

Considering Question 1

Explain how the writer's voice in Text 1 is constructed through language features.

Interpreting the question

The 'how' of this question needs to explain how the voice of the text is constructed by language features. According to the Year 12 English ATAR course syllabus, 'voice' refers to the *distinct personality of a piece of writing*. It also outlines that the language features which construct voice include *syntax, punctuation, vocabulary choices, persona and dialogue*. The question commands the candidate to 'explain', which is defined in the glossary of key words used in the formation of questions as: *relate cause and effect; make the relationships between things evident; provide why and/or how*. In this case, candidates were required to make the relationship between the language features chosen and the types of voice the writer – Benjamin Law – creates.

This question requires an examination of the language, structural, stylistic and/or generic features of the text in the construction of voice. These features may include figurative, emotive or descriptive language, sensory imagery, tone, selection of detail, construction of anecdotes and recollection of memoirs from recounts. These aspects of construction needed to be connected to the type of role of voice within the text. The voice is one of an adult, not a child, reflecting on early memories.

When explaining the construction of voice, it is important to explain the effect of this construction and using adjectives to describe a tone or nature of the voice is required. For example, the tone of voice could have been described as sarcastic yet reminiscent due to the detailed sensory recounts of memories and stories offered. Likewise, the light-hearted, mocking or humorous nature of the voice is captured by Law's use of idiomatic language such as 'togs (or cossies, or bathers, or swimmers)'.

Advice from teachers

- When addressing 'how' the voice is constructed it's not good enough to simply articulate what type of voice or idea is created. It is important to explain the effect of these language features on the construction of voice.
- Describing the nature of the voice is important (such as humorous, ironic, satirical, mocking, light-hearted, critical), as simply stating that a voice is constructed by a language feature lacks substance.
- Whilst there were many options to choose from, being able to identify the higher-level language features of the text such as satire and irony was advantageous.
- It is encouraged to explain the workings of nuanced language features rather than broad ones such as diction and syntax.

Question 1: Sample response one

Generally, this 410-word response is well-structured and introduces, concludes and uses transition markers between ideas to good effect. However, it could have been closer to the suggested 300-word limit and achieve a better or similar overall result. Towards the end, the candidate stops fully explaining their point. It would have been better to write one fewer point and instead conclude the previous one. A strength of this response is the candidate's ability to identify the text as being satirical. Furthermore, the candidate was able to skilfully explain how irony and satire operates in the text and supported this with evidence.

In Text 1, an extract from 'The best in the world', language features are used to help construct the writer's voice. An ironic and informal voice is created through a range of language features including repetition, diction and selective syntax.

Using the text title, 'The best in the world' reveals that the candidate read the contextual information.

This two-sentence introduction outlines the specifics of the response, identifying the type of voice constructed by three specific language features. This works well to immediately establish a clear thesis.

Immediately, within the first two paragraphs, a comedic, ironic voice began to become clear and was helped in its construction by rhetorical questions and repetition. His can be seen in a series of statements regarding the 'stunning coastlines'. The writer uses repetition of 'kill you' to ironically counteract the stunning aspects of the coastlines, referring to the beach more as a 'picturesque way to die'. This sense of irony continued to be used further throughout the paragraph when the writer uses rhetorical questions to reinforce his attitude toward the beach, sarcastically asking 'Did they want to die?' The use of both repetition and rhetorical questions in the opening paragraphs immediately helps readers understand the voice & attitude of the author & invites them to engage in the rest of the text in a more light-hearted way.

This candidate concisely explains how an ironic voice is established by rhetorical question and repetition by suggesting they counteract the 'stunning coastlines'. Evidence from the text is used to positive effect.

Further through the text, the sense of irony & informality in the writer's voice is further expressed, this time through language features of alliteration & informal language or diction. A causal tone continues to be adopted in phrases such as 'hell' and 'those stinking hothouses...' filled with 'piss'. The use of informal language & tone further reinforces to viewers that the writer is aiming to create an informal and comedic tone. This is evident as, generally, readers would not come to expect this sort of language in a formal piece of writing. Use of more language features

This candidate identified the comedic and ironic voice which proved to be a discriminator for this question, as it demonstrated sophisticated comprehension, especially in identifying voice.

This response does well to explain the effect of the language features and builds on the previous ideas with confidence, such as suggesting that informal diction is a second indication of the comedic tone.

including alliteration further aid in constructing voice, as can be seen in examples such as 'she sure' and 'we'd wail'.

The last point here is not complete. This means that the example about alliteration is less convincing.

Moreover, the writer uses further language features including syntax, adjectives & descriptive language to further cement the construction of his causal tone & voice. Seen throughout the whole extract, adjectives such as 'twisted and dusted' help to reaffirm a causal tone of voice, or that may be expected in a conversation with a friend. Syntax is also crafted carefully throughout the text to create a sophisticated range of sentence structures & lengths, which all aid to finalise the construction of the author's voice.

A bit more explanation of why 'twisted and dusted' reaffirmed a casual tone would have been beneficial here.

By not providing quotes and/or evidence to support claims in the last paragraph, it is less effective than the previous paragraphs.

A range of language features including rhetorical questions, informal language, syntax, adjectives, repetition & diction are all used in Text 1 to construct the authors causal & informal tone and voice in text

A final, single concluding sentence tying all the points back together works well to finish a Comprehending response.

Hint: Know your limits

Most people produce around 250 handwritten words per page, but this can obviously vary quite significantly, depending on handwriting size and spacing, so you need a reliable visual guide to work to. Count the words that you have handwritten on a full A4 sized piece of paper to give you an idea of how many words you personally write. Markers have a very good sense of how much is 'too much'; almost all of the best answers in this section were between a page to a page and a half in length.

Hint: Less is sometimes more

Whilst many of the sample scripts in this edition of *Good Answers* are over 300 words long, this is in no way indicative that longer responses are more effective than ones which stick more closely to the suggested length. Many of these Comprehending responses could have been equally or more effective with a more succinct approach.

Question 1: Sample response two

This 386-word response improves as it develops, and hence loses some succinctness. The explanation of Law's perspective and his attitude is problematic and the relevance of his 'second-generation immigration', whilst a good observation, is complex to explain. On the other hand, the candidate found ease in explaining how rhetorical questions, lexical choice and metaphors work in the text to create a critical and wry voice. The candidate was able to integrate evidence and explain the impact of language features with fluency. The use of sophisticated vocabulary and metalanguage also contributed to this response's overall effectiveness.

The adoption of first person point of view, rhetorical questions, lexical choice and metaphors in text 1, assemble the voice of a second generation Australian – Cantonese immigrant who possesses a critical and wry attitude toward the Australian value of swimming.

The employment of first-person point-of-view and rhetorical questions crafts the critical voice of Australian-Cantonese author Benjamin Law. Law's perspective as a second-generation immigrant constructs an attitude of criticism towards the absurdities surrounding swimming. Law is 'baffled' at how many Australians see stunning coastlines, whilst he saw a 'picturesque way to die'. He justifies his confusion saying, 'Rips could kill you... sharks could kill you. Skin cancer could kill you.' Law exhibits his point-of-view through short, punctuated syntax. The repetition of 'kill you' amplifies his confusion regarding why swimming is prized in Australia culture, despite its potential dangers. Law reinforces his confusion as he reveals that 'weirdly it was always white people who told us these things'. He proceeds to question, 'were we missing something? Did they want to die?' Law's utilization of rhetorical questions establishes his voice of criticism as he draws on the irony of the Australian value of swimming. He scrutinises the value of the activity, which is glorified despite the dangers. Law's tone of absurdity succeeds in fortifying his baffled and integrating tone.

Metaphorical language and connotative lexical choice is adopted to devise Law's voice, which possess a wry and unpleasant attitude towards his childhood memories of swimming. Law, as a second generation Cantonese

The opening sentence presents a clear thesis which addresses all aspects of the question. It outlines the language features to be explained and establishes the voice of the text. However, the significance of the 'second generation Australian – Cantonese immigrant' could be further elaborated on.

It was good to use the contextual information, in this case the writer's name – Benjamin Law. It adds an air of credibility to the response.

This response is taking a while to build to a point about the construction of voice. Don't waste time summarising the text; stay focused on the requirements of the specific question. Explaining the effect of point of view can sometimes encourage candidates to summarise a text. Be weary of this.

The use of evidence from the text and explanation of how rhetorical questions establish the voice of criticism works well to support the candidate's thesis.

This candidate makes effective use of carefully chosen vocabulary to assist their expression of ideas, such as wry and suboptimal.

immigrant describes his suboptimal experiences with 'mandatory swimming lessons' in which he 'dreaded'.

He recounts 'spluttering with anxiety', and having been 'sedated with a treat succeeding his ordeal'. Law's use of diction such as 'spluttering' and 'sedation' work to emphasise his unpleasant experience with swim. The connotations surrounding the word 'sedated' reinforce the misery he endured during swimming, which had to be anaesthetised.

This wry attitude is further established as recalls the mandatory swimming carnivals in which he is grouped as an 'outcast'. He recounts being 'damp with chlorine and shame'. The use of metaphorical language conveys how engrossed in embarrassment Law was during his experience with swimming. He relates his negative emotions with chlorine, solidifying his wry tone and distasteful attitude towards the activity. Such employment succeeds in developing his critical voice as an Australian-Cantonese second generation immigrant.

The explanation of metaphorical language and lexical choice is highly effective. This candidate uses evidence from the text well and stays focused on the specifics of the questions. There is a good integration of quotes to support the candidate's explanation of how voice is constructed in the text.

Hint: Read often and varied

Improving your reading comprehension comes from a varied approach. Whilst reading 20 fantasy novels in a year may make you an accomplished reader, a more varied approach would serve you better for your exam.

Hint: Strategise

Your teachers will likely introduce you to a range of close reading strategies to develop your comprehension skills, but you can also practise independently. Strategies could include: concept webs, T-charts, listing, Venn diagrams, ITC charts, K-W-L charts, annotating, transforming, categorising, translating and so on.

Question 1: Sample response three

The following 267-word response sustains an argument about the construction of voice as being one of a 'nightmarish nature'. The nightmarish nature of the voice is described in a range of ways such as 'distaste', 'distrust' and 'warning of danger' and is supported by well-integrated evidence from the text. The candidate made use of some impressive metalanguage in supporting their response. Unfortunately, the candidate introduced a new point at the end without any further explanation and they would have been better off concluding all of their previous points.

Benjamin Law's voice in the extract from 'The best in the world' (text 1) is one of marked distaste towards the nightmarish nature of the Australian swimming culture. This notable voice is shaped by language features including diction choice, juxtaposition, colloquial speech, figurative language & perspective.

Law details his experience with the Australian swim culture as an ethnic kid using cacophonous words to illustrate his distaste towards the 'horror' of 'mandatory' swimming lessons. Additionally, there is strong repetition of the consonant sound 's'. The total combination of cacophonous words & assonance such as 'xdated' 'stuffy', 'sunburn', create a voice that warns of danger, highlighting Law's notable distaste for these events.

By comparing the stunning coastlines to death by communicating the two ideas in a juxtaposition - 'a picturesque way to die', Law achieves emphasis on the action of warning & general dislike between the association of 'beaches' & the repetitive inclusion of ways to die, whether by 'shark', 'skin cancer', or 'rips'. Law's colloquial language with phrases such as 'togs', & 'piss' create an environment for harsh concrete words to be spoken to emphasize his distrust surrounding the culture.

Furthermore, figurative language in the form of metaphors further highlight his distrust. An example includes referring to the leisure centre as 'striking hothouses of chemicals', which clearly denote connotations of discomfort for Law in these situations, adding another example to his voice of distaste.

The first two sentences outline both the language features and the nature of the voice constructed. The use of perspective as a language feature is problematic and unnecessary. Four language features should prove ample for a 20 minute/300-word response.

The candidate uses impressive vocabulary and metalanguage to explain the construction of voice, such as cacophonous.

This candidate identifies language features and integrates evidence well, but needs to explain the effects of the language features on voice further.

Finally, each element is created by the woe of first person perspective. This allows the telling of the 'nightmare' from a biased view – one that holds a level of disgust in the culture of swimming.

The suggestion of first-person perspective at the end of the candidate's response seems tacked on and lacks any relevance to the question requirements. Why is it the 'woe' of first person? This is incomplete and therefore detracts from the rest of the response.

Considering Question 2

Compare how a similar idea about swimming is treated in Text 1 and Text 2.

Interpreting the question

For this question, candidates were required to identify an idea about swimming in both Text 1 and Text 2 and compare how they are treated. The command to ‘compare’ in this case is a verb which allows candidates to consider the way their identified idea may be treated in similar and/or different ways across the two texts. As defined in the Year 12 English ATAR course syllabus glossary, an idea may be interpreted as *understandings, thoughts, notions, opinions, views or beliefs*. However, as the question required, the idea should have been related to swimming. This could have included literal ideas such as the respective persona/character and their reluctance to swim or more abstract understandings such as connections between swimming and cultural identity, gender, parental relationships and so on.

Whilst the question asks for ‘similar’ ideas, this did not mean it needed to be the same idea; rather, some form of commonality should have been determined.

The requirement for candidates to compare how an idea is ‘treated’ provided the candidates with options to consider one or more aspects which could have been: its representation; the values and attitudes evident in the texts; the perspectives offered on the idea; the use of language, generic, structural and/or stylistic features in its construction; contextual influences; voices used to communicate the idea; or the content, purposes and audiences of the texts.

The term ‘treatment’ allowed a lot of scope for students to choose from, although they needed to be mindful of the other constraints of the question and stay focused on these also.

Advice from teachers

- With a comparison-based question, it is best to consistently examine the texts in correlation rather than analyse them separately.
- When you are familiar with an extract or text used in this section of the exam, you should never reveal this nor attempt to refer to the text in its entirety or to other sections of it.
- It is important to know how to explain an idea. Don’t confuse themes with ideas; ‘the idea of nostalgia’ or ‘the idea of swimming’ are not ideas at all. An idea needs more explanation than what is required in these examples; a rule is that an idea cannot be described in one word only.

Question 2: Sample response one

This response started with an interesting approach which was to show how the texts both challenged and supported the idea that 'swimming is a calming pastime'. The strength of this response was in the way the candidate used evidence. The response demonstrates how effective it is to break down evidence to explain the nuanced significance of parts of a quote. The candidate also used transition markers with comparative discourse such as 'conversely' and 'however' which suited the requirements of the question to 'compare'.

The idea that swimming is a calming pastime is treated in juxtaposing ways in Text 1 and text 2.

Text 1 ridicules the idea that swimming is pensive by utilising first person point of view, connotation and a negative tone to convey the tumultuous time that swimming was for the narrator. The first person point of view laments about his experience & swimming as 'all the outcasts were bundled together; the ethnic kid with no body fat (me).' The reference to his status as both an 'outcast' and 'ethnic' implies that he felt out of place and radically discriminated against during his time swimming. Furthermore, the tone of the text appears to construct the narrators time swimming as disruptive when it describes the pool lessons as 'hopeless' and a 'stinking hothouse of chemicals and piss' creating rancid olfactory imagery of his swimming lessons. The word 'hopeless' also connotes a hatred towards the lessons, rejecting the idea that swimming is a calming passtime.

Conversely, Text 2 constructs swimming as a picturesque, beautiful act, through the poetic and highly nostalgic tone and images that it creates. The beautiful image of the pool is constructed through the comparisons of it to the moon 'iridescent silk' and a 'beacon.' These comparisons and the simile 'like iridescent silk' constructs visual images evoking images of natural beauty and wonder. ~~Facile imagery in the following paragraph~~ The poetic tone the following paragraphs constructs the action of swimming to be soothing. Words such as 'warm and thick' describing the water, create smooth, comfortable tactile images of swimming.

This thesis outlines the main idea and through the use of the word 'juxtaposing', it introduces the possibility of contrasting approaches. It would have been improved if the candidate more explicitly stated the contrasting perspectives.

This candidate does well here to provide a quote from the text then break it down and explain it in more specific terms. This places the words 'outcast' and 'ethnic' in context of the text and then explains the impact of these words on interpretation.

The candidate breaks down the quote of 'hopeless' to explain the impact of this word. This is a good method to use when deconstructing a text to demonstrate a nuanced understanding of textual analysis.

The concluding sentence ties the introduction together and relates the candidate's ideas to the question focus.

The use of the transition marker 'conversely' works to demonstrate the contrasting treatment of both texts. However, it needs to be linked to the 'similar idea' chosen, in this case, 'calming'. Using varied vocabulary is good writing practice, but in the Comprehending section, answering the question is more important. This paragraph needs to tie its ideas to the thesis established at the start more explicitly.

