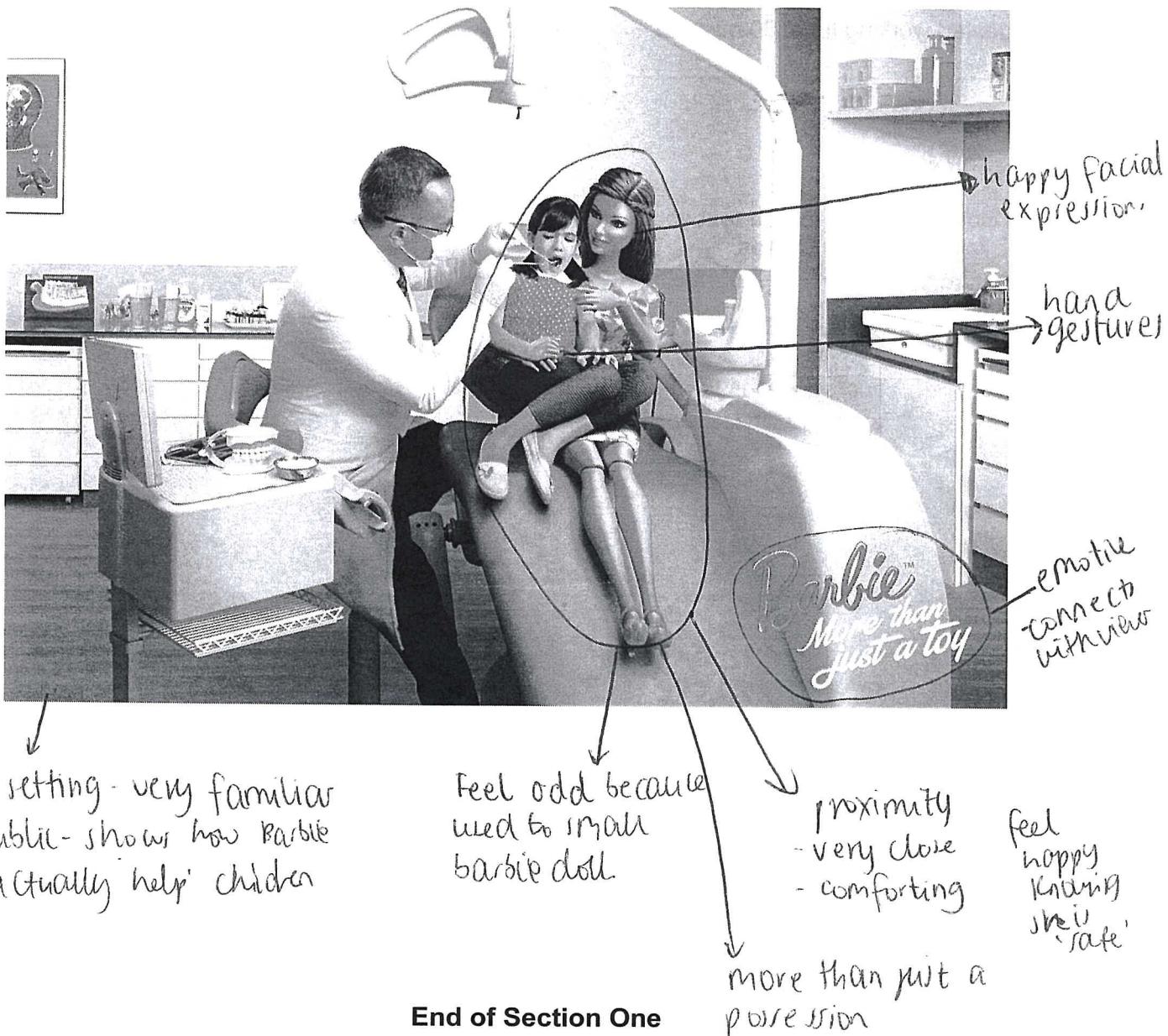
repetition → 'stuff'

Anecdote

See next page for Text 2

Text 2

Text 2 is a black and white version of an advertisement entitled "Barbie, More Than Just a Toy, Dentist". It was created by Gavin Simpson of Ogilvie and Mather, Kuala Lumpur in 2014.



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

In this section there are **six (6)** questions. Answer **one (1)** question.

Your response should demonstrate your understanding of form, purpose, context and audience.