However, in the final paragraph, a passionate tone encapsulates the excitement felt when the calm swimming experience is turned into a race. The connotation of the words 'exhaustion', 'throb', 'pulse', 'power', and 'speed' create images of movement conveying the fun and love of swimming that the narrator possesses. ~~This endorses the idea that swimming~~ Endorsing the idea that swimming is a beneficial and calming passtime.

This final point and evidence ('throb', 'power' and 'speed') are not convincing enough to support the idea that swimming is a 'calming pastime'. The response would have been stronger without this last paragraph as it did not add to the overall argument.

Hint: Read short pieces

Try to vary the type of texts you read to broaden your experience and understanding. Look in the newspapers or online for opinion pieces on a range of contemporary themes, as well as reading openings to novels from diverse genres.

Hint: learn some transition markers

Comparison

| | | | |
|---------------|-----------------|---------------------|----------------------|
| similarly | likewise | in a similar way | in a similar fashion |
| equally | in the same way | to the same extent | this is mirrored in |
| also apparent | echoed by | we also see this in | |

Contrast

| | | |
|-----------------------------|-------------------------------|-------------------------|
| on the other hand | this is clearly contrasted in | despite this |
| whereas | on the contrary | contrastingly |
| the same cannot be said for | in a different way | in direct opposition to |
| this is different to | | |

Question 2: Sample response two

This 321-word response adopted a good comparative method and the candidate mostly writes with clarity. The choice of 'fear' as the similar idea was well supported from both texts and the evidence from both texts proved that this interpretation was very credible. The strength of this response though was the way it concluded all points with confidence.

Both text one and text two convey the idea that swimming is an intimidating yet universal experience. In text one sensory imagery, repetition and rhetorical questions are used to emphasise how it is seen emphasise the fear of swimming from the perspective of someone who cannot do it well while text two uses sensory imagery and rhetorical questions to illustrate the fear experienced in competitive swimming.

Text one and text two show different levels of appreciation for swimming based on their context. The writer of text one describes pools as '... stinking hothouses of chemicals, piss and wet togs' indicating this individual has unpleasant connotations with pools and swimming. This is greatly contrasted by the writer of text two as they say the pool is 'iridescent silk' and 'warm and thick'. While still conveying the idea that the water is intimidating, it is due to the power and majesty the water possess rather than being unpleasant. Thus, the contrast in use of sensory imagery in both texts constructs similar ideas about pools.

Different tones are established in the texts as the writer of text one uses comedy to describe their fear of the water while the writer of text two adopts a much more serious tone stemming from respect. Text one uses rhetorical questions asking 'were we missing something? Did they want to die?' when referring to those who voluntarily indulge in swimming. He conveys threat believes swimming is dangerous and frightening while also keeping the tone light hearted. Text two describes the adrenalin rush experienced during races. He says his head would 'throb with his pulse', his 'guts would drop to his chest' and he ended up 'gasping for air.' Thus similarly creates an idea a tone of fear and

These introductory sentences act as the thesis and outline the connection of 'fear'. It is unfortunate that the candidate could not think of a better word to explain 'cannot do it well'. The requirement for an extensive vocabulary is evident here. Words such as inexperienced, incompetent, unskilled or weak would have proved more effective.

This paragraph fails to link back to the idea of 'fear' outlined in the thesis. However, the woven method of comparison does work to compare the sensory imagery in both texts.

This topic sentence brings the idea of fear back into focus. The comparison between the two texts is made clear.

A comparative transition should have been made between the two texts.

exhilaration but stemming from a different place. Hence, both text one and text two convey the idea that swimming is a fearful experience but it coming from contrasting perspectives.

The concluding point and sentence relate to the thesis and ends the response on a strong note, which is well supported. It included all aspects of the question in a concise and confident manner. It is important to end your response well.

Hint: Referring to quotes

When discussing evidence, avoid frequently overused terms such as 'shows' and instead use alternatives, such as:

| | | |
|------------|------------|------------|
| highlights | emphasises | suggests |
| implies | evokes | insinuates |
| intimates | hints | asserts |
| proposes | indicates | showcases |
| conveys | connote | |

Question 2: Sample response three

The strength of this response is the candidate's ability to identify a clear similar idea that 'family members largely impact the extent to which swimming is both performed and enjoyed' which is restated at the end of the response as well as at the start. However, whilst it is successful at outlining the treatment in separation, there could be more connection made between the two texts, especially as the question asks for a comparison. Language devices could have been explained in more specific detail in relation to the effect. Overall, this response features a clear presentation of a similar idea and identification of language devices, but more synthesis of points, evidence and links between the texts is required.

Text 1 and text 2 utilise language devices to create the idea that family members largely impact the extent to which swimming is both performed and enjoyed.

A 'similar idea' is identified with clarity, yet the treatment is not outlined and, at this stage, it can only be presumed that the language devices are to be compared as the 'treatment' in this response.

Text 1 utilises figurative language devices to construct this idea. ~~The enclosed~~ Imagery utilised, evident through 'The enclosed training pool, stinking hothouses of chemicals, piss and wet togs', creates a sense of disengagement. The olfactory imagery used in conjunction to connotations of the diction including 'piss' and 'hothouses of chemicals' suggest a negative perspective. ~~Anecdotes~~ First person narrative point of view is also utilised to evoke this idea. 'We'd wail as Mum drove us to the nearest suburban leisure centre for lessons', connotations incorporated through the use of diction utilised through 'wail' suggest the child's resentfulness and hate towards the swimming lessons his mother made him attend.

The identification of figurative language and its supporting evidence is good, but it is not related back to the main idea until the last line of the paragraph. Therefore, the example is not as effective as it could be. The connection between the figurative language and the way it influences the idea needs to be made more obvious.

Similarly, text 2 utilises figurative language devices to construct this idea. Third person narrative point of view is utilised, evident through 'Oliver recalls his arms spearing the surface, the frenzy of the bubbles and gasping for air at the end'. Aggressive verbs utilized through the diction of 'spearing' and 'gasping' creates a sense of panic and franticness, thus suggesting the negative view he has on swimming after his Dad left. The convention of rhetorical questions are also utilized; 'Is it nostalgia that coaxes him to his feet?'. The diction through 'coaxes' connotes a compelled action; he's muscles are so used to the action that they perform it when he only just thinks about it. This suggests his talent and love for swimming, prior

The compare and contrast terminology 'similarly' is the only comparative quality of this response and therefore it is very important. It would have been beneficial to restate the idea in the topic sentence here to make sure it is clear, rather than simply say 'this idea'.

to his Dad leaving. This juxtaposed with 'if his dad never left and he had kept on swimming' exploits the significance of family members on performance and enjoyment. The protagonist retired from a sport he loved and was relaxed in because a parental figure walked away, thus suggesting the idea that family members largely impact the extent to which swimming is both performed and enjoyed.

The explanation of 'coaxes' and how it was juxtaposed with 'if his dad never left' is the best example of this candidate connecting the treatment with the idea.

The closing line concludes the initial thesis. However, it would have been better if the first text was compared to the second in the closing statement, as the question had commanded the candidate to 'compare'.

Activity: Formulating a comparative response

the command word 'compare' requires you to evaluate the similarities and differences between texts. This type of analysis can take many forms, but could require you to:

- evaluate how texts from different genres represent similar themes, issues or ideas
- consider the extent to which texts from the same genre adhere to, or subvert, expectations
- reflect on how texts from different genres may achieve similar purposes or reflect similar contexts
- consider how techniques and conventions are purposefully used by texts in contrasting genres or modes
- discuss how texts may reveal the progression, change or adaptation of a genre over time
- evaluate the ways texts construct voices to reveal contrasting attitudes towards an issue or idea.

This is not intended to be an exhaustive list; rather, it is an illustration of the varied and intricate ways texts can be compared. A fundamental understanding of how to articulate the similarities and differences between your studied texts is an essential skill in the English ATAR course.

The following activity models the process of deconstructing a comparative question and formulating a clear line of comparison. You may find it useful to recreate this for a variety of texts and questions you have encountered this year.

| Command words | Concept words | Condition words | Critical words |
|---------------|---|-----------------|--------------------------|
| compare how | genres, time period (cultural context), concerns (issues) | two texts | different, same, respond |

The example overleaf offers you a comparative model for texts belonging to different structural genres, namely print narrative and feature film. However, this is not the only approach to comparing genres. You could also compare the thematic genres of texts, such as the romance genre and the future fiction genre, or the horror and Western genres.

Considering Question 3

Explain how your interpretation of Text 3 is shaped by both written and visual elements.

Interpreting the question

The ‘how’ aspect of this question required candidates to explain how the written and visual elements of the text influenced their personal interpretation of the advertisement. This needed a discussion of both modes; focus on one mode of communication would have not been enough. Better responses would have focused on the interconnectedness/interaction of two different elements in shaping the interpretation rather than dealing with them separately. ‘Written elements’ refer to the written language used in the text. This includes the words used to construct the figures in the picture as well as the slogan and logo. The ‘visual elements’ refer to the visual components of a text outlined in the glossary, including but not limited to *composition, framing, representation of action or reaction, shot size, social distance and camera angle*.

Candidates were invited to discuss their personal interpretation of the text, indicated by the word ‘your’. Thus, use of personal voice in response to this question is both appropriate and favoured because it indicates a genuinely reflective attempt to engage with the question.

The word ‘interpretation’ refers to the *reading* of the text and the subsequent meaning made as a result. A grasp of the way that both the written and visual elements are read together to shape the meaning made is important here. The verb ‘shaped’ required candidates to consider the impact of the visual and written elements on their reading of the text.

It would have been highly advantageous if candidates had considered the context of the image in their analysis, as it was an advertisement for a law firm. This may have assisted their interpretation of the text as drawing on concepts such as pugilism, aggression and self-defence, gender, cognition and thought processes, representation of lawyers and litigation, binaries and oppositions, to name a few.

Advice from teachers

- It is important to read the contextual information which accompanies the text to assist with your understanding of the text. This provides clues to help you with the analysis of the text. However, never refer to the contextual information as ‘part of the text’ unless it is also present in the text itself. With this particular text, the awareness that it was an advertisement for a law firm proved to be extremely advantageous. This was reinforced by the image itself in the bottom right corner with the logo for the company Webber Wentzel Attorneys.
- Don’t be tempted to simply list as many written and visual elements as you can without actually explaining the way an element works and the impact it has on your interpretation. Responses which explained how the element worked and the effect of this element did much better.
- Familiarise yourself with specific and nuanced visual and written metalanguage to avoid using very broad ones such as ‘setting’ and ‘written language’.

Question 3: Sample response one

This is a well-structured response. Whilst many candidates could blur the boundaries between written and visual elements for this question, this candidate made the distinct point of difference between the two elements in their response. However, the interpretation of the text needed to be linked to the evidence with a bit more fluency. The response showed a sound understanding of the purpose and context of the text and used the contextual information which accompanied the text to good effect.

Through the use of written and visual elements the advertisement shown persuades the audience to choose their company, to be their attorney.

Written elements such as rhetorical questions, high modality words and short syntax show the two opposing attorneys fighting in a boxing ring. The person labelled with the 'our thinking' is shown to have a more tactile and positive approach to beating the opponent. This is shown with the 'our thinking' person looking at 'what are our strengths' in comparison to their thinking which says 'what are our concerns'. Moreover, the thinking of the company that has created this is showing that they will play to their strengths rather than dwelling on their concerns. In addition to this, in the image where the peoples heads would be it says 'consider every angle' versus 'don't hold back.' Furthermore, the thinking of the 'Webber Wentzel Attorneys' is ensuring that they are meticulous with their research and know all the possible threats. In comparison 'their thinking' is shown to be more impulsive and to do whatever it takes attitude which isn't as thorough and well thought out.

Through the composition of the image paired with written elements I can see that the attorneys advertising their company are winning. The image is placed in a boxing ring and is used as a symbolic location of the court. In court, instead of fighting by punching and wrestling, it is fought with words which is shown by the composition of the people being filled with words. However, by making the 'our thinking' person punch the 'their thinking' person we can see that like a fight in a boxing ring, in court they are attacking one another.

This is a clear start. It would have been better if the candidate had used the name of the law firm, as both the contextual information and the advertisement itself state the name.

The main point is taking too long to establish. The candidate's interpretation of the text needs to be interwoven with an explanation of the written elements.

These examples of rhetorical questions need a question mark to make the evidence more correct.

This is a good interpretation, but it is not really being explained as the topic sentence promised. What short syntax? What high modality words? You must make the connections clear.

Whilst the interpretation within the paragraph is fairly solid, the concluding sentence needs to tie the candidate's points together more to make their overall interpretation clear.

The connection between visual and written elements is established in this topic sentence by simply stating the 'composition of the image [is] paired with written elements'. This use of compare and contrast terminology assists the candidate in fulfilling the requirements of the question.

The idea that words have more power than violence can also be seen by the composition of the people being filled with words. Furthermore, the composition of the people has been shown to represent a fight in court and by making the 'our thinking' person punch the 'their thinking', they will persuade the viewer to hire them.

Thus, through the use of visual and written elements the idea that words are just as powerful as physical fights and are vital in winning an argument is shown.

The response ends with a clear interpretation of the text and shows a solid understanding of the purpose of the text.

End strong. It leaves a good final impression and demonstrates a competent and confident ability to interpret and answer a course-specific question.

Question 3: Sample response two

This 370-word response, while too long, uses effective and sophisticated discourse in outlining the candidate's interpretation. It could, at times, do with more concise explanation of the evidence and interpretation. However, the candidate's awareness of audience and purpose of the text is used to positive effect.

The written and visual elements in Text 3 effectively shapes my interpretation of the text as an advertisement for a strategic, analytical and innovative law firm.

Visual and

~~The written elements in text 3~~ Text 3 comprises of two figures made from a mind map of words who seem to be battling in a boxing arena. The setting of a boxing arena implies that law is like a match between two opponents who are in the offense and defense.

The written figure on the left-hand side has the most prominent words 'Our Thinking' symbolising the law firm being advertised and the figure on the right-hand side has the most prominent words 'Their Thinking' symbolising the other law firms. The two figures comprise of contrasting descriptions such as 'Consider every angle', 'find a gap in their defences', 'preparation is key' vs 'we must beat them fast', 'make our presence felt early' and 'act with confidence'. The first set of descriptions describe the promoted law firm as a systematic and analytical company. It is implied that their company focuses on planning and strategy which is key to winning. As oppose to the second description of words which focus mainly on stage presence, first impressions and appearance. Both the written and visual elements effectively convey promotes the Webber Wentzel Attorneys as a reputable and responsible company as oppose to the other less innovative companies, which, therefore, influences my interpretation of the text as an advertisement for Text 3 as a promotion for a strategic, analytical and innovative law firm.

This is an extremely effective and concise opening which not only establishes that it is an advertisement for a law firm but states the interpretation evident of that law firm as being 'strategic, analytical and innovative'.

Whilst generally this addresses the question, further exploration of what the setting suggests about the law firm would add more depth of analysis.

The examples in this response need more explanation. The candidate does well to identify useful comparisons constructed about each law firm and uses appropriate quotes, but does not fully explain the interpretations encouraged by these examples. They should have explained each of the quotes and their significance for interpretation rather than simply list them.

This is a solid concluding sentence which recaps the purpose of the text and the interpretation as well as introducing the name of the law firm, making use of the contextual information provided with the text.

However, the more esoteric details for the firm's plan is not omitted as the text that comprises the shapes of the men constructs the firm as highly competent to me. Legal jargon such as 'law', 'defence' and 'client' has been used sparingly to demonstrate that the firm does in fact understand the esoteric parts of the law. However the much greater use of colloquialisms such as 'All bark + no BITE' demonstrates how the firm will communicate so their client sees the complex legal jargon as palatable esoteric language. The language used shapes my interpretation of this image to be one in which I trust the ability of the law firm Webber Wentzel Attorneys.

Whilst the legal jargon or esoteric details of 'law, defence and client' are not that alien to people outside of the legal profession, the candidate's understanding of how esoteric details work is quite credible. This is especially effective when comparing it to the colloquialisms present within the text. The intention of this comparison demonstrates a good understanding of language and the purpose of words.

The concluding sentence confirms the candidate's interpretation of the text.

Question 3: Sample response three

The strength of this response is the clear personal interpretation of the text established in the opening sentence and re-confirmed in the closing sentence. Many students are reluctant to use personal pronouns such as 'I' and 'my' in their responses, but this question is specifically asking for 'your' interpretation, so it is an expectation. Whilst this candidate clearly addresses both visual and written elements within the text, they do not make the clear distinction between the two. At times, their response could be tightened by eliminating unnecessary sentences which are merely outlining what they see and not staying focused on their interpretation of the text.

Text 3 has successfully incorporated visual and written codes to manipulate me, as a reader to believe that Webber Wentzel Attorneys will battle for me, and win my case. The visual and written elements of the text in the image, along with the design of body language of the characters, lighting and composition of the text's figures work to influence my response.

The most salient object in text 3 are the two figures that are made up by different text and phrases, in an aim to symbolise two boxers; the law firm and the opposition. The majority of the text in the image is illustrated in the two figures, the text is shown to be in large, bold, capital letters which can manipulate the reader, me, to feel confident in the abilities of the firm and complemented by smaller text, in a less prominent font, that compel me as the viewer to feel secure, in the sense that the firm has a plan for everything and will not let me down. In addition to this, the two fragmented, simple sentences at the bottom of the image 'There's their thinking. There's our thinking' suggests that the law firm's thinking is more powerful and stronger than any other opposition, shaping my response to feel satisfied with the capabilities of the law firm to win my case. Lighting furthermore has been used in this text to juxtaposition the two boxing figures as confident and predominant, as they are in the foreground and contrasted to the dark shaded background of a boxing ring. Lastly, the body language of the two created figures of the body of 'our thinking' [the law firm] adopting a defensive position, I as the audience am positioned to feel ready for any situation, along with the direct gaze of the two figures, as they stare at

The opening sentence is a concise and effective start.

It would have been good to differentiate between the visual and written elements more in response to this question.

A lot of this explanation of salience, whilst good insight, is not really forwarding the candidate's 'interpretation'. This could be eliminated to achieve a more concise response and focus more on the question requirements. This explanation leaves the reader wondering why this salient object makes viewers think that the law firm will 'not let me down'.

It would have been better to separate the discussion of 'lighting' from 'texts and phrases' to emphasise this as a shift to explaining visual elements, rather than a continuation of written elements.

This is a concise explanation of the effect of direct gaze. It is worth noting, however, that the opponent is looking away and this would actually support the candidate's point further. This gaze suggests that Webber Wentzel Attorneys are more focused than the opposition.

each other allows me to believe that the law firm will be focused on my case and will ignore all irrelevant cases. Therefore, as a result of numerous visual and written elements in text 3, I am positioned to respond to this advertisement with confidence that Webber Wentzel Attorneys will successfully win my battle.

Hint: Know the worth of every text

Students sometimes comment that they studied a 'lucky' text, implying that they made the right decision to revise just one text as it happened to fit perfectly to a question. Taking shortcuts and studying only one or two texts in the hopes they are indeed 'lucky' is a total gamble. Instead, appreciate the value of every text and apply each one to a range of syllabus concepts. Acknowledge how your studied texts manipulate or adhere to generic conventions, make note of their structural features and look at how they operate within both cultural and situational contexts. Make sure you compare texts against one another, noting how they represent perspectives, voices or controversies in varying ways while also appreciating how texts from different modes can explore similar ideas. The 'lucky' text will be the one you confidently decide to use on the day from a range of thoroughly prepared options.

Considering Question 4

With reference to at least one text, discuss why a text created in one context may resonate with an audience in another context.

Interpreting the question

This question required candidates to demonstrate their understanding of the syllabus concept of context and how texts produced within a specific context of culture or situation can still hold meaning or relevance to an audience from another context of culture or situation. This question also required candidates to consider why, despite differences between the context of production and context of reception, a text may still resonate with, or have an impact on, an audience.

The Year 12 English ATAR course syllabus glossary defines context as *the environment in which a text is responded to or created* which can include *general social, historical or cultural conditions* (the context of culture), or aspects of a text's *immediate environment (context of situation)*. It is important to acknowledge that the term 'created' refers specifically to the environment surrounding the production of the text rather than the environment or setting within the text itself. This is not to say that some texts may not share similarities between the environment shaping the creation of a text and the setting within a text. However, stronger responses will make this distinction and identify a specific context of culture or situation at the time of the production of the text. Another key discriminator in responses was the identification of 'an audience in another context'; that is, an audience different to that of the context of production.

As part of your discussion, it is important to consider that texts can 'resonate' with an audience for multiple reasons. The term 'resonate' means that a text might hold particular meaning or importance to someone or it might affect or appeal to someone in a personal or emotional way. Additionally, a text may resonate with an audience because they might find relevance in its ideas, issues, themes or value systems, or they might recognise universal traits within human nature that can transcend different times, places and cultures.

For example, the American novel *The Great Gatsby* by F. Scott Fitzgerald was published in 1925 and was, in part, inspired by the author's own experiences of extravagant parties on Long Island. It was also written at a time of the Jazz Age, prohibition and American economic prosperity and extravagance in the 1920s. Fitzgerald provides a social commentary on the superficial obsession with wealth prevailing during this era. Despite this text being produced in 1925, it may still resonate with audiences in 2021 because wealth and materialism are still relevant concerns in contemporary society. This is just one way this text might resonate with a contemporary audience.

Remember, there may be multiple reasons why a text may resonate with an audience in another context. It is also important to provide specific details about a text's context, as well as produce a clear discussion of the text itself, in order to argue why your text might affect an audience.

Advice from teachers

- The verb ‘may’ in the question allows for candidates to provide points that might highlight why their text does not resonate with an audience in another context.
- Try to avoid making generalisations or assumptions about a particular context. Make sure you provide the examiner with specific and credible information about a context of culture or context of situation in your response. For example, be precise about the time of production, the author’s personal context, or the cultural conditions at the time of the creation of the text.

| SIDE A: term and definition | SIDE B: study questions linked to the term |
|---|--|
| <p>Context: ‘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 term is also used to refer to the wording surrounding an unfamiliar word that a reader or listener uses to understand its meaning.’</p> | <p>Context: study questions</p> <p>Production:</p> <ul style="list-style-type: none"> • Who is the author of the text? • When and where was the text published? • What are some significant factors related to the context of culture or situation that may have influenced the creation of the text? <p>Reception:</p> <ul style="list-style-type: none"> • What is your own context of culture or situation? • How might that affect the way you have made meaning from your studied text? |

Hint: Create flashcards to help you learn the syllabus glossary terms

It is imperative that you learn and understand the terms that appear in your Year 12 English ATAR course syllabus glossary, as these terms will form the basis of your exam questions. A good study hint is to create flashcards in order to assist you in learning the terms and their definitions, but to also use them as a way to consider how these terms apply to your studied texts. Try to create some study questions that relate to your glossary terms that you could, in turn, apply to your studied texts. For example:

Question 4: Sample response one

This is a successful response due to the candidate's clear understanding of the syllabus concept of context. A pleasing part of this response is the candidate's straightforward approach to why a text might resonate with an audience in another context. Their response is structured logically and they identify specific points about context in a methodical manner. The candidate writes fluently, uses sophisticated vocabulary and incorporates textual evidence naturally within their response. To strengthen their discussion, the candidate could have included further examples from their studied text.

The Black Lives Matter movement, sparked earlier this year, 2020, by the police murder of George Floyd has had a significant impact on the view towards racial discrimination worldwide, and has called for further societal change and redemption for people of colour, particularly those who have lost their lives. *Servant or Slave*, a documentary directed by Indigenous Australian director Steven McGregor and released in 2015, tells the story of five Aboriginal women who were a part of the stolen generation, which tore families apart and destroyed Indigenous communities. The context in which the text was created, otherwise known as the context of production, resonates significantly with the current context of reception, particularly of the Black Lives Matter and #metoo movements, due to its focus in the sexual and racial trauma endured by those in the stolen generation.

The context of production of *Servant or Slave* allows it to resonate further with the current context of reception due to its focus and aim in discussing the racial and sexual trauma of Indigenous Australians, particularly those who experienced the stolen generation. The documentary was created in 2015 by a production team of mostly Aboriginal women, as well as an Aboriginal director, Steven McGregor. His aim when creating the documentary was to increase acknowledgement of the trauma of the stolen generation as well as the acknowledgement that "Australia was also entrenched in the slave trade ... it was not just overseas countries". This is greatly focused on in the documentary, represented through the dramatic re-enactments and archival footage of the racial abuse and forced free labour of Aboriginal and

The candidate begins their response with a general statement that engages with context of reception, as required by the question.

Here, the candidate provides a clear synopsis of the studied text with a focus on the context of production.

Whilst the candidate has demonstrated a clear understanding of the key aspects of the question, the final part of this introduction could be strengthened by providing more specific points about the text's production.

This opening sentence is an example of a clear topic sentence, as it identifies a specific point that connects to the question. The candidate also demonstrates that they have understood the key concepts of the question by using the phrases 'context of production' and 'context of reception'.

It is pleasing to note the candidate's seamless integration of textual evidence within a sentence.

Torres Strait Islander children. Writer and narrator of the documentary, Hetti Perkins, also has strong aims when creating *Servant or Slave*. Perkins is the sister of Rachel Perkins, the director of *Jasper Jones* (a film that also discusses racial discrimination in Australia) and the daughter of Charles and Eileen Perkins, who were Indigenous rights activists and creators of the freedom rides in New South Wales. Perkins wanted the voices of the five interviewed women to be heard, and their recounts of sexual and racial abuse to be acknowledged by the audience of the documentary. The documentary was released in 2015, the same year a young Indigenous man, David Dungay, was murdered in police custody, which sparked significant outrage amongst Aboriginal communities calling for compensation for the horrors of the stolen generation and an end to racial discrimination in Australia. This context of creation of *Servant or Slave* resonates distinctly in our current context, as the racial issues brought about in the documentary are issues being brought to the light and to justice.

The current context of the Black Lives Matter Movement allows *Servant or Slave* to resonate with current audiences. The Black Lives Matter Movement, which began several years ago, hit its peak in early 2020, this year, due to the police murder of African American man George Floyd. The movement has swept the globe, with protests and riots calling for an end to racial discrimination and justice for the thousands of people of colour who have been killed by police and in police custody. This highly racially focused social climate would allow for *Servant or Slave* to resonate and be further acknowledgement and understood by audiences than it was in 2015. George Floyd's last words "I can't breathe" are reminiscent of David Dungay's, who said the exact same thing before he died. This injustice, or well as the injustices of many other Indigenous Australians killed by police, has been brought forward in the minds of Australians, who have also become increasingly aware of the racial abuse and psychological detriment of the stolen generation. Valerie Linow, one of the "talking heads"

Here, the candidate successfully provides a discussion of the context of production by exploring the personal context of the creator of the text and their relationship to the subject matter of the documentary.

The candidate then leads into a discussion of the release date of the documentary and details specific aspects of the context of situation that could support their argument about why this text might resonate with other audiences.

In the opening sentences of this paragraph, the candidate provides clear details about why their studied text might resonate with a 2020 audience. Their references to the tragic death of George Floyd and the Black Lives Matter movement demonstrate a strong understanding of how the contexts of culture and situation might shape audience responses to texts.

The candidate makes an insightful point about how the social climate of 2020 might assist an audience to develop a deeper understanding of a text produced in a different time period.

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The candidate segues nicely from a discussion of the context of reception to an example from the text itself in order to support their argument about why this text might resonate with an audience from another context. To strengthen their discussion, they could highlight more than one example from the text in order to explore the relevance of the subject matter further.

of the documentary who spoke of her trauma, states at the end that despite what she's been through, she's "proud to be a black woman," a sentiment that is deepening across the world that would allow for a deeper understanding and recognition amongst current audiences. *Servant or Slave*'s strong focus on racial abuse and inequality resonates with 2020 audiences because of the current social changes towards racial discrimination and inequality.

The current social context of reception of the #metoo movement makes the stories of horrifying sexual abuse in *Servant or Slave* resonate with 2020 audiences. The #metoo movement began around 2018 as a movement that encouraged women and men to come forward about their experiences with sexual harassment, assault and rape without judgement or further abuse. This was revolutionary and hundreds of thousands of, mostly, women told their stories to an accepting world, which led to the social "cancelling" and legal action towards abusers and rapists in several industries, such as Harvey Weinstein, Jeffery Epstein and Woody Allen. *Servant or Slave* was created with the purpose of sharing the stories of sexual abuse during The Stolen Generation, and how this traumatised them into not being able to trust those around them, and caused severe mental health struggles. The current context of the #metoo movement means that these stories are better understood and appreciated by the audience as sexual trauma has become less taboo in our society. Other texts, such as the "Violet Jacket" by Helen Garner, speak about the ability to trust men when there are murders and rapists and how this influences women. *The Return* by Reg Cribb is a play that talks about the psychological torture and sexual harassment of a woman on a train in Australia, and how traumatising this is for her. All of these texts are better understood and better resonated with by audiences in our current society, as sexual themes are more commonly spoken about and brought to justice.

Servant and Slave, directed by Steven McGregor and released in 2015, covers many important topics,

Again, the candidate constructs an effective topic sentence that offers a clear engagement with the question.

Here, the candidate provides an excellent elaboration of their topic sentence by including specific details of the #metoo movement. They identify clearly how knowledge of this movement might cause the subject matter of the documentary to resonate with an audience in 2020.

At this point in the discussion, it might be useful for the candidate to provide a specific example from their text in order to strengthen their discussion of why this text might resonate.

This is an insightful comment to make at the end of their response in terms of how the subject of sexual trauma is becoming less taboo because more texts are being produced on the issue. This demonstrates a strong understanding of the syllabus point that refers to the relationship between context, text and audience.

such as sexual trauma and racial abuse, particularly suffered by the Indigenous children who were taken from their families in the Stolen Generation from 1910 to the 1970s. The coverage of such difficult subjects, as well as social movements that have changed societal views and values, have made Servant or Slave resonate more with audiences in the current 2020 audiences who have seen and developed through the Black Lives Matter and #metoo movements.

The candidate completes their response with a brief and clear conclusion that returns to the core components of the question.

Hint: Practise writing thesis statements

Thesis statements are important in essay writing as they help you to establish an argument or a sense of direction in your response. Writing a clear and well-structured thesis statement allows you to work out where you are going with the question. If you can't work out your thesis statement, then you are probably going to struggle with the direction of your response and addressing the question.

So, practise writing your thesis statements. A thesis statement should only be one or two sentences long and it should connect clearly to the concepts within the question. The best way to think of a thesis statement is that it should highlight to an examiner how your studied text applies to the question being addressed.

Question 4: Sample response two

This is a successful response due to the engaging text the candidate has selected to explore the question. The candidate also illustrates a sound understanding of the syllabus concept of context by considering the contexts of production and reception of their studied text. They write fluently and use precise metalanguage when discussing the form of their text. The weakness in this response is that the candidate needs to identify more specific points about the context of culture surrounding the production of Dr Martin Luther King Jr's 'I Have a Dream' speech. This will allow them to develop a more effective argument as to why the message contained within his speech might still resonate with audiences today.

Texts of the past have a lot to say to people of the present. For example, Dr Martin Luther King Jr's 'I Have A Dream' speech, although created in 1963 America, still resonates with people today, particularly in the America of 2020. The speech was given at the March on Washington for Jobs and Freedom, an event protesting racial inequality in segregated America. The metaphors, references and antitheses used in 'I Have A dream' resonate with black Americans in 2020 as they continue to deal with racial inequality.

King used metaphors to highlight the unequal economic status of African-Americans and the need to fix this inequality. King stated that "the Negro sits on a lonely island of poverty in the midst of a vast ocean of material prosperity." This metaphor resonates with those in 2020 who campaign for equal employment opportunities for people of diverse backgrounds, especially those who believe that there needs to be more representation of black people in influential positions, such as judges in courts or as board members of companies. It is often stated that white people are more likely to be offered these roles, so while black Americans may not necessarily be in poverty as King's metaphor described, in proportion to the prosperity of white people around them, they could be considered alone and marginalised, such as the island in the ocean talked about by King. In response to racial inequality, King said that the 'sweltering summer of the Negro's discontent' must turn into an 'invigorating autumn of equality.' While King might have used this metaphor for its figurative connotations - that summer heat evokes restlessness while autumn

This opening statement demonstrates the candidate's clear understanding of the question because they identify specific contexts of production and reception.

The candidate provides a very brief summary of the central concerns of their text and why it might resonate with an audience in 2020. However, they could elaborate upon why this text might resonate with an African American audience to provide a more powerful approach to the question.

It would be useful for the candidate to be more specific with the issues African Americans faced at the time of production in order to strengthen their engagement with the question in the opening of their paragraph.

This is a rather generalised statement that could be supported with more specific evidence or examples.

The candidate successfully integrates textual evidence within this paragraph.

brings a relief from this discomfort – the metaphor is particularly resonant for black Americans in 2020. Violence against people such as George Floyd was experienced in the summer months leading up to the 2020 American election, which is taking place in the last month of autumn – an election touted as defining for the rights and ultimate prosperity of black Americans. The metaphors used by Dr. King in his 1963 speech resonate with black Americans in 2020 due to their relevance to economic opportunities for black America and the significant events of the year.