You must make primary reference to any text or text type that you have studied.

Suggested working time: 60 minutes.

Question 4:**(40 marks)**

With close reference to **one text** you have studied, analyse how language choices have been made for particular purposes.

Question 5:**(40 marks)**

Evaluate how your responses to **at least one text** studied this semester have been influenced by your personal, social and/or cultural context.

Question 6:**(40 marks)**

Explain how the stylistic features of **at least one text** you have studied help communicate particular ideas or perspectives.

Question 7:**(40 marks)**

Discuss why **one text** you have studied represents people in a challenging or unexpected manner.

Question 8:**(40 marks)**

Explore how you have been positioned to view or consider **one text** you have studied in a particular way.

Question 9:**(40 marks)**

Examine how texts are shaped by the audiences for whom they are intended.

End of Section Two

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

In this section there are **three (3)** texts and **three (3)** 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

Question 1: **(10 marks)**

Analyse how visual conventions in Text 1 have been used to express particular values.

Question 2: **(10 marks)**

Explain how language features and structure affect your interpretation of Text 2.

Question 3: **(10 marks)**

Examine how Text 3 represents attitudes to health supplements.

See next page for Text 1

Text 1

Text 1 is a black and white reproduction of a 2016 photograph by Chris Crisman. The image is from a series titled "Women's Work" and portrays Sadie Samuels, a lobster fisher from Maine, USA.



See next page for Text 2

Text 2

Text 2 is the opening of Dave Ritter's essay, "The Man Without a Face". It was published in Griffith Review 47: Looking West in February 2015.

*local context
area*

down the river

Before I was born, my family arrived in Western Australia from Europe and moved into a ramshackle brick house on three-plus acres in Kelmscott, then a semi-rural locality on the outskirts of Perth. The property featured an orchard that ran down to a wide stream, a minor tributary of the Canning River. The creek – which my family always called 'the river' – was full of life when they arrived, including local species of fresh water catfish, colourful pygmy perch, various kinds of molluscs and a range of crustaceans, of which the most marvellous was an abundance of that mighty crayfish endemic to south-western Australia, the marron.

The river was my father's delight. He would clamber among the rocks, burning off and clearing brambles when necessary, and would often end up with his white vest, shorts and gumboots generously daubed with the rich, aromatic mud from the shallow pools beneath the paperbarks. Until his last years, Dad would recall his instant love of the river – an affection that deepened when he noticed big marron clambering across submerged stones and logs in broad daylight. Once they'd settled in the house, my family would periodically fish a plate of marron out of the river for a meal of imperial quality over which my father, once a frightened and penniless refugee, would preside over contentedly, extolling the beneficent wealth of his adopted state.

*local context
area*

Then one day a stranger came, driving his vehicle close to the river on the opposite bank. It was over in a matter of days. Using a spear and swimming with goggles where the water was deep enough, he took out marron by the sackful in a carnage that was efficient and final. The stock was devastated and never recovered. The few marron that survived to be caught in my lifetime were treated with solemnity and returned to the water, in the hopes of supporting the recovery of the species. It didn't happen. I never shared marron with my Dad – they had simply become too precious to eat. The devastation occurred before I was born, but conceit of mind has conspired to stalk me with a persistent night terror of those events. In my recurring dream the man with the spear has no face, the sacks are always full and I cannot console my father.

*final
logoff*

See next page for Text 3

Text 3

Text 3 is an excerpt from "Too Many Pills: On Lifestyle Diseases and Quick Fixes", an essay by Karen Hitchcock. It was published in The Monthly, September 2015.

Walk through the vitamin aisle of any pharmacy or supermarket and you are offered plastic bottles filled with the promise of better sleep, greater sexual potency, increased energy, and relief from pain, depression, fluid retention, PMS, hunger and joint degeneration.

✓ Stats
The supplement industry is worth more than \$1.5 billion a year in Australia. The CEO of the Australian vitamin and supplements company Swisse, Radek Sali, is quoted in the *Guardian* as saying, "If it's not harming anyone and it is making people feel healthier and happier, why wouldn't we have more of that?"