Dr King also employed references to important American documents to support his argument for the rights of African-Americans. He referred to the Declaration of Independence which states that 'all men' shall be 'guaranteed the right to life, liberty and the pursuit of happiness.' King refers to this document to convince African-Americans that as citizens of America they had the right to be treated equally. The words of this Declaration resonate with African Americans today because of the recent violence against George Floyd, whose life was taken away in murder. Thus, even though he was an American, he was not guaranteed the right outlined in the Declaration. Under President Donald Trump's 'Make America Great Again' leadership, the importance of patriotism is being proud to be an American has seen a resurgence. Thus, black Americans feel the importance of Dr. King's reference to the Declaration since they realise that if they are to be proud of being American, then the words of one of America's most important documents should be reality for them. Dr King's reference to the Declaration of Independence resonates with black people in 2020 America because they realise that as Americans, they should be guaranteed 'life, liberty and... happiness.'

Finally, Dr. King's use of an antithesis to convince African-Americans to protest peacefully can also resonate with black Americans in 2020. King says that 'in search for our rightful place we must not be guilty of wrongful deeds.' The juxtaposition of doing

Here, the candidate connects well to the question by explaining how King's messages about racial inequality in 1963 might still resonate with audiences who are aware of the recent death of African American man George Floyd in 2020. It has returned people to the debate surrounding systemic racism in American society.

Again, to strengthen their connection to the context of production of the speech, it would be useful for the candidate to provide some information about the social inequalities faced by African Americans at this time, or even some further points about Dr King's involvement in the civil rights movement.

The candidate makes an attempt to engage with why the message of King's speech might still resonate with an African American audience today.

This concluding sentence clearly links back to the opening idea introduced in the topic sentence of the paragraph.

It is pleasing to note the candidate's use of metalanguage like 'antithesis' when discussing the form of a speech.

'wrongful deeds' in order to gain 'our rightful place' was King's way of exhorting his 1963 African-American audience to not use violence to achieve racial equality. This exhortation can be resonant for black Americans who have been adversely affected by the riots and looting that ensued in protest of George Floyd's death. Some black Americans have had their businesses - and therefore their livelihoods - destroyed, and so they would agree with King's plea that they must not 'satisfy our thirst for justice by drinking from the cup of bitterness and hatred.' The logic of the antitheses used by Dr. King may resonate with black Americans in 2020 who do not see violence as the solution to racial inequality.

'I Have A Dream' used metaphors, references and antithesis which resonate with black American's in 2020. The metaphor of a lonely island of poverty on which African-Americans were stranded has meaning for black people with inferior economic opportunities today, while the metaphor of summer turning to autumn symbolises a possible turn of events in 2020 which could help black Americans in their quest for equality. The reference to the Declaration of Independence reminds them that as Americans, they have the right to life, liberty and happiness. Antitheses contrasting doing wrong in order to gain such rights, resonate with those who have been hurt by the recent violence in America. The inspirational dream articulated by Dr King's resonant voice in 1963 reminds black Americans in 2020 that their search for equality and justice is not new, and that they have hope to see this dream become reality in a greater measure, building on the remarkable legacy of Dr. Martin Luther King Jr.

This is a solid analytical point. However, the candidate could elaborate upon this to strengthen their discussion of the context of production. For example, they could highlight that a non-violent approach to the civil rights movement was integral to King's campaign for equality.

Again, whilst the candidate is clearly connecting with the question by referencing these events of 2020, it might be useful to provide more specific evidence and examples. There is opportunity for the candidate to use more than one text, as indicated by the phrase, 'with reference to at least one text'. This might be a strategy to avoid making broad generalisations about a context.

The candidate concludes their response with an insightful point that links the contexts of production and reception of this text together in an eloquent way.

Considering Question 5

Compare two texts of the same genre to show how they are stylistically different.

Interpreting the question

To successfully address this question, candidates needed to acknowledge how texts of the same genre can be stylistically different. This question related to the syllabus point of '*compare texts from similar or different genres and contexts by analysing language, structural and stylistic choices*'. The verb 'show' required candidates to draw upon similarities and differences when comparing their two texts of the same genre; however, the comparison of similarities and differences did not necessarily need to be equal.

The syllabus term 'genre' is defined in the glossary as the *categories into which texts are grouped* on the basis of their *subject matter, form and structure*. In this question, candidates may have referred to two texts of the same subject matter or two texts of the same form and structure. For example, candidates could have discussed a novel and a film within the fantasy genre or alternatively, two texts that adhere to the form and structure of text types like feature articles, novels, short stories, speeches or songs. These are just some examples. It is important that students clearly identify their approach to the term genre in their response in order to address this aspect of the question.

It is also important to understand the difference between genre and style and that discussing stylistic features is more than just identifying the generic conventions of a genre. Stylistic features include features of a text such as narrative point of view, voice, structure, language features, language patterns, syntax and lexical choices. In order to draw a comparison, candidates needed to discuss how the stylistic features within each text were arranged in similar and different ways. In order to discuss how texts of the same genre may be stylistically different, you might consider the nuances in how these features are used in one text in comparison to another text of the same genre.

For example, *The Pedestrian* by Ray Bradbury and *The Handmaid's Tale* by Margaret Atwood are both texts within the dystopian fiction genre. Both texts conform to the genre by following the journey of a central protagonist living within a highly controlled world. One example of how Bradbury is stylistically different to Atwood is that he utilises a linear structure in order to emphasise Mr Leonard Mead's determination to retain his freedom; however, Atwood utilises a fragmented, non-linear structure in order to highlight the protagonist Offred's confusion and frustration with her lack of freedom.

Alternatively, you might consider how writers can adhere to the form and structure of texts like feature articles, yet are stylistically different in the way that they use rhetorical features to produce different tones or effects. Similarly, speakers delivering a persuasive speech can utilise rhetorical devices of the genre, but can be stylistically different in their mode of delivery and the use of spoken language features such as intonation, pitch, pause, tone and gesture.

Advice from teachers

- Consider that some texts may only contain subtle differences in style and therefore you need to make sure you provide clear examples from your text in order to support your discussion.
- When forming a comparative response, make sure you use comparative words and phrases to signpost for the examiner the similarities and differences you have identified between your two texts.
- Look back to the section earlier in this book on comparison to really polish your skills in this area.

Hint: Prepare plot summaries of your studied texts

It is important in the examination to provide the marker with a clear synopsis or plot summary of your studied text in the introduction of your response. In doing so, you provide the marker with key information that assists them in understanding your discussion points. These summaries are useful to a marker who may not have read or viewed your studied text – it allows them to place your ideas into a context. Preparing a summary of your text will save you time in the exam. Think about preparing one or two sentences that summarise each of your studied texts like the example below:

The dystopian narrative, *The Handmaid's Tale* (1985) by Margaret Atwood explores the plight of a first-person female narrator, Offred, within the totalitarian theocracy of Gilead, which has deprived women of freedom, primarily because of their ability to reproduce.

An effective summary will identify: title, author, genre, time of production, key character/s or subject/s, central conflict/s or concern/s and a setting or location.

Question 5: Sample response one

This is a successful response due to the candidate's impressive analysis of how their two texts from the same genre are stylistically different. In their introduction, the candidate immediately identifies a strong thesis and outlines their approach to the question. Through their comparison of two texts, they demonstrate a sophisticated understanding of stylistic features and recognise that discussing stylistic choices is more than just identifying the generic conventions of a text. In addition to this, they write fluently, integrate textual evidence expertly and use precise metalanguage associated with the form and structure of their texts. The candidate also pays close attention to the question by using transition markers that indicate a comparison.

Coming of age is a complex and nuanced process whereby children are stripped of their innocence, and the harsh realities of the adult world are rendered cognizable. This suspension of innocence can be instigated on either personal or ideological foundations – processes which “East Wind” (1989) and “The Stolen Party” (1994) illustrate respectively. “East Wind” (1989) is an Australian short story which follows Michael’s suspension of innocence, catalysed by his engagement with drug abuse, the narrative is told through the mother’s point of view. Similarly, “The Stolen Party” (1994) is an Argentinean short story, which explores how institutions of capitalism catalyse Rosaura’s suspension of innocence, which occurs at her ‘attendance’ at a friend’s birthday party. Both falling under the genre of short story fiction, each text has a distinct style, constructed through the manipulation and subversion of genre features. Both texts depict a setting (connotative in nature) through an extended metaphor, for varied effect. Whilst “East Wind” emphasises aesthetics as an integral aspect of its stylistic individuality, the aesthetics construct plot and characterisation in unexpected ways, and “Stolen Party” develops characterization through symbolism. Through the utilisation and manipulation of generic conventions “East Wind” and “Stolen Party” whilst communicating on similar notions, stylistically vary.

Extended metaphor plays a significant role in both texts, in crafting the setting and acting as a device to comment on the complexities of ‘coming of age’. The stylistic variation is highlighted through

The candidate opens their response with an engaging general statement that provides an overview of the central concerns of each studied text.

Here, the candidate maintains close attention to the question by identifying each text as a short story, thus indicating that their approach to genre is through a comparison of form and structure.

The candidate also makes an attempt to narrow their discussion to particular stylistic features in each text. This demonstrates their understanding that the question requires a discussion of specific features of language rather than just generic conventions.

This is an effective topic sentence as it makes a comparative point by stating that both texts contain an extended metaphor to convey a similar idea.

"East Winds" emphasis on relationships and their repercussions within the metaphor, whilst "Stolen Party" utilizes this technique for an ideological purpose - to scrutinise capitalist systems. The garden in "East Wind" is the primary extended metaphor, it relies on seasons to grow and evolve and through this growth, demonstrates the destructive nature of Michael's coming of age. In Michael's growth, the garden is a place of joy and warmth, demonstrated by the "... honeyflower sprawling all over the floor..." and the symbolic colours such as "pinks and purples" filling the atmosphere. The garden is lively and vibrant, as was Michael. Furthermore, one "raspberry summer" the family unit bonds over Michael's prelapsarian innocence as they eat raspberries and "the juice ran clean and red over [their] tongues..." The garden, as a metaphor, highlights the close familial bond - a defining stylistic element in "East Wind". As the months cool, and Michael ages, the garden loses its vibrancy, and shifts as "peppermint gums strip their bark" and "gumnuts fall onto the roof like little bones breaking". This shift in the garden dynamic acts as a metaphor representing Michael's loss of innocence, his coming of age, catalysed by personal choices. This is highlighted when the mother finds "a syringe in his drawer." A defining stylistic element of "East Wind" is its reliance on setting, constructed through a metaphor to highlight the intimate nuances of coming of age - a premise which is opposed to in "Stolen party". Unlike "East Wind", "Stolen Party" does not dabble in individualist nuances, suspension of one's innocence, rather it employs the extended metaphor to comment on the ideological basis of coming of age. The "party" as the dominant setting is the primary extended metaphor in the text, acting as a representation of the classist system. Whilst Rosaura attends the party, she "slips into the kitchen, and no one even notices". Her removal of self from the party highlights how the capitalist system is indifferent to the working class despite its reliance on their physical capabilities - illustrated in Rosaura "handing out hot dogs" and "passing around the cake" exasperated by Senora Ines (the owner of the house) saying that no one "... knows the house like you

The candidate demonstrates a sophisticated understanding of the question by noting how each text uses their extended metaphor in order to achieve different purposes, making each text stylistically different.

It is pleasing to note the candidate's natural incorporation of textual evidence within these sentences. This demonstrates control and fluency in their writing.

The candidate provides some excellent analysis of how the garden serves as a metaphor for coming of age. They demonstrate a sophisticated understanding of how language features can be arranged in a text by noting the change in seasons and the loss of colour and vibrancy in the garden to symbolise the loss of innocence. Therefore, the candidate is engaging with the unique way in which the author has constructed setting in this short story.

The candidate skilfully uses the comparative phrase 'unlike' in order to signpost the stylistic differences between the two texts.

do." This manipulation of the party is microcosmic for the reality of capitalism and its exploitation of the working class. The stylistic differences in "East Wind" and "Stolen Party" are illustrated through their varied purpose of utilising the extended metaphor to construct setting - "East Wind" to comment on the nuances of coming of age at a deeply visceral level and "Stolen Party" at an ideological level.

Aesthetics are an integral aspect of "East Winds" stylistic independence from "Stolen Party", which lacks aesthetic pleasure due to its critical approach to suspension of innocence, whereas "East Wind" relies on emotive responses. The soothing botanical aesthetic which characterises much of the plot provides insight into the complexities of Michael's mother as she reflects on her position as a parent. The constant reference to plants and "alyssum" and "green ... honey flower" and "foxgloves" creates a soothing botanical aesthetic, connoting that the mother wanted to nurture Michael to be perfect like her garden. It insinuates that as a mother, she has an innate yearning to care and nurture, however, as Michael's fate is determined by his temperament, the garden's thriving "all comes to winter". In the cooler months, the aesthetic which was once joyous and light, shifts to ominous and lifeless - creating a dichotomy of light and dark. Now "orchids fold dark blankets across the hills" and "a shy drizzle creeps up the river" as the mother, alone, hears the "black swans crying beyond the mist, like lost children". The dominant aesthetic of the garden which characterises the plot and provides insight into the complexities of the mother and her response to the Michael's suspension of innocence. The botanical and ominous aesthetic provides a sense of intimacy in "East Wind", which seldom exists in "Stolen Party", illustrating its stylistic individuality.

Symbolism, as a characterisation device in "Stolen Party" constructs Rosaura as a product of the capitalist system and presents her suspension of innocence catalysed by ideology. The monkey is a symbol of Rosaura's exploitation by the upper class.

The candidate returns to the argument that although each text uses an extended metaphor as part of setting, they use this language feature for different purposes. Most notably, 'Stolen Party' utilises setting as a microcosm for a capitalist society.

This opening statement is slightly convoluted in its phrasing. A more direct statement could be: 'Aesthetics are an integral aspect of 'East Winds' stylistic independence from 'Stolen Party', which lacks aesthetic pleasure due to its critical approach to the suspension of innocence.'

The candidate expertly integrates textual evidence within their paragraph and demonstrates an eloquent control of language in their expression of ideas.

Here, the candidate successfully returns to the idea they introduced in their topic sentence and reinforces the point that although both texts are written in the form of a short story, they are stylistically different.

The candidate identifies characterisation as a feature that is utilised by the author of 'Stolen Party' in order to symbolise an idea, demonstrating an understanding that stylistic features are more than just generic conventions.

The monkey is controlled by the magician who "can make him disappear" and "do anything", symbolising the inferior state Rosaura is in, and the innate power dynamic between the working class and the upper class. The symbolism of the "bills" Senora Ines "reveals from her purse constructs Rosaura as an inferior to Senora. The bills symbolise wealth and power, something Rosaura lacks as Senora Ines is the one to present Rosaura such luxuries, it symbolises the strict power dynamic between the two. The use of symbolism as a characterisation technique in "The Stolen Party" demonstrates its stylistic individuality from "West Wind" which relies on aesthetics to develop the nuance of the mother's character.

Here, the candidate deconstructs the nuances of the character in order to illustrate their point of discussion introduced in the topic sentence.

This paragraph could be strengthened with an expansion of how 'West Wind' might be stylistically different in terms of characterisation.

Stylistic individuality is a critical aspect of any text - it is such stylistic choices which create appeal and distinctiveness. The subversion and manipulation of generic features aids this process. "East Wind" (1989) by Gillian Dawson utilises the extended metaphor in setting, and aesthetics to develop characterisation and plot ultimately to comment on the nuance and complexities of Michael's shift from an Edenic innocence, to maturity. "The Stolen Party" (1994) whilst also employing extended metaphor to construct setting, does so to comment on the ideological foundations of coming of age as reinforced by its use of symbolism in characterisation. The twain comment on similar notions - coming of age - yet have distinct stylistic independence from one another - highlighting how manipulation of genre can have a plethora of impacts.

The candidate ends their response with a succinct conclusion that returns to how their two studied texts of the same genre are stylistically different.

Question 5: Sample response two

Similar to Sample Response One, this is a successful response due to the candidate's detailed and sophisticated analysis of how their two studied texts are stylistically different. A standout feature of this response is the candidate's ability to analyse textual construction in a fluent and succinct manner. The candidate's strong analysis is evident in their precise use of metalanguage when they articulate their discussion of how visual language is used in each text. They sustain a well-structured discussion across their response and embed textual evidence seamlessly. The candidate also attempts to use phrases to indicate a comparison; however, they could pay closer attention to using these phrases more frequently in their response.

The genre of horror can be expressed in a variety of ways through having many subgenres. A major and popular subgenre being biological horror which involves experiments and violations of the human body which can lead to disastrous consequences. Jordan Peele's 2017 film Get Out as well as James Washer's 1931 film, Frankenstein, are both movies that belong to that subgenre. Due to these films being produced in different time periods, the way that the producers express the ideas of the subgenre show different stylistic interpretations in order to suit the conventions of their time period. Through the different use of background music as well as differences in characterisation of the antagonist and protagonist, it poses their differences in stylistic characteristics despite belonging to the same subgenre of horror.

The candidate immediately opens their response with an indication of the genre of their two studied texts.

Again, the candidate outlines their approach to the question in a succinct manner. They establish that the context of production surrounding each text from the subgenre of horror is the reason they are stylistically different.

This opening sentence is effective as it connects back to the argument that the stylistic differences between their two studied texts are due to the context of production.

The 1931 film, Frankenstein, was one of the earliest and most defining biological horror films which set a foundation of the expectations of that subgenre. It follows the story of the protagonist, Victor Frankenstein, who's ingenious idea to create a human being from the body parts of dead corpses goes horribly wrong when his creation turns into an unexpected monster. Victor is the embodiment of the mad scientist stock character stereotype, both externally and internally. The conventional characteristics of this archetype is presented through his external physicality of wearing a lab coat, signifying his occupation and defining characteristic. His jerks and eccentric movements reflect his uncontrollable excitement in the scene where he sets the monster to life, letting it be struck by lightning. His movements accentuate the mad

The candidate provides some insightful analysis of Victor Frankenstein as the mad scientist by deconstructing features of characterisation such as appearance, behaviour and the movement of the character.

scientist stock character's crazed external state. His ingenious idea and experiment reflect his insanity in creating this idea in the first place. The mad scientist stock character stereotype's main defining characteristic is the one where they believe that they are "playing god" and their experiments being ultimately a challenge against religion and the forces of nature. Victor's iconic line in the film after he realises his experiment has worked, is where he declares, "By God, now I know what it's like to be God" reflects his crazed state after ultimately performing a resurrection proving his generic embodiment of a mad scientist stock character stereotype.

The stylistic choice of creating Victor as the perfect recreation of the stock character stereotype contrasts with the antagonist of the movie Get Out. Produced recently in 2017, Get Out shows a development in this stock character-archetype of a mad scientist. The movie follows the story of the African-American protagonist, Chris, and his shocking discovery of the nature of his Caucasian girlfriend's family's true nature. The antagonist, Dean Armitage's, relation to Chris; being his girlfriend's dad. Where Victor's mad scientist character is reflected evidently, Dean's is hidden and disguised. Dean appears as a surgeon, reliable and supposedly carrying the values of a doctor; to save a life. However, his true intentions are revealed when we are exposed to the sickening eugenics idea to create a perfect race by combining an African American's body with the brain and cognition of a Caucasian individuals. This idea of "playing god" by creating a perfect human and the dehumanising of Black Americans, reflect his insanity and hubristic nature like that of a mad scientist stock character. During the operation scene, we see Dean donning a surgical gown instead of a lab coat, which carries the idea that his experiment is merely a medical procedure and not a crazy experiment, unlike Victor Frankenstein. Dean also does not express his insane nature outwardly and does not expose his thoughts and emotions, like Victor, the evident crazed scientist. He speaks in metaphors which emit a quite chilling horrific experience as

Here, they develop their points further by exploring the dialogue spoken by Victor, which emphasises his insanity and his representation as the crazed scientist.

The candidate transitions to a comparison of their two texts by using the comparative term 'contrasts'.

This is an astute point that illustrates how these two texts are stylistically different despite being from the same genre.

The candidate expertly returns to their comparison of the antagonists in each text and illustrates that 'playing God' makes these characters similar, however they execute their plans in very different ways.

The candidate continues to develop their argument by comparing aspects of characterisation like appearance, behaviour and dialogue and how these aspects of Dean make him a very different type of antagonist to that of Victor Frankenstein.

we realise his calm and controlled insane mentality. In the scene where Chris tries to escape, Dean delivers a chilling monologue, "Fine, it's a reflection of our own mortality. We're born, we breathe, and we die... eventually the sun will die. Someday. But we can be divine. We are the Gods trapped in cocoons." This indirectly expresses his idea of creating a potentially perfect race.

It is also pleasing to note that the candidate integrates textual evidence naturally within a sentence.

As Frankenstein was filmed in the 20th century, it shows stylistic characteristics that are generic to its time period. The absence of extra diegetic sounds and music shows the time period of the movie belongs in. Instead of conveying emotions and creating suspense through music, it is done through dialogue. In the experimental scene in Frankenstein, the crackling and static of the machinery works to create an atmosphere of electricity, chaos and business in the laboratory, suggesting the overwhelming nature of Victor's experiment. We are able to visualise Victor's expression of emotions through his excitement when the monster comes to life. The increasing in dynamics when he declares, "It's alive, it's alive, it's alive!" shows his building excitement in the success of the experiment. Through his direction, we are also informed of his crazed insights as he even admits it himself as he compares himself to the viewers, "One man crazy, three people sane." His voluntary acceptance of himself as crazy helps us understand his nature through the use of the producer's stylistic choice of vocabulary.

This is an effective opening to the paragraph as it clearly identifies that the stylistic differences in the use of film language in each film is a result of the time period in which they were produced. This continues the argument that the candidate established in their introduction, demonstrating a sustained focus in their overall essay structure.

The candidate continues their discussion with a strong analysis of how audio is utilised in this scene to support the representation of the mad scientist, which is so iconic in this 1931 version of the film.

This final sentence lacks power because it ends with a point about vocabulary rather than linking back to their previous points about other aspects of audio that they referenced in their discussion.

In contrast, Get Out utilises extradiegetic music to convey emotions and suspense instead. As this film is modern and recent, it follows the conventions of having music speaking more than words could. In the operating scene where Dean is preparing to perform the experiment, the background music grows in dynamics, getting louder and louder with every second. The music involved a cult-like Gregorian chant, sung in a foreign language by low male baritone voices. This creates a menacing and overwhelming atmosphere which foreshadows the dangerous experiment that Dean is conducting and elicits an understanding of fear

Here, the candidate successfully explores how the use of music not only creates an atmosphere of horror, but also contributes to the characterisation of Dean as he performs his experiment.

A standout feature of this response is the candidate's ability to analyse textual construction in a fluent and lucid manner.

and feeling for suspense from the audience. The chants carry connotations of religion and demonic rituals and proves to be quite effective at accompanying Dean playing God in an intimidating way, however, also unironically relating him to a demon instead of a God through the heavily ritualised Gregorian chant. This stylistic choice to use extra-diegetic music conveys suspense effectively and fear that horror movies elicit as viewers fear the suspense that is carried through music before waiting for a scary scene to occur.

Get Out and Frankenstein both adhere to the biological horror conventions by ultimately having the same foundations and ideas. However, the stylistic choices used to represent and create these films are vastly different due to being heavily influenced by the time period they were created in.

To strengthen their point here, it might be useful to return to a reminder of how these stylistic choices made in 'Get Out' differ from those of 'Frankenstein'.

This is a very brief conclusion and a return to the ideas explored in the candidate's discussion would create a more powerful ending to their response.

Hint: Read and view a wide range of texts

Reading and viewing independently across the year will expose you to a wide range of texts within similar and different genres, which is a core part of the Year 12 English ATAR course syllabus. Review the texts you read and view outside a classroom context and consider how they might connect to some of the syllabus dot points. For example, in Unit 3, a key focus is examining the conventions and expectations of genre and considering how and why audience expectations of genre might change over time.

Considering Question 6

Evaluate how a text's meaning changed when it was transformed into a different genre or medium.

Interpreting the question

This question directly addresses the Year 12 English ATAR course syllabus point of '*reflect on their own and others' texts by explaining how meaning changes when texts are transformed into a different genre or medium*'. To successfully address this question, candidates needed to recognise how the meaning of a text can be altered when it is adapted or transformed into a different genre or medium. The verb 'evaluate' required students to argue the extent to which the meaning within their studied text might have changed due to a modification in genre or medium.

A core understanding connected to the Year 12 English ATAR course syllabus term 'genre' is that genre (subject matter, form and structure) can evolve or develop over time due to a variety of contextual factors. Therefore, the term 'transformed' may be interpreted as the capacity of genre to develop, change, evolve, be subverted or adapted by producers for a particular purpose, context or audience. For example, a transformation in a genre may include the hybridisation or blending of genres to form a new genre. Candidates could have argued that changes in genre were subtle in their studied text or that they significantly altered their studied text's genre.

For example, the Archie comic books, which have been in circulation in America since the 1940s, were originally a light-hearted, family-orientated series of comics following the lives of the 'all-American' characters Archie, Betty, Jughead, Veronica and the rest of the gang in Riverdale. The 2017 Netflix TV series reboot of the family comics – *Riverdale* – has transformed the original comic series into a darker, murder-mystery thriller series, where the cast of characters face significantly more sinister problems, like criminal gangs and dead bodies. In conjunction with this transformation in genre, *Riverdale* now explores an array of issues familiar to American teenagers in contemporary culture in order to adapt to the cultural change that has occurred since the original comic's inception.

The above example could also be considered if discussing medium, which refers to the '*channel of communication such as the spoken word, print, graphics or digital forms*'. The Archie comic series has been transformed from the medium of graphic print to the medium of television, which has allowed for the expansion of storylines and different interpretations of the original characters, thus changing the narrative's original meaning.

Therefore, the term 'meaning' can be understood as an interpretation of the text's ideas, themes, issues or arguments. Alternatively, candidates may have recognised that meaning can be derived from particular representations of people, perspectives, values and attitudes within a text. The transformation of a text into a different genre or medium may alter the original text's central ideas or its original representations of particular perspectives, or even particular individuals or groups of people represented within a text. Stronger responses argued the extent to which this was true with reference to two versions of a text that they have studied.

Advice from teachers

- It is valid for a candidate to consider a text that transforms in genre within a text itself. For example, the film *BlacKkKlansman*, directed by Spike Lee, is a feature film (adapted from a memoir) that includes final scenes of actual footage of the 2017 Unite the Right protest rally in Charlottesville, Virginia, which transports audiences from a fictional film to a documentary-style film. In doing this, Spike Lee provides a commentary that white supremacism is not just part of the past in US history, but is still present within American society.
- It is important that candidates clearly identify the conventions associated with both the original and new genre or medium as part of their discussion of the question.

Hint: Learn your metalanguage

According to the syllabus glossary, metalanguage refers to *language used to discuss language (for example, language used to discuss film or literary study such as mise-en-scène, symbolism, characterisation, or language used to talk about grammatical terms such as ‘sentence’, ‘clause’, ‘conjunction’)*. It is important that when you are discussing specific genres or modes of texts that you use the metalanguage associated with that genre or mode.

Using the correct terminology in your responses will strengthen your discussion and demonstrate your knowledge of the course, which an examiner will inevitably reward. Consider compiling a vocabulary bank of metalanguage to use when discussing different text types.

Question 6: Sample response one

This is a successful response due to the candidate's clear consideration of how their studied text has been transformed into a different medium. They support their claims with reference to specific aspects of textual construction that have been altered as part of this transformation. A weakness of this response is the candidate's lack of engagement with how this transformation has specifically changed the text's meaning. Their points need to be more precise and, at times, they need to support their assertions with further examples. In addition to this, the candidate needs to be mindful of their written expression in order to add clarity to their ideas.

"Religion, ideology, opinions, relationships, love... no matter how stupid the reason... it's enough to go to war" – Pain. A quote from a fictional character that packs a punch to the person who reads it but if you heard and saw the person say it, the meaning behind them would change and deepen. You would be able to see the pain and suffering behind their eyes and change how you perceive those words not just as wisdom but as experience and suffering. Naruto is a Japanese manga (comic) that was adapted into an anime. The meaning of the manga is deepened through the show as we are shown moving animation that leaves nothing up to interpretation. Naruto written and adapted by Masashi Kishimoto follows Naruto Uzumaki an orphaned shinobi and his journey on becoming the leader of his village. In this animation we are introduced to very philosophical characters that have very contrasting philosophies to the characters and viewers alike. The meaning is deepened and changed from the manga by giving life to the characters from the page to the TV.

Madara Uchiha is a perfect example of how the show's use of voice and animation creates a different interpretation and meaning for the character. Madara is a powerful shinobi that when first introduced left viewers and readers mesmerised and curious of the character both in the manga and show. Both scenes were almost identical with Madara coming back to the living world as a re-animation during the 4th great ninja war. The difference between the manga and anime is voice, colour and life. The use of voice and colour give Madara a presence that can be felt through the screen, you can feel his power. It changes how the character is seen, through the manga you only see a

The idea in this opening sentence lacks clarity. It might be useful to lead from the quote into a more specific introduction of their studied text.

The candidate attempts to engage with the question by identifying how their studied text has been transformed from Japanese manga to anime.

To strengthen their approach to the question in the introduction, the candidate needs to clarify the meaning in the original text and how it has changed because of this transformation into a different medium.

The candidate provides an understanding of the question by indicating how the transformation into a different medium has altered the character.

This is an interesting point to make, which could be elaborated upon by using more specific examples from the text.

black and white drawing where you decide the colour of his clothes and how he sounds, whereas in the anime you are shown how he looks and sounds. Changing the medium changes the meaning because through the manga it can be your interpretation but through the anime we see Kishimoto's view of the characters.

The candidate attempts to return to the premise of the question; however, further reference to examples from their text is needed to strengthen their discussion.

One way the anime strays far from the manga is through fillers. Fillers are episodes in between main story episodes that "fill" up the gap in between storyline arcs. These fillers change the meaning of the story all together. The manga only shows the main parts of the story whereas, filler episodes show the characters living normal lives or even give huge amounts of insight into a character's backstory. Towards the end of the fourth great ninja war, the world is engulfed into the infinite tsukiyomi, a never-ending dream. The episodes after this event show most of the characters' dreams/illusions in the tsukiyomi. In one of these episodes, we see Gaara, a shinobi who was isolated from birth and never loved by his parents, dreaming of his life as if he had loving parents and friends to care for him. Through these fillers we are given huge amounts of character development and insight into Gaara's mind, which was not entirely there in the manga. Through these fillers it changes the meaning of the story from the tale of Naruto Uzumaki to the tale of the shinobi world.

Here, the candidate refers to how narrative structure has been altered in order to explore the transformation of the manga into anime.

The candidate then develops their topic by identifying how this change in narrative structure provides a deeper insight into the lives of the characters, therefore changing its meaning.

This is a clearer illustration of how the candidate integrates examples from the text in their discussion.

The candidate consistently compares their two studied texts throughout their response by referencing the original manga.

In Naruto you often see clashing of shinobi both in manga and anime. The manga does the best it can do in a black and white drawing being short and limited in what it can do. Through animation however, we see motion and power behind every move. The manga shows pictures of a punch with not much force but the show displays the build-up and the force in the impact of each attack a character throws and receives. It changes the meaning of the fights as each fight carries huge weight to it, that one punch could be the end of a character.

Here, the candidate engages with the term 'evaluate' through the use of statements that provide a critical point about the benefit of transforming manga into anime – that it gives 'motion and power' to the movements of the characters.

This insightful point could be improved with a more specific example from the text. The candidate could also strengthen their argument by expanding upon how the insertion of motion changes meaning.

Naruto by Masashi Kishimoto, through its adaption from manga to anime, gains and changes the

meaning of the story. The use of animation gives more life and entertainment to the characters and impact to every decision they make. It changes the meaning of the characters through fillers by giving viewers more screen time with the characters that aren't the main characters. The anime serves to enhance and change the meaning of the story of Naruto into the story of the shinobi world. Characters aren't more than a drawing on a page yet they are living, breathing, philosophical people who offer real words of wisdom that people can relate to. Though the anime characters like Madara and Pain are more than villains, they have experienced pain that you can sympathize with. You can see in their eyes each quote enhanced to carry weight with it. "Finding love you must run the risk of hatred." More words transformed into emotion that you see in the character and hear through their voice. The change in medium serves to change the meaning of the story and enhance everything from the manga. Naruto goes from being a manga to a teacher/ learning experience that teaches perseverance, forgiveness and shows you that the world can be a very cruel place, very real and important to learn in reality.

In their conclusion, the candidate returns to the points they raised within their discussion, demonstrating thoughtful attention to the overall structure of their response.

This is an eloquent phrase which demonstrates a control of language and expression.

These are interesting ideas to raise as concluding points and could have been included as part of the candidate's earlier discussion.

Question 6: Sample response two

This is a successful response due to the candidate's clear discussion of how their studied text's genre has transformed. The candidate successfully argues that the 'transformation' of their studied text's genre is evident in the way the creator blends a documentary with horror elements. The strength of this response lies in the candidate's use of metalanguage when discussing this blend of genres. However, to improve their discussion they needed to evaluate further how this blending of genre affected meaning. In addition, to clarify parts of their argument, it was necessary to provide further contextual information about the issue that is explored in the text itself.