We buy mountains of vitamins that the majority of us do not need, that do not work, and that – despite Sali's cheery claims – have the potential to cause harm. Many supplements contain more than the recommended daily dose of a vitamin or mineral that we are not usually lacking in the first place. Vitamin E supplementation has been linked to an increase in all-cause mortality. Taking only a few times the recommended daily dose of Vitamin A can cause nervous system, liver, bone and skin disorders, and birth defects when taken in pregnancy. Vitamin C in large doses causes diarrhoea and kidney stones. Zinc excess causes iron and copper malabsorption. Too much vitamin D causes hypercalcaemia.¹ Beta-carotene increases the risk of lung cancer. Iron, severe toxicity. B6, nerve damage. Potassium overdose causes cardiac arrest. What are we seeking to treat with our hypervitaminosis? Do most of us really feel sick? ← *rhebriol*

Many of the diseases we suffer in Australia, the diseases causing hospitals and clinics to overflow, could – theoretically – be prevented. Most of the pharmaceuticals we swallow could – theoretically – be dumped. But we don't have time to sleep or exercise or attend to our emotional needs. We want to drive, feast, drink and smoke. We don't want to meddle with the food industry to curb advertising, or to manipulate pricing of the fresh and the junk. We don't want to pay more taxes or direct funds towards decent welfare, social supports for the vulnerable, movement-promoting infrastructure or better education.

1. Hypercalcaemia is characterised by abnormally high levels of calcium in the blood.

End of Section One

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

In this section there are five **(5)** questions. Answer **one (1)** question.

In the form of an **essay**, your response should demonstrate analytical and critical thinking skills with reference to any text or text type that you have studied.

Suggested working time: 60 minutes

Question 4:

Beneath
Clouds

(40 marks)

Explore how **one text** you have studied this year represents the complexity of being human.

Question 5:

↓
symbols
factual expression
cultural styles
music choices
Beneath
Clouds

(40 marks)

Explain how language features in **at least one text** you have studied work to promote particular ideas.

Question 6:

↓
young people, identity
need / journeys,
adversity, challenge
in identity

↑
reinforce/
encourage

(40 marks)

Discuss how language features in **at least one text** you have studied this year contribute to its persuasiveness.

Question 7:**(40 marks)**

Discuss how **at least one text** you have studied this year is shaped to make you agree or disagree with a particular perspective.

Question 8:**(40 marks)**

There are often multiple voices within a text. Examine why this is the case in **at least one text** you have studied this year.

End of Section Two

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

In this section there are **three (3)** texts and **three (3)** 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

Question 1:**(10 marks)**

Discuss how language features and text structure position readers to respond to characters in **Text 1**.

Question 2:**(10 marks)**

Discuss how **Text 2** communicates particular social concerns.

Question 3:**(10 marks)**

Explain how visual elements in **Text 3** represent ideas about human experience.

See next page for Text 1

Females have power

Text 1

Males are powerless, insignificant - marginalised metaphorical know how to control, firm
Text 1 is an extract from an Australian short story titled "Grandma and the Girls" by Robert Hood (1989). Word choice - strong + intimate, daing, manipulative smile

Grandma O'Donnell would not be ignored. She had always ruled our family with a strong, if at times invisible, grip. Independence seemed impossible, but her hold never loosened and, if she wanted to, could pull us in with a certainty a fisherman would have envied. She was like a spider, and we the insects caught in her web; as a child I sometimes thought of her that way – one of the more colourful garden varieties, not too sinister – and it made me nervous in her presence. But she made everyone nervous. They loved her, yet were afraid of her too. And though I don't remember any occasion when she was cruel or violent, I know the fear was real. I associated it with respect. Somehow, we knew we could never do without her.

~~Mum's belief of being controlled by Grandma~~
multiple elements emotive language → strict fair, place
Mum hated her, I think now, though she never said anything to us kids. Me and my three sisters Alison, Sarah and Kate – grew up in Grandma's shadow, not Mum's. Mum became like a bit of an off-shoot of Grandma, and she must have seethed under the strictures laid down by the old woman, turning her rebellion to intense creative bursts which produced strange sculptures of clay and wire. They frightened me, those icons of despair. I wouldn't look at them if I could help it. I didn't understand them, nor the impulse that created them.

As for Dad, well, he was like a ghost, less substantial even than Mum. I still have a sepia photograph of the whole family together, Grandma in the centre, with the rest of us grouped around her as though looking for support. Dad is there standing behind her, withered and dull. His edges blur into the bushes and the dark lace of Grandma's shawl. In places you can't see him at all. Oddly enough that's the only picture I have of him. I remember others, or think I do, but I can't find them. There are family groupings, plenty - but if he was ever in them, time erased his image.