Differing genres and mediums have the ability to transform the ways in which meaning changes. Citizen Four does a successful job in changing meaning from an initial widespread violation issue to an inclusive call for change, which is done through blurring the lines between documentary and horror genre elements. Citizen Four was directed by Laura Poitras in 2014, as she explores government surveillance breaches within the United States with the help of reporter Glenn Greenwald and former NSA worker Edward Snowden.

Poitras' initial meaning created was to inform the American population that the government was violating the Patriot Act and "spying on US citizens," which is clearly communicated within the first segment of the text, which strictly follows documentary conventions. Archival footage is shown of government protests, news reports and political leaders, in a fast-paced confronting montage. Only diegetic audio is used to build an unsettling tension between the silence of each speaker. This sets the problem and allows audiences to realise the issue of privacy violation is actually being spoken about today. Reporter Greenwald is then introduced, initially situated in a Rio hotel in hiding. He confidently sits at his computer contrasting against the lush green rainforest behind him, making him appear out of place, once again furthering the unsettling framework for the horror genre elements that later transform the meaning into a more serious call for change.

Within the second segment of the documentary, an increase in horror genre elements is apparent,

The candidate attempts to open their introduction with a general statement that connects with the question. It might be useful for them to explain why transformation might change meaning.

This statement identifies that their text is a blend between documentary and horror. In order to contextualise this interesting point, it would be useful to insert a few sentences that provide a clear summary of the text.

Here, the candidate identifies a clear idea that engages with the question in their topic sentence.

It is pleasing to note that the candidate uses metalanguage associated with documentary texts, which illustrates a clear discussion of genre and medium.

Whilst the candidate is consistent with their reference to documentary construction here, they need to clarify how this reporter – Greenwald – connects to the issue of privacy violation introduced in their topic sentence. Adding further detail to this paragraph is needed in order to fully explore the question.

The candidate opens with an interesting point that the horror elements intensify as the issue is explored further in the text.

simultaneously to how the issue deepens and becomes more alarming. Repetition of a dark tunnel moving to a fast pace acts as a transition into new locations. On the tunnel roof there are rows of dimly lit flickering lights blurring into the next through the darkness, which is symbolic of how the government's lies have the ability to cloud the truth – representative of the light. This is paired with a droning low hum audio, reflective of horror films creating suspense and tension. This directs the audience into physically feeling afraid as the seriousness of the issue sinks in, helping it resonate. The tunnel finally opens up to a long shot of Hong Kong buildings, which is where Poitras, Greenwald and Snowden arranged to meet in secret. Following a typical documentary style interview, Snowden begins explaining how, "we are in the hands of a system whose reach is unlimited," as the hotel room phone starts ringing. The individual's physical discomfort of darting eyes and fidgeting furthers tension in the room. Snowden's hand lingers over the phone in an extreme close-up, leaving audiences time to build anticipation, as in all horror films. This is also in line with the metaphor he states before as authorities reach is unlimited since they are directly trying to contact him in hiding. A feeling of paranoia is shaped as their group struggle to feel safe the same way audiences understand they are also being watched.

Incorporated amongst elements of horror genre, cinema vérité is also used to further the realism and fear. The entire Hong Kong Hotel scene is filmed with a hand held, shaky camera, submerging the audience as if they are also there. Paired with only diegetic audio of their heavy breathing and static background noises, emphasises the seriousness. A "fly on the wall" approach is also used as the editing style of typical documentary interviews is also discarded. Instead of cleanly cut shots of both individuals talking, the camera is held on uneven close-ups panning between the two in one long consecutive shot. Immersing the audience with realism. As the party finally figure out how to safely evacuate the building undetected, there is a stagnant shot of a long dark hallway with closed

Here, the candidate provides clear examples from the text to highlight their argument that the blend between documentary conventions and horror elements transforms this text.

It would be useful for the candidate to provide some further context as to who these people are, and why they are meeting in secret, in order to add clarity to the discussion of their text's ideas.

This is an excellent discussion of how the suspense and tension typical of horror is created through the construction of the documentary. To strengthen their engagement with the question here, the candidate could return to how this has resulted in a change in meaning in their concluding sentences.

This topic sentence returns to the argument that the transformation of their text lies in the blending of documentary conventions, like cinema vérité, with elements of horror.

Again, the candidate demonstrates skill by using precise metalanguage to discuss genre and medium.

doors, once again paired with the droning hum audio. This journey into and out of Japan is reflective of how the original meaning of a government surveillance warning has transformed into something much deeper and cinema vérité contributes in prevailing the severity of how "1.2 billion" unsuspecting people are having their private information violated.

Laura Poitras' twist on the typical documentary style through the use of horror and cinema vérité has transformed the meaning of how the issue of surveillance violation is communicated and then remembered. Viewers become scared and on edge, and they resonate more deeply with the meaning as the seriousness and unjust side of the issue brought forward can settle in. As when "people lose freedom, they lose agency," the basis of which the Patriot Act was built on, however instead it strips the population of their human dignity whilst constantly being monitored.

Here, the candidate engages with how this transformation in genre has affected meaning. They argue that it has changed the text's meaning by allowing the creator to build up to a reveal of the complex nature and extent of the issue of privacy violation.

The candidate makes an attempt to connect back to their central argument within the opening of their conclusion.

Their concluding sentence leaves the marker with a memorable point about the central premise of the text.

Considering Question 7

Show how analysing voice in at least one text led you to question the assumptions and/or values it communicated.

Interpreting the question

To successfully address this question, candidates were required to provide an analysis of how voice had been constructed in at least one text, as well as reflect upon how this analysis allowed them to recognise the assumptions and/or values communicated by voice. Additionally, the word ‘question’ instructs students to evaluate those assumptions and/or values communicated by voice within at least one text.

The Year 12 English ATAR course syllabus glossary defines ‘voice’ as the *distinct personality of a piece of writing* and states that texts may contain multiple voices. To demonstrate an understanding of voice, candidates needed to identify the speaker or speakers within their text and what they are communicating. In analysing voice, you might refer to the varied ways a creator of a text might use textual features in order to construct voice. Voice is created through various textual features such as the language features of different genres and modes. For example, in a novel, an author might construct voice through their choices in point of view, language features, syntax, tone and dialogue, whereas a filmmaker will construct voice using the features of multimodal texts such as camera angles, dialogue, music, facial expressions and gestures.

Alongside your analysis of the features that construct voice or the multiple voices within your text, you need to identify the assumptions and/or values communicated by voice. An assumption is an idea or belief that may be taken for granted, naturalised or accepted. For example, an assumption might be that democratic governments protect the freedoms of all citizens, or that truth and facts are always communicated by those in power. As specified in the question, candidates may discuss assumptions ‘and/or’ values. Values are principles, ideals or standards held by individuals or groups. Values can be shaped by our own personal experiences or by our social, political and cultural environment. The personalities or voices within texts will communicate particular values shaped by their experiences and their cultural environment. Therefore, stronger responses may evaluate why audiences might question or challenge the assumptions or values communicated by the voice by evaluating some of the contexts that shape these values or assumptions and how they might differ from their own.

Alternatively, candidates may consider the voices of antagonists or flawed characters within a studied text and how an analysis of these voices may lead them to question their assumptions or values. For example, the character of Victor Frankenstein in Mary Shelley’s novel *Frankenstein* values science and reason, which motivates him to embark on a quest to discover the secrets of creating human life from dead body parts in a laboratory. As a narrator, he attempts to communicate that his quest is admirable because it is in the name of science and the progress of humankind. He also makes the assumption that his family will also view his work as admirable. However, an audience may question the value he places on this pursuit above any ethical or moral considerations.

As the question also indicates the pronoun ‘you’, candidates should personally reflect on the text’s assumptions and/or values and draw upon their own personal or cultural context in order to assess why they might have questioned the voice or multiple voices within at least one of their studied texts.

Advice from teachers

- It is important to note that voice is more than just identifying words for tone. In order to successfully engage with this question, candidates must identify the features of the text that construct voice or multiple voices within the text.
- Make sure you always provide textual evidence to support your points about voice within a text. Your textual evidence should highlight aspects of the speaker's personality and the values and assumptions they communicate.

Hint: Write your own exam questions

Transform the Year 12 English ATAR course syllabus dot points into exam-style questions. Take a syllabus dot point and use it to write your own question, remembering that your exam questions usually contain the following key word types: command words, concept words, condition words and critical words.

Below is an example created using one syllabus point.

Syllabus point:

Compare and contrast distinctive features of genres by:

- analysing the techniques and conventions used in different genres, media and modes
- considering how the conventions of genres can be challenged, manipulated or subverted
- examining how genres and their conventions have changed and been adapted over time.

Example questions:

1. Analyse how at least one text you have studied manipulates the conventions of genre in order to challenge the expectations of an audience.
2. Compare the ways in which two texts you have studied illustrate how a particular genre has been adapted over time.

Question 7: Sample response one

This is a successful response due to the candidate's strong understanding of the syllabus concept of voice. A standout feature of this response is the candidate's methodical approach to the analysis of voice, where they demonstrate that voice is more than just indicating words for tone. It is also pleasing to note that the candidate writes fluently and uses sophisticated vocabulary in order to express their ideas. One aspect to improve in this response is how the candidate articulates why they might question the values communicated by the multiple voices in the text. They need to elaborate further on their points in order to strengthen their engagement with this part of the question.

The Water Diviner is a 2014 feature film directed by Russell Crowe and written by Andrew Anastasios and Andrew Knight. The post-war drama outlines the events post-Gallipoli campaign, presenting different values, such as family, loyalty, anti-war and patriotism, which are presented through the remorseful, regretful, accusatory and compassionate voices. These are portrayed through the characters of Joshua Connor, Arthur Connor, Lizzy Connor and Major Hasan. Through these voices, their values of family can sometimes be interpreted as questionable, portrayed through the characters.

Joshua Connor's change in perspective through his formerly patriotic voice can be shown through the later remorse and regret he portrays. He claims, "It wasn't about the land for us. We fought for a principle". His lexical choice of the inclusive pronouns 'us' and 'we' show that he speaks on behalf of Australians and their previously nationalistic views on war have now been changed since seeing the effects on society. He is shown to be speaking post-tense, showing that he no longer holds these nationalistic and patriotic views. He also expresses, "I did fill their heads with heroic nonsense. God and King and country. It was my job to steer my boys to manhood and I failed them." The truncated sentence "God and King and country" presents his previously held beliefs and values in order. His condemning and remorseful tone is presented through 'nonsense', 'my boys' and 'I failed them'. He expresses the regret he feels for not prioritising his family above this country and patriotic views. Joshua Connor's change in perspective reflects the nationalistic fever

The candidate attempts to address the question by listing values evident within their studied text and linking them to multiple voices. However, this introduction would benefit from a more specific summary of the text in order to clarify the candidate's ideas, as well as an explanation of why they might question values such as 'family' or 'loyalty'.

The syntax of this topic sentence is awkward. The candidate could express this idea in a more direct way, such as: 'Joshua Connor's patriotic voice later shifts to a voice of remorse and regret, which highlights his changing perspective on war.'

Here, the candidate provides a thorough analysis of how voice is constructed through language, demonstrating an understanding that voice is more than just indicating tone. It also demonstrates an understanding of the command word 'show' within the question.

It is also pleasing to note the candidate's natural and fluent incorporation of textual evidence within their sentences.

that plagued Australia prior to the war, as the nation had a fresh sense of freedom from England while still holding their patriotism closely. This shift in values leads me to question the values of patriotism and nationalism that Australians once held at the time that this story was set in. Although his past views had changed, this nationalistic fever is shown to be dangerous as war claims many lives.

The candidate attempts to connect to the question here; however, they need to elaborate upon why they question this value of patriotism communicated by the voice of Joshua Connor, in order to strengthen their engagement with the question.

Arthur Connor's regretful voice is constructed through the use of motif, lexical choice and tone. His regretful voice leads me to question the values held by their society of family. An emotive scene is constructed through the following dialogue:

Arthur: "Climb onto the carpet mate. Get out of here"

Edward: "Take me home, Arty"

Arthur: "Only works if you close your eyes. I love you"

Edward: "Tangu"

The motif of 'Arabian Nights' is presented through the symbolism of the 'carpet' and 'closing your eyes'. The motif presents the reminder of the brothers' shared childhood, which ultimately results in a very emotional scene. The lexical choice of "mate" expressed their brotherly love for one another, while also reminding the audience of their Australian background. Emotive language of 'I love you' evokes much emotion as Arthur was ultimately responsible for his brother's death. "Look after me brothers and keep me bloody head down. I know". This quote portrays Arthur's playfully exasperated tone, as he reflects upon the reminder of responsibility bestowed upon him by his father. This is a reflection on the patriarchal family roles in 1920s Australia, as the males of the family were responsible for the protection and breadwinning. This makes me question these values, as all the pressure of safety and providing for the family all fell on Arthur's shoulders as his father was getting old. The death of his brothers was a result of those family roles which required them to fight in the war, communicated by the context of the film.

In order to be more precise with their topic sentence, the candidate could also indicate the value/s communicated by this voice. The phrase 'society of family' also needs to be clarified.

Again, the candidate provides a pleasing analysis of voice by deconstructing the language that creates the sound of the characters' voice.

This notion of the exasperated voice of Arthur representing the pressures of family responsibility is an insightful point. A version of this point could have worked well as an effective topic sentence in the opening of this paragraph.

Again, it would be useful for the candidate to expand their engagement with the aspect of the question that requires them to connect to why they might question the values communicated by voice.

Lizzy Connor's accusatory voice is presented through the use of point of view, tone and lexical choice. Her

voice is also a reflection on the values of family her by their society. "You're so clever. You can find water but you can't even find your own children. Why can't you find them? You lost them." Her point of view as a mother presents her accusatory voice as her husband had let her sons go to war. The lexical choice of "you" is used multiple times, and it points the blame directly at her husband, Joshua. Furthermore, her sarcastic tone presented in the way she calls her husband 'so clever' reflects the frustration she felt from her sons not returning from the war. Hence, family values in 1920s Australia is also questionable in Lizzy Connor's context. She blames her husband for allowing their sons to go to war, yet is not able to take responsibility, as she is a woman, and wife and therefore unable to have a say in major family decisions as was the customs of patriarchal family roles.

Major Hasan's voice of a compassionate Ottoman official provides a fresh perspective on war that many Australians have heard little to none about. Through the use of facial expression, tone, point of view and lexical choice, nationalistic views held by Australia and its allies are questionable. In an early scene, Major Hasan is featured in a medium shot as having an anxious yet calm facial expression. The shadow caused by the lighting reflects his inner turmoil as a war official. A soldier even asks him, "Five minutes, major?" which establishes his role as a war official, hence his importance. Later in the film he says, "You sent them here, Mr Connor. You invaded us. We lost 70 000 men here... this place is one big grave". This presents an informative tone, as the 56,000 Ottoman troops that died in this war are commemorated through this. Furthermore, his tone is also accusatory, as he blames Joshua for these deaths, as the lexical choice of "you" places the blame on Joshua. His voice can also be viewed as compassionate towards Joshua however, as he states "He's the only father who came looking". The lexical choice of 'only' singles Joshua out from the crowd. Although Joshua and Major Hasan are on different sides of the war, the Ottoman can be viewed as just being the same as the rest of those fighting in

The candidate is consistent with 'showing' how voice works within their studied text by analysing language. They also raise an interesting point about the patriarchal nature of family in the 1920s and how this limited the role of women within the family. To address the question further, they need to engage more explicitly with what they might question about these values.

The candidate attempts to embed the key words of the question within their response.

It is pleasing to see that as part of their analysis of voice, the candidate considers the language features of the visual mode.

Although the candidate completes a thorough analysis of voice within this paragraph, they need to make sure they return to all parts of the question and address more specifically why they might question an anti-war view.

the war. He didn't enjoy being responsible or having part in the deaths of so many troops, yet he did what had to be done. Hence the views of anti-war can be interpreted as questionable, given the circumstances they were under.

The Water Diviner presents various voices through Joshua Connor, Arthur Connor, Lizzy Connor and Major Hasan, of compassion, remorse, regret and accusatory. Through these voices the values held by society then can be questionable due to the circumstances each character in the film faced.

To conclude more effectively, it would be useful for the candidate to expand upon how they addressed the question within their response.