Imagery + alliteration.

We used to think that's what happened to Grandpa O'Donnell; he just faded away, not only from the photographs, but from the world as well. We have a vague memory of him as someone we met once or twice, but even Alison, the eldest of us, can't put a face to the memory. Our parents wouldn't talk about him; if we broached the subject Mum would say; 'He's gone,' and then leave the room to make teas, as if to illustrate the point.

①

Grandma O'Donnell → positioned to ↗
fear her and also consider her hard
and strict. → metaphorical language,
word choice, emotive.

②

Text structure = reflects Grandma's influence on family → Mum + Dad
order of family members
See next page for Text 2
- genealogy © ETAWA 2018

Text 2

affluence
 Text 2 is an extract from an article written by Godfrey Moase, who is Assistant General Branch Secretary at the National Union of Workers. The article appeared in the online version of the Griffith Review in April 2017.

The housing black hole

I was thirteen when I learnt a home's real value.

First person-perspective - from the exp. of one who has suffered homelessness

The vice-principal called me into his office. He was the sort of teacher teenage boys fear: a former football player who wore a thick moustache on top of a ruddy face that continually looked like he was fighting the urge to burst into a rage. At first I thought I must have been in trouble. It was, however, worse than that. My mother was sitting in his office.

'We'll be fine,' she said. Then she burst into tears. The vice-principal explained that our landlord had evicted us that morning. *loss of home - financial hardship*

The school arranged crisis accommodation with a group of nuns in Northcote. The nuns were warm and welcoming. That night my mother and I shared a room. It was clean, but the smell of years of accumulated anxiety hung in the air. I was embarrassed. I was ashamed. It was 1998 and we didn't have a home. *Homelessness*

I told no one. Not my father, which was pretty easy because he was absent. Not his family. Not my friends. No one. They all already knew my mother struggled - with money, with employment, with drinking; they didn't get to know that we were homeless too. It was shameful enough being the poor kid in the wider family circle.

alcoholism

At the same time as we were homeless my paternal grandmother was making her living renting apartments in Hobart. Australia's wealth divide ran through my family. My childhood was spent commuting between my father's family and my mother's place, shifting between the haves and the have-nots. In one place, the adults had Persian rugs, gin and tonics and talked of travel; in the other they had cask wine, cigarettes and crying.

class system - social hierarchy

My early experience with the parallel realities of the social universe taught me that housing is not a realm of natural equilibrium tended by the market's invisible hand. There are quirks, uneven distributions and random acts of catastrophe.

From my viewpoint, there are similarities between Australia's housing market and a concept that seems to bear little resemblance to it: the black hole. A black hole is a point in space where the force of gravity is so strong that nothing escapes, not even light. In Australia, the upward rush of housing prices has been so rapid and significant that no aspect of daily life is free from its hold.

not being able to afford own home

My experience is just one example of the many lives warped by the Australian housing black hole. More than two million Australians live with housing stress, meaning they have to work out which basic necessities to give up in order to make the rent or mortgage payment. And every night, more than one hundred thousand Australians go to sleep without a home, hundreds of whom sleep rough within the central business districts of our major cities. Homelessness and housing stress have risen considerably over the last ten years but in a parallel Australia we have never been richer. As property values have increased, household wealth has more than tripled over the last fifteen years and reached over \$8 trillion in 2015. How is it that we can accept these apparently contradictory realities as a normal part of our existence?

• Generalisations -
about figures
to suggest
overwhelming numbers.

See next page for Text 3

rhetorical questions -

Text 3

Text 3 is a black and white reproduction of a photograph taken by corporal Brittney Vella. It depicts members of the US Navy taking a selfie with Timorese schoolchildren whilst on a construction mission in June 2016.



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

In this section there are **six (6)** questions. Answer **one (1)** 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 choices have influenced your response to **a text** that you have studied.

Question 5:**(40 marks)**

Analyse how **a multimodal text** you have studied works to represent an event or idea.

Question 6:**(40 marks)**

Compare the effectiveness of the way in which **two studied texts** use generic conventions to achieve their purpose.

Question 7:**(40 marks)**

Explain the impact of context on the production and/or reception of **a studied text**.

Question 8:**(40 marks)**

Analyse how **a text** you have studied manipulates language features in order to comment on specific values or societal issues.