When constructing texts, authors deliberately construct the voice within their text in order to encourage the audience to accept or reject specific values and ideas in society. 2019 was the year of Body Positivity. Thanks, Lizzo, is a feature article written by Elizabeth Wellington's article well as identifying how the writer's text and its central concern, as eloquent summary of their studied here, the candidate utilises the opportunity to discuss more than one text with this question. They cleverly use this second text as a way to articulate how they have questioned particular values such as acceptance and tolerance how the second text reflects the first text.

Elizabeth Wellington's article explores the idea that the Body Positivity movement's struggle with accepting their bodies. Wellington's article commences with the need to transition into mainstream society was inevitable, values such as acceptance and tolerance, 'Stop Lying to Yourself'. You're More than Close and It's Getting to Kill You', is an open letter published in 2018 by the Daily Mail, written by Piers Morgan. This highly controversial and tolerant explore how the excessive acceptance and tolerance of obese women by society will only encourage them to continue to lead unhealthy and dangerous lives. Morgan's conservative, critical and honest voice successfully communicates values such as perseverance, determination and hard work. Both of these contrasting voices and the values that they try to reflect lead me to question if Morgan's values are sadly true and Wellington's values may be wrong. However, they both use a similar educated voice in order to validate their opinions and values.

In the feature article Wellington's voice is constructed as adulting and progressive in order to present her values of acceptance and tolerance of every body type. The candidate immediately opens with a clear approach to the question in this topic sentence.

This is a successful response due to the candidate's clever use of two studied texts in order to engage with the question. A pleasing feature of this response is the way the candidate fluently analyses voice by identifying and explaining the choices in language that shape voice. In addition, they have a straightforward and articulate approach to identifying the values communicated by each voice in their studied texts. Their overall essay structure is well-organised and they embed textual evidence naturally within their paragraphs. To improve their responses, the candidate needs to extend their comments on why they questioned the values communicated by the voice in their first studied text.

Question 7: Sample response two

How society has lowered their beauty standards and still should continue to do so. Wellington forms this progressive and partializing voice through the use of use of euphemisms and connective language. Despite her voice is shaped by specific choices in language.

This made me question the values of progression and acceptance as the article is quite opinionated and one-sided. Another technique that Wellington frequently used was consecutive language. In the lines but to strengthen this point they need to elaborate upon why they need these values of progression and acceptance.

This made me question the values of progression and acceptance as the article is quite opinionated and one-sided. Another technique that Wellington used was conductive language. In the lines frequentiy used was conductive language. In the lines conducted her curves, almost lifts Lizzo up to a god-like status. The word, *conmaunded*, connotates feelings of power and the word, *unabashedly*, connotates the idea that Lizzo doesn't care what body-shamers think about her curvy body. All of these subtle techniques used by Wellington, conveys her values that all women should feel confident with their bodies just like Lizzo herself. She is a clear point that engages with the question because she candidate has explored why they might question the values communicated by the text.

In contrast, Morgan's open letter addressed to Tess, a plus sized supermodel, presents values of hard work a clear argument within their topic sentence.

In contrast, Morgan's open letter addressed to Tess, a clear argument within their topic plus sized supermodel, presents values of hard work and health through his blatantly honest, critical and conservative voice. Morgan's continuous use of declarative statements and high-quality language constructs an accusatory voice that condemns the idea of Body Positivity. For example, you're going to die within your high-maintenance and embed textual evidence naturally and successfully use precise metalanguage and construct the voice in the text. They analysing the language features which analyseis of voice by identitying and the candidate, shows, the marker an

This voice further reinforces his values and idea that obese women like Tess should not be showcased and promoted to society as it is equivalent to promoting obesity. Morgan also frequently uses imperatives such as 'wake up', 'shape up', and 'stop listening to your enablers', after saying she's only famous for being

The candidate attempts to question the values communicated by Wellington in her article; however, this suggestion in her argument is more based than Morgan does that link with their previous arguments that link with writers make purposeful choices in language in order to persuade.

The candidate continues their consistent analysis of voice by supporting their discussion with textual evidence and identifying the features of the text which shape voice.

The candidate consistently constructs topic sentences that illustrate a strategic forward approach to the question. Here, the candidate skillfully explores how Morgan's educated voice is formed by his use of a case study, which adds credibility to the values communicated in his article.

In their concluding sentences, the argumentate astutely returns their first text by reflecting upon ideas raised in their second text.

Wellington also reveals an educated voice in order to make her values and implicit opinions seem credible. She includes expert opinions from a clinical perspective where they went on [Lizzadro] can shift the psychological strength through her and [Lizzadro] can shift the narrative and fight against weight stigma and fat phobia. These quotes convey the idea that Lizzadro is an admirable person who can shift the controversial values of society that overwhelm people aren't worthy of looking up to. Wellington's educated and informed voice makes her values of progresstion, acceptance and tolerance more credible and justified. However, this biased voice, as the psychologist and Wellington are both females who have dealt with unrealistic beauty standards of women, makes me think that Morgan is more correct and reasonable.

Although both texts use contrasting voices to display individual values and ideas, both writers form an educated voice to validate their opinions with factual experience. Morgan uses a case study to promote values of hard work and sacrifice. In the line, 'A well-known politician named Tom Watson, just revealed how he lost more than tools from cutting out a lot of the stuff he loves', this use of a real-life person example further validates Morgan's values of hard work and sacrifice can lead to weight loss and healthier lives. This educated and informed voice makes Morgan seem more credible and doesn't make me question any of his values of hard work, determination, sacrifice and health.

These two contrasting texts have provided difficult questions in my head as their strongly opinionated and educated voices communicated their values very successfully. Morgan's honest, conservative and successful people is not beneficial for society's well-being. Wellington's adulting, progressive and educated voice allowed her to successfully put Lizzo onto a pedestal and praise her for being a role model to other women struggling with accepting their bodies. She communicated values of acceptance and tolerance. Both of these writers' voice made me realise that Morgan's values and opinion is more reasonable and communicaed by contrasting it with their second text.

To conclude, they outline why they questioned the values Wellington has. We don't want to eat sham a hard pill to swallow as we don't want to promote overwhelming people but we also shouldn't be promoting them to society either.

- Remember perspective is a viewpoint arising from context or experience, not just an opinion.
- In unpacking questions, use synonyms you might be more familiar with than the word in the question; for example, you might substitute 'readings' for 'interpretations' to clarify your thinking.
- Personal responses and interpretations of texts, which might be different to the influence or support why audiences might have different interpretations of texts.
- The pronoun 'you', within the question allows candidates to draw upon their own experiences you to ascertain the value or amount of or to appraise carefully, therefore, recognising requires you to evaluate.

Advice from teachers

As a reader, you might also share a similar or different perspective to that of the perspective embedded within the text itself and this might shape your interpretation. An evaluation, requires you to ascertain the value or amount of or to appraise carefully, therefore, recognising personal responses and interpretations of texts, which might be different to the influence or support why audiences might have different interpretations of texts.

When identifying perspective/s within your studied text, it is important to consider that the viewpoints represented in texts are shaped by a variety of contextual factors. They can be shaped by personal experience, particular events and circumstances or the wider ideological systems circulating within a culture or society. You might identify this as part of your evaluation of a text.

Perspective, is defined in the Year 12 English ATAR course syllabus glossary as a position from essay on their studied text provided a different or similar interpretation to their own. Their response. Additionally, candidates could also refer to how reading a review or a critical reading practices such as gender, eco-critical, generic or contextual readings influenced their reading and ideological systems. In this question, it was feasible for candidates to consider how cultural and alternative, resistant or dominant readings of texts, which can be shaped by wider include alternative, resistant or dominant readings of texts, which can be shaped by wider within a text. In the Year 12 English ATAR course syllabus glossary, an interpretation can also involve recognising the representations, perspectives or values and attitudes embedded themes, ideas, issues or arguments explored by the creator of a text. An interpretation could be the central interpretation, of a text is the meaning you might draw from it. This could be the central reflect and critically appraise a text and its perspective.

In addressing this question, candidates were required to demonstrate an understanding that texts can be interpreted in multiple ways. Additionally, the question invited candidates to consider how the recognition of multiple interpretations of a text can encourage audiences to reflect and critically appraise a text and its perspective.

Interpreting the question

Consider how other interpretations of a text helped you evaluate its perspective/s.

Considering Question 8

This is a successful response due to the candidate's clear and impressive evaluation of their studied text's perspective. Throughout this response, the candidate effectively analyzes another studied text's perspective. In addition, the candidate refutes the claims made in their primary studied text with confidence and energy. The candidate also cleverly engages with this question by using with confidence and energy. The candidate fluently and maintains control of their own use of language across the entirety of the response.

Question 8: Sample response one

that the bootleg was an act of racism, aimed at goods. Although, not necessarily blatant racism, rather a result of the subconscious thought patterns that have been engrained in white Australian culture. Most of the people who bootleg goods likely didn't realise they were participating and perpetuating a racist culture as a result of how casual or blatant it was. Therefore, regardless of how casual or blatant it was, Stan Grant and Price as a result of the viewpoints which Grant and Price expressed, I further endorse Stan Grants perspective as an indigenous activist as my interpretation draws statement with another evaluative paragraph with which directly engages with the question.

The candidate concludes this paragraph with which directly engages with the question.

This is a strong topic sentence as it highlights Price's opposition to the faulting his use of power and influence to promote messages Grant communicates in his speech. The candidate therefore returns to a consideration of other interpretations of their primary text studied.

Finally, Price finishes her response to Grant's speech by faulting his use of power and influence to promote highights Price's opposition to the faulting his use of power and influence to promote messages Grant communicates in his speech. The candidate therefore returns to a consideration of other interpretations of their primary text studied.

Across this response, the candidate has written fluently and demonstrating more must be done to close the gap between white and indigenous Australians when he says, "Those who support Rudd when he said sorry to the stolen land and their children to miss an early grave because of domestic abuse, sexual assault, drugs, despair." Price alternative reading: "I want to see my people succeed Australia: to change the fundamental nature of white inequality: to read the surounding the solution to the racial state without his speech, Grant provides generations, they are better than that." Through his generations, well as integrating textual evidence.

Again, the candidate provides a contrast to Stan Grant's views by including evidence from Price's speech. This is a clever way to engage response to his Australian Dream speech. Those beliefs in her response were a result of the introduction of racism and dispossessions which Price addresses in her debate with Grant. As well as this, all the issues the Australian dream, all the issues grant addresses indirectly and alcohol. The issues grant addresses indirectly as the debate was on racism and how it's destroying drugs and alcohol, early pregnancy, among others.

To conclude, the candidate eloquently returns to the points they raised within their response.

The candidate's concluding sentences are interesting and evaluative which is an appropriate way to leave a lasting impact on a marker.

The candidate reflects upon their own personal response to Graft's speech and how Price's interpretation has shaped this response.

This is a successful response due to the candidate's own use of voice in order to communicate an evaluation of their studied text. They attempt to evaluate their text by using first-person pronouns as well as indicating factors of their own context that have shaped their interpretation of the text. A weakness in this response is the lack of detail provided about the text's central concerns and the perspectives explored. The candidate has indicated that by considering other interpretations of the characters, they are able to evaluate these character perspectives; however, they needed to provide further evidence from the text in order to support this part of their discussion.

Question 8: Sample response two

in society - and the reasoning behind their actions. The colloquial language of slang being used such as 'bloody hell' or 'fuckin rat' and so on, helps to convey the perspective of a more unintelligent representation. However, when considering alternative perspectives, Steve's intellectual and general knowledge and values of freedom of speech help present another perspective of prisoners to be no different or less intelligent than the rest of society.

The point the candidate makes here about how understanding Steve's character helps them to understand the perspective of prisoners within society is a straightforward attempt to answer the question.

Another perspective represented in The Return is the interpretation that the text is trying to convey that women in society are helpless victims to men's forceful and manipulative actions in society. Lisa is represented as an intelligent, private and socially aware law student. Lisa at the beginning of the text backs up this representation of women, as she is seen opening up to Steve about most people she meets 'either want to sell you something or fuck you.' This victimised representation of women is then backed up by Steve's manipulative nature of getting her to dance with him, which sets a very dark and intense tone due to his continuous psychological torture. However, when Maureen entered the train, she represented an experienced, non-tolerant attitude to the ex-convicts aggressive and manipulative behaviour. This alternative perspective on women in society is easily identified when evaluating alternative interpretations other than my own.

Again, the candidate opens their paragraph with a clear topic sentence that attempts to address key parts of the question.

The candidate provides clear textual evidence to support their argument about the representation of women within this text, and embeds this evidence fluently within their paragraph.

Here, the candidate attempts to articulate an alternative interpretation of women in the text; however, they need to elaborate upon their points and provide further textual evidence in order to strengthen their engagement with the question.

As an Australian student who lives and catches this train practically every day to and from school, my original interpretations are justified by the reality of my experiences on the Fremantle line train, as verbal harassment and toxic masculinity is very present. This sad reality of my perspective that I am currently experiencing is that these conditions have not improved since the play was made (2003) and they are still not improving.

In this paragraph, the candidate outlines some of their own contextual factors that influence their interpretation of the text's perspective. This demonstrates an understanding that our interpretations of texts can be shaped by our own context. Structurally, this might have been more effective as a paragraph in the opening of their response.

Through evaluating other interpretations of The Return and perspectives on the ex-criminal outcasts and women in society, I have gained a helpful analysis

It is pleasing to note that the candidate is not afraid to use first-person pronouns in their response and this assists them in articulating their personal evaluation of the play.

when looking into the complexities of these perspectives in society. Cribb has helped generate these complexities through the inclusion of specific details that may not be recognised completely by readers. This was evident through the representation of privileges obtained by higher socio-economic classes that are ignorant and unseeing of these issues in society.

Again, to strengthen their discussion, it might be useful for the candidate to elaborate upon these issues throughout their response in order to evaluate the perspective/s of this studied text.

Activity: Identifying different readings of texts

Interpretations of texts are defined in the Year 12 English ATAR course syllabus as readings of texts, or the meanings we make from texts. Texts can be interpreted in a variety of ways and different audiences can draw quite different meanings from the same text. There are multiple factors that can contribute to how we interpret a text, including:

- the personal context and perspectives of audiences
- different cultural, political, religious or psychological factors which affect not only a reading of the text, but the production of a text
- knowledge of how the conventions of genre and the features of language work.

This is not an exhaustive list; there are other factors that shape different interpretations of texts. A reading of a text could also involve employing a reading practice or reading strategy. For example, you can consciously choose to read a text from a particular ideological perspective or with a particular purpose in mind, such as reading for intertextual links, gender representations, generic conventions, entertainment, historical contexts or particular values and beliefs.

Review the example following to understand this concept and attempt a similar process with your own studied texts. What multiple interpretations are possible with your texts? Use the template below to help you consider other interpretations of your studied texts.

| | |
|-------------------------------|--|
| Text | |
| Key moment in the text | |
| Reading for: | |
| Reading for: | |
| Reading for: | |

- and their expectations of a particular genre and how those expectations have been text in order to provide further evidence of the relationship between an audience choose to discuss more than one text. Stronger responses may draw upon a second • As the question contains the conditional phrase of 'at least one text', a candidate may challenged in some way.

Advice from teachers

This question addresses the Year 12 English ATAR course syllabus point, *'how expectations of genres have developed and the effect when those expectations are met or not met, extended or subverted'*. Candidates need to explain not only how their expectations of a particular genre were met, but also how a producer of a text has challenged their expectations in some way. An audience can be challenged in multiple ways. Producers of texts may challenge audiences by utilising some conventions of a genre in unexpected ways or subverting audience expectations by of genre. Alternatively, producers may blend a genre with another genre that is not expected, or audiences may be confronted or challenged by ideas, themes, issues, perspectives or controversies presented within a text that has forced them to reflect or think in new ways. Stronger responses may have also highlighted particular aspects of a context of culture or situation that might have also provoked this audience response.

Again, the term *'genre'*, refers to the categories into which texts are grouped, which can be accorded to subject matter and/or form and structure. When addressing generic conventions, candidates need to identify and analyse the typical or conventional features of their texts in terms of form and structure, a non-fiction text like a speech may utilise typical features such as emotive appeals, rhetorical devices and direct addresses to the audience. It is important to suffer under some form of controlled power. Alternatively, when approaching the question in the dystopian fiction genre, audiences expect bleak, futuristic settings or protagonists who genre and how a producer of a text conforms to these typical expectations. For example, within genres have developed and the effect when those expectations are met or not met, extended or subverted; Candidates need to explain not only how their expectations of a particular genre were met, but also how a producer of a text has challenged their expectations in some way. An audience can be challenged in multiple ways. Producers of texts may challenge audiences by utilising some conventions of a genre in unexpected ways or subverting audience expectations by of genre. Alternatively, producers may blend a genre with another genre that is not expected, or audiences may be confronted or challenged by ideas, themes, issues, perspectives or controversies presented within a text that has forced them to reflect or think in new ways. Stronger responses may have also highlighted particular aspects of a context of culture or situation that might have also provoked this audience response.