Question 9:**(40 marks)**

Discuss how **a studied text** has used structure in an interesting way to represent people.

End of Section Two

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

In this section there are **three (3)** texts and **three (3)** 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

Question 1:**(10 marks)**

Analyse the effect of language features in **Text 1**.

Question 2:**(10 marks)**

Discuss how the author of **Text 2** presents her perspective about the relationship between young people and the media.

Question 3:**(10 marks)**

Explain how written and visual elements in **Text 3** work to represent a particular idea.

See next page for Text 1

Text 1

The following is an extract from the novel Driving into the Sun (2019), written by Marcella Polain. It is a story about an Irish immigrant family living in Perth during the 1960s.

Her father stepped onto the porch; Orla followed him.

At first she walked by his side. She said, 'Where are we going?' He didn't look at her. He didn't speak. She dropped back a little. She couldn't see his face. He turned onto the main road. It was a long incline. From a few steps behind, she watched him. He might realise she wasn't beside him. He might wonder where she had gone, might turn to see if she was all right, slow his steps, say, 'Sorry, Tweety.'

Instead, she watched him steadily draw away. He walked with head bowed, arms swinging. He walked fast; so did she. He didn't run so she didn't either. She didn't call out. As much as possible, she stared at his back, willing him to turn, and afraid to look away. In case. She walked as fast as she could but she. She couldn't. He was far ahead of her. And this wasn't right, was it. This wasn't normal. She had known to watch him, to follow him. Someone needed to. Because this was. Something was. Wrong and now he was even further away, becoming smaller and smaller as he climbed the incline, and he wasn't going to stop for her, was he, wasn't even going to glance behind, she knew, and she wasn't going to be able to catch him, and although she couldn't see it yet she knew the crossroad up ahead, and what would happen when he reached it, she wouldn't even be close enough to see which way he went. And then he crested the top of the slope and vanished. For a minute or two she kept walking hard and then she slowed. By the time she reached the crossroad, she knew, he'd be gone. She slowed some more. And then she stopped. She stood, staring at the crest of the hill. In case. Any moment he. Remember. That she had sat near and quiet. That she had followed him.

She looked around. On both sides of the road the bush was dense and black and grey and green. She sat. The gravelly earth was hard but her body was tired. She waited. The sun dropped behind the trees and the shade was cold. No cars passed. After a while she stood up and walked home.

See next page for Text 2

Text 2

Text 2 is an edited extract from an online article written by Jessica Taylor Piotrowski, PhD, Associate Professor, University of Amsterdam. The article was published on the website, Centre for Scholars and Storytellers.

“It Depends” – The Most Annoying and Honest Response that I Give

“Does media violence harm young people?”

It depends.

“Do apps that are labelled educational actually help children learn better?”

It depends.

“Can social media, like Facebook, really support social wellbeing?”

It depends.

As the director of one of the world’s largest centres for the study of young people and the media, I get asked to talk about this field – A LOT. The topic of children and media is a topic that quickly sends everyone on high alert. Everyone has a perspective – and one they are ready to defend.

Some argue passionately that media has robust and meaningful effects that must be understood and capitalized upon. Others argue just as passionately that media has little effects in the grand scheme of things, and that media panics of our day are ‘much ado about nothing’. Some are convinced that today’s smartphone generation is dumbing itself down, others are convinced that the same generation will be far more equipped for the years to come thanks to their digital literacy and flexible thinking.

Everyone has a perspective.

So do I.

Except my perspective is not the popular one.

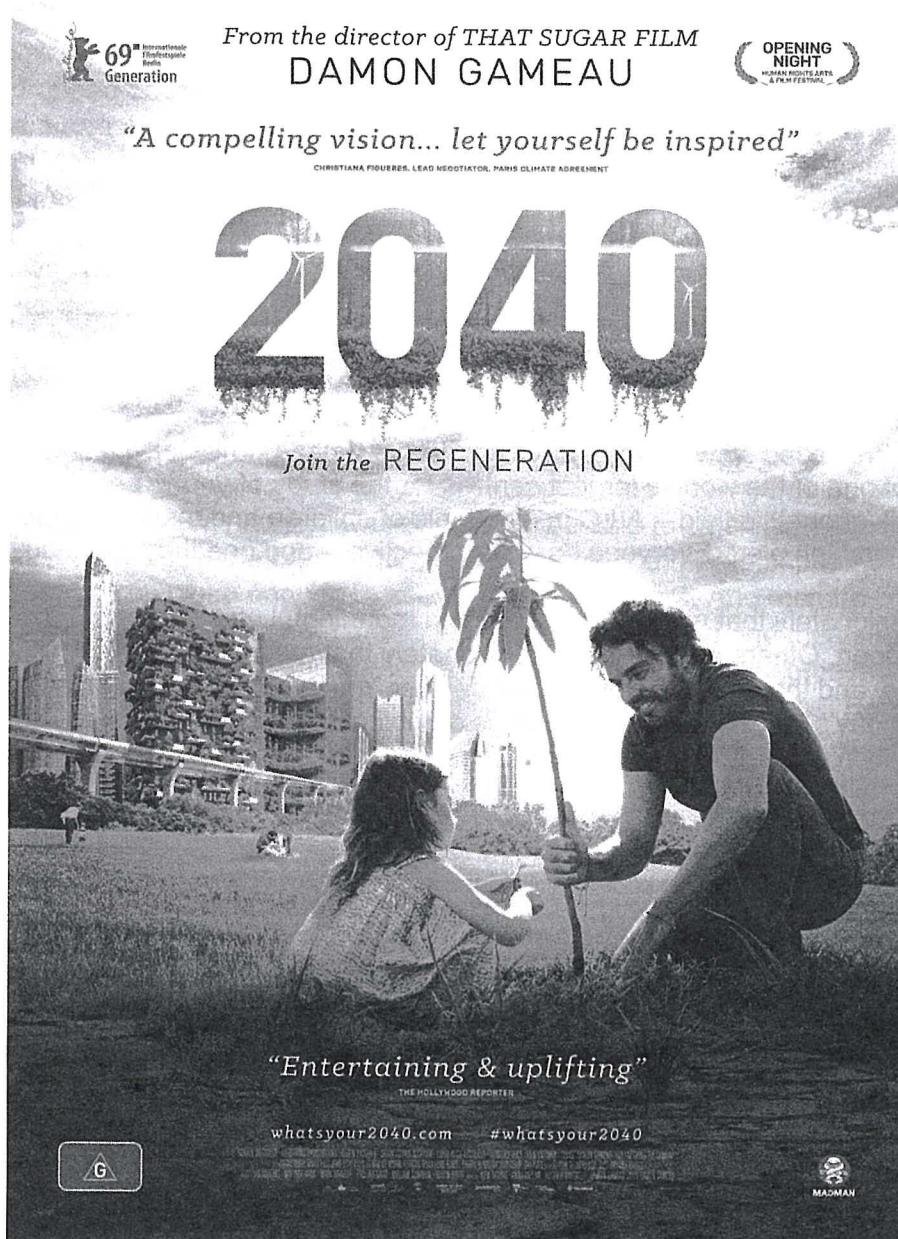
Just as others passionately argue for their perspective, I passionately argue for mine – which is ‘It Depends’.

Time and time again, we see that WHO a young person is dramatically influences the extent to which they select, experience, and are affected by media content. Age matters – this we know. But so too does a host of personality traits and range of background variables. Some children love sensation and they seek out fast-paced content, experience deep physiological reactions to it, and then experience intense effects. Other children with comparably lower need for sensation are uninterested or relatively unaffected by the content altogether. Same thing goes for differences in intelligence, or personality traits like degree of extroversion, trait empathy, curiosity, and more. And let’s not forget the larger context with which the child is growing up.

See next page for Text 3

Text 3

Text 3 is a reproduction of the film poster for the 2019 Environmentalist Documentary, 2040, directed by Damon Gameau.



End of Section One

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

In this section there are six **(6)** questions. Answer **one (1)** 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 the importance of voice in shaping your interpretation of at least **one studied text**.

Question 5:**(40 marks)**

Analyse the effect of stylistic choices made in **a text** you have studied.

Question 6:**(40 marks)**

Discuss how the perspective offered in **a studied text** has been shaped by its production context.

Question 7:**(40 marks)**

Evaluate the effectiveness of **a studied text** in positioning you to accept an attitude and/or value.

Question 8:**(40 marks)**

Analyse the way in which you made meaning of **a studied hybrid text**.

Question 9:**(40 marks)**

Compare the structure of **two studied texts** which explore a similar idea.

End of Section Two