In addressing this question, candidates were required to provide evidence of how the generic use of conventions within texts can still provoke audience response and even challenge an audience in some way. The term *'how'*, implies that candidates need to analyse or critically appraise how generic conventions were utilised in at least one text in order to shape audience response.

Interpreting the question

Explain how at least one text conforms to generic conventions while still challenging its audience.

Considering Question 9

Question 9: Sample response one

This is a successful response due to the candidate's well-structured and succinct discussion of their studied text's genre and how it might challenge an audience. The candidate argues that conforming to the conventions of the gothic genre allows the author of the text to confront an Australian audience with challenging ideas about Australian society. They create a nuanced and complex argument surrounding the use of conventions and also acknowledge the hybridity of their text. In addition to this, the candidate has an eloquent style of writing, demonstrated through their excellent control of language, syntax and vocabulary.

Few texts belong to solely one genre instead conform to generic conventions from multiple genres to create certain ideas and audience responses. One such text is Inside the Island by Louis Nowra, a play that follows the story of an ergot fungus poisoning outbreak and ravaging fire that wreak havoc upon a rural, farming town in New South Wales. The temporal setting of the text, 1912, informs its characters values of patriotism, repression of self and social acceptance as well as their classist, racist attitudes. Produced in 1981, Nowra conforms to conventions of the Gothic and tragic genres, whilst challenging the texts intended audience of predominantly white Australians. During the 1980s in Australia discussions surrounding equality, immigration and land rights for Indigenous people were only just beginning and Nowra's presentation of the realities behind colonisations impact on the nation, its identity and Indigenous people would be considered controversial and challenging to its intended audience as most post-colonial literature was at the time.

The Gothic genre has been strongly conformed to by Nowra who utilises conventions such as an ominous setting, supernatural elements, insanity, the return of the repressed and a monstrous feminine. He uses these conventions to harshly indict colonialization and educate the audience about the realities of the mistreatment of indigenous people. The physical setting of the play is typical of the Gothic genre, dark, ominous and foreboding, Nowra conforms to this convention creating and setting described in the playwrights notes and through dialogue of characters as 'enveloping you in insidious and indefinite darkness'. Conventional of the genre the

The candidate immediately opens with a statement that illustrates their understanding of the concept of genre and how genre can be blended or adapted.

The candidate also provides a clear synopsis of their text in order to orientate a marker.

The final sentences of their introduction outline a concise approach to the question by indicating that whilst their text conforms to the gothic and tragic genres, it challenges an intended audience by exploring controversial ideas.

This topic sentence identifies clearly some typical gothic conventions that the playwright adheres to, thus addressing this aspect of the question.

Here, the candidate fluently articulates a discussion of how gothic conventions are utilised within the text by referencing such aspects as a 'dark, ominous and foreboding' setting and the personification of the landscape.

land is almost a type of enemy to its inhabitants as there is a subtle suggestion that the town as a whole entity has a psyche able body. Supported through Lillian Brown's dialogue she states 'the land is the memory, the land never forgets', personifying the landscape. Whilst many different physical settings are used throughout the play, the two most significant are the cricket grounds and the wheat fields. The cricket ground is the first place we see the façade of the town and the order in society unravel. Cricket being a British sport is a physical manifestation of the British influence in Australia. Lillian mentions, 'it used to be an Aboriginal campsite' and brags her 'father got rid of everything, except those whom he converted', demonstrating her blatant disregard for Indigenous life referring to them as 'things' and nonchalantly mentioning the violence inflicted upon them. Knowing the history of the setting the audience is further given the impression of the land as a being as it fights back against those who have wronged it. The wheat field is also a very important setting as wheat is a British crop and farming practice, interpreting the wheat as phallic symbol, the insertion of British culture into Australian land, can be interpreted as an act of rape. In response to this, the land produces the ergot fungus which destroys the town. Ficus trees are also mentioned in stage directions, a type of plant with a deep, invasive root system symbolises the hold of Britain on Australia. Through creating such a threatening, ominous setting, Nowra challenges the audience by presenting the idea colonialization was extremely harmful to Australia.

Additional conventions of the Gothic genre including super-natural occurrences, insanity, the return of the repressed and a monstrous famine are also conformed to by Nowra to further explore the atrocities caused by colonialization, challenging the audience, who would be resistant to accept the severity of the damage. Following consuming bread made from poisoned wheat, many soldiers become consumed by madness and are described as behaving 'barbaric, like savages.' The men affected are completely out of control and

Here, the candidate successfully embeds textual evidence within their paragraph, creating fluency in their writing.

The wheat field as an important setting used to symbolise British crop practices, as well as being a phallic symbol, are quite sophisticated ideas that could be clarified by expanding the discussion over more than one sentence.

The candidate links back to the question concisely by returning to the argument that this setting might challenge an Australian audience because it is representative of the harmful impact of colonisation.

Whilst the syntax here is quite convoluted, the candidate attempts to address the question by listing the generic conventions of the gothic genre utilised within the text.

This is an excellent discussion of the text and how elements of the gothic genre are constructed within the text. The candidate writes confidently, controlling their own use of language and written expression.

cannot be cured or helped, as is typical of the Gothic genre, they begin 'killing each other, running into fire, gouging their eyes out.' The fire in the town completely destroys the wheat fields, Lillian's house and all other traces of British influence, its power and strength are super-natural in nature. The return of the repressed is utilised by Nowra and is an element that particularly challenges the audience who does not want to acknowledge the massacre of indigenous people that occurred on Australian land. The repressed Indigenous people return symbolically as the poisoned men 'look like ghosts, covered in white flour with black hands and feet', the violence and terror inflicted upon them during the play confronts the audience forcing them to acknowledge Australia's past violence against Indigenous people. Lillian is a conventional monstrous female, constructed as an embodiment of Britain, she is despised by the audience for her cruelty and hypocrisy, displayed in actions and dialogue. She refers to her husband as 'stupid and useless' following his death. And a disabled boy as 'a halfwit that should never have been born.' Because of this the audience resents her and by extension Britain, Nowra successfully uses these conventions to challenge his audience in this way.

Conventions of the tragic genre, such as violence and destruction, restoration of peace through violence and a fatal flaw are conformed to by Nowra, whilst he challenges his audience by making them uncomfortable and upset, gruesomely showing impacts of colonisation. The number of deaths and violence scenes in the play is conventional of tragic plays. Perhaps most significant is the murder and rape of Susan Davison, just a young girl on the cusp of adulthood, this incident deeply saddens the audience. Upon discovering this her father George exclaims, 'Susan, not my daughter, not my baby, you were the only thing that ever mattered, the only thing I ever loved in this world'. His dialogue filled with repetition and hyperbole further upsets the audience as he promptly commits suicide. Andy, a mentally challenged boy also dies, and through dialogue we learn he has been

Here, the candidate transitions seamlessly from a discussion of how this text conforms to the genre to why this text might challenge an audience, demonstrating a well-planned and structured argument.

This is an example of an effective topic sentence as it clearly addresses all aspects of the question.

The candidate discusses the blend of genres competently by providing clear textual examples and explaining how these examples exemplify the tragic genre whilst challenging the audience to reflect upon what this construction represents.

burnt alive in a tree where he was hiding in fear, the audience feels devastated by the death of such innocent characters. Peter Blackwood accuses George before his death of being responsible yelling, "Why couldn't you have left me in my hut. Why couldn't you have fucking left me alone". With his death innocent life is taken. The fire and fungus whilst wreaking havoc, restore peace and order to the town by ridding it of all that is inauthentic. It even drives Lillian out of town, symbolically cleansing the town of Britain's influence. There is suggestion that regrowth and authenticity are to follow. Lillian's habit of hypocrisy, obsession with noblesse oblige and Britain, ultimately lead to the town's destruction, thus the audience is positioned to reject her values. George's character serves a similar purpose as statements such as 'the land is all mine, nothing existed here before', demonstrate the ignorance and lies of the British. Conforming to the tragic genre evokes an emotional response from the audience who are challenged to acknowledge the horrific impact of colonisation upon Australian identity and its people.

Inside the Island conforms to the Gothic and Tragic genres while challenging its white Australian audience in the 1980s by exposing the harsh realities and damage colonisation had upon Australia. These ideas challenge the audience who are reluctant to acknowledge their nation's dark history and to question the authenticity and strength of Australia's identity. Published in 1981 Nowra challenged his intended audience with his anti-colonisation sentiment and presentation of Indigenous mistreatment.

Throughout this response, the candidate has consistently developed linking sentences that return their argument back to how this text challenges an Australian audience.

Though this conclusion is brief, it is nicely expressed and leaves a marker with a lasting impression of the candidate's approach to the question.

Question 9: Sample response two

This is a successful response due to the candidate's insightful and thought-provoking discussion of their studied text. The candidate confidently analyses how *Mystery Road* conforms to the western and crime genres, yet still challenges an audience by exposing them to the idea that systemic racism still exists within Australian culture. They reference how the typical aesthetic of a western is subverted in order to explore Indigenous issues. Another standout feature of this response is the candidate's essay structure and their sustained approach to addressing each aspect of the question throughout their response. In addition to this, the candidate writes fluently, embeds textual evidence naturally and demonstrates expert control of language through the use of sophisticated vocabulary.

For many years a white narrative of Australia's history, romanticising our past, have dominated mainstream media. However, more recently we have started to see and read texts that have come from Indigenous perspectives. *Mystery Road* is a 2013 film by Ivan Sen that follows the story of an Indigenous cop, Jay Swan, as he tried to solve the murder of an Indigenous girl Julie Mason, in the Australian outback. The film conforms to western and crime generic conventions to challenge audiences' perceptions of Australia's past, our law enforcement system and the effects of our history on the lives of First Nations People.

Conventions of the western genre have been used to really highlight to audiences the disparity that exists in the relationship between white Australians and Aboriginal Australians. Jay Swan's character, embodies the physicality of a John Wayne cowboy hero, a figure that was prominent in the 1950s American westerns. This 'lone ranger' archetype is used by Sen to construct Jay Swan, with a Stetson on his head, cowboy boots and a gun strapped to his belt, however, just giving the role to an Indigenous actor, Aaron Pederson, as well as the addition of Indigenous prints on his hat and Indigenous flag colours on his bracelet, the audience is forced to realise that this is a nuanced representation of the cowboy hero, highlighting the hybridity of Jay's culture; an Indigenous cop in a predominantly white police force. Aerial shots of Jay driving through the town's streets and roads likened to the aerial shots of the traditional cowboy riding through American plains on his horse, as well as the

The candidate opens with a general statement that contextualises their studied text's central concerns.

They follow this with a clear synopsis of their studied text – *Mystery Road* – and identify its genre. The candidate concludes this brief introduction with a clear indication of why this text might challenge an audience, despite it conforming to its genre.

This topic sentence outlines a clear engagement with the question.

Whilst the candidate makes some excellent points about how the character of Jay Swan embodies the cowboy archetype of traditional westerns, they are attempting to place too many ideas into one sentence. It would be better to separate these points over more than one sentence to enhance their clarity.

Here, the candidate expertly embeds a discussion of how this text not only conforms but challenges the western genre by identifying that because he is Indigenous, Jay is vulnerable as the cowboy hero.

shots silhouetting Jay against the outback at sunset, give the audience the sense that in his position as an Indigenous policeman he is vulnerable. He has been forced to go on his own solving the case and putting pieces of evidence together, emphasising the lack of care shown by his colleagues. The classic lone cowboy trope of American westerns is conformed to as the character attempts to bring justice to his own group of people, and we see this in Jay as he is angered as he discusses with Sarge what resources he's able to have to help him achieve justice. The cowboy figure of the American western is transferred to an Australian context as we get a character who is stuck in the middle trying to bring justice to his people, challenging audiences' perceptions that Indigenous people have given up the fight for reconciliation.

The setting of the film utilises the conventions of the western and crime genres to challenge the perception that the colonisation of Australia was all positive and to highlight the disadvantaged living conditions faced by some Indigenous communities. Although it is in an Australian context, the visual aesthetic of the film matches that of a western film, as Sen conforms to the use of canyons and deserted plains in the setting of Mystery Road. Thus, it is used in a way to promote the idea that Indigenous people have an important relationship with the land, as Jay cleverly navigates his way through the outback. However, this is also paired with the place names of Slaughter Hill where the final shootout takes place, and Massacre Creek, where the girl's body is found. The names of these places bring to the audience's attention the loss of lives that has occurred due to colonisation of Australian land. Pederson has talked about this in an interview saying, 'For Indigenous people, every hill is a slaughter hill, and every creek is a massacre creek.' This alludes to events such as the 1877 Aboriginal massacre in Winton, Queensland; Mystery Road's filming location. As Jay journeys through the town looking for answers he comes across farmers just as any western cowboy would. When he confronts Sam Bailey, at the end of their interaction, Jay asks "How

The candidate concludes this paragraph with a really interesting point about challenging audiences' perceptions, thus engaging specifically with the question in a clear and concise manner.

Again, the candidate constructs an effective topic sentence that highlights their approach to key aspects of the question.

Here, the candidate expresses a sophisticated idea when they reference how the typical aesthetic and function of a western setting has been subverted in order to represent the significance of the land to Indigenous people and their history.

The candidate continues this argument by providing specific evidence from the text that draws a viewer's attention to the horrific suffering experienced by Indigenous people on this land due to colonisation.

The candidate consistently demonstrates control of language and fluency in their written expression with this continued analysis of the text. They integrate textual evidence in a natural manner.

much land you got here?" and when Sam responds "As far as the eye can see," Jay comes back with the comment 'Well, your children will have a great future then.' The subtle hint at colonial history challenges audiences' perceptions of the romanticism of Australia's past and instead reminds us that this country is stolen land, and while Jay's daughter starts to turn to drugs, alcohol and prostitution, the children of white farmers are living and thriving in prosperity. The convention of the crime genre is where they are set in drug-ridden suburbs that are full of crime on the brink of poverty. The hardboiled detective fiction setting was generally an urban city such as LA or New York City during the prohibition era. Although Mystery Road is transferred to an Australian rural town setting, the underlying themes in the town remain the same. We see families who are being torn apart by alcohol and drug use, seen in the interactions between Mary and Crystal as well as when Jay meets with Julie Mason's mother, who doesn't fully comprehend Julie's death as she smokes on a cigarette. Sen uses this convention of the crime genre to not only drive the plot, but also to highlight the disadvantage of living conditions faced by Indigenous communities and the cyclical nature of drug and alcohol use in families. This educates the audience on how colonisation is still affecting Indigenous communities to this day. The setting of the film uses conventions of the western and crime setting to expose Australia's history and convey the effect it has had on Indigenous Australians.

The crime and mystery genre trope of having an unreliable police force is also used in the film. When Jay arrives at the crime scene this is clearly seen as he asks, "Are these your footprints?" to Robbo, and his coworker just carelessly responds, "Yeah I s'pose." As Jay looks up at Robbo, a low camera angle is used to make us share the perspective of Jay and thus also feel his frustration at the lack of care shown by the police force. This is similarly seen as Sarge nonchalantly eats his ice-cream and says, "[Jay] you're just gonna have to ride bareback a while" and states that he can't afford any more resources to be given to Jay. Sen uses

The candidate acknowledges a blend in genre which illustrates their strong understanding of this concept from the Year 12 English ATAR course syllabus.

Here, the candidate concludes their discussion by returning to the notion that this text challenges an audience to consider Australia's colonial past.

It is pleasing to see that the candidate consistently integrates textual evidence fluently within their paragraphs, demonstrating control in their essay writing.

this convention of unreliable police force to challenge the perceptions that white Australians may have about law enforcement in Australia and instead, highlight the systematic racism that is held against Indigenous Australians. This is further explored as Jay drives through the town and a tracking shot is used to show young Aboriginal kids being patted down aggressively after only minutes prior, we see them playing innocently with a piñata. Sen has included this scene to bring attention to the fact that young Indigenous kids are more likely to be locked up in prison than to graduate from school, resulting in disproportionate incarceration rates of Aboriginal Australians. It highlights the incorrect priorities that the white police force has, and exposes that they are more interested in locking kids up than solving the case of a murder against a young Indigenous woman.

Sen has used the conventions of the western and crime genres to challenge audiences' perception of the colonisation of Australia, Australian police force and the disadvantages faced by Indigenous communities.

Again, the candidate confidently analyses how *Mystery Road* conforms to the expectations of the western and crime genres, yet still challenges an audience by exposing them to systemic racism within Australia. These points are thought-provoking and illustrate a strong understanding of what the question is asking.

This conclusion is too brief and needs to capture the excellent points raised by the candidate in their response more effectively.