HREMER		Bremer State High School	
5	Student Name:	n Tomes	Teacher Name: Mrs Wood
	Due Date: Term 1 Year		e Teacher Email: rkirt2@eq.edu.au
Subject	Literature	Task no.	FIA1
Technique	Examination – Extended Response		
Unit	Unit 1 - Introduction to Literary Studies		
Conditions			
Mode	Analytical Essay	Length	2 hours + 15 minutes planning time
Individual/ group	Individual	Other	 Assessment question released Thursday Week 6 No teacher advice, guidance or feedback once question is released No notes or copies of the text permitted in the exam
Resources available	Open access to online and text resources prior to exam		

Context

In this unit, you have been investigating the imaginative power of the story and storytelling. You have explored a range of literary texts and the ways aesthetic features and language of film can be manipulated to construct meaning, create particular emotional and critical effects, and engage readers or viewers in critical reflection.

In your close study of the film *Jasper Jones*, you have explored and engaged with the ways particular literary texts construct representations of coming-of-age stories, culture and authenticity. You have also explored how readers or viewers respond to these texts both emotionally and critically. To help you develop deeper and more complex interpretations of the film, you have read/viewed/listened to and discussed others' perspectives of the film.

Task

Create an analytical essay in response to the following:

Aboriginal writer Ellen van Neerven states: "By telling its story from the perspective of its adolescent white protagonist, Jasper Jones channels the innocence and openness of youth; in doing so, however, it also inevitably glosses over the harsher sociocultural realities, watering down the political commentary latent in its narrative."

To what extent do you agree with van Neerven's perspective?

Quote from "Through the Window: the trap of curiosity in Rachel Perkins' Jasper Jones." Ellen van Neervan, Metro Magazine 7 Aug 2017

Assessment Objectives

- 1. Use patterns and conventions of an analytical essay to inform readers of an interpretation of a literary text.
- 2. Establish and maintain the role of essay writer and relationships with readers.
- 3. Analyse perspectives and representations of concepts, identities, times and/or places in a literary text, and others' interpretations of, and/or responses to, this text.
- 4. Analyse the ways cultural assumptions, attitudes, values and/or beliefs underpin a literary text and invite audiences to take up positions.
- 5. Analyse the effects of aesthetic features and/or stylistic devices in a literary text in prompting critical and emotional responses.
- 6. Select and synthesise subject matter to support perspectives in an essay.
- Organise and sequence subject matter to inform readers of an interpretation of a literary text.
- 8. Use cohesive devices to emphasise ideas and connect parts of an essay.
- 9. Make language choices for particular purposes and contexts in an essay.
- 10. Use grammar and language structures for particular purposes in an essay.
- 11. Use written features, including conventional spelling and punctuation, to achieve particular purposes in an essay.



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COA mystery thriller, protag entangled we secrets, racial
tensions, and sax community conflicts
Diff viewers offer vary perspectives on representation/social com.
Thesis: while van Neerven suggests, evidence and themes of film-
addressal of complex racial identity, unfiltered racial prej., and the
tackling of comm. injustice and blame
3
Plifilm contrasts van N.'s view by displaying Jaspers persp. on his
complex & unknown rac, identity. Evidence of his reflection - how it dispr
Plifilm contrasts van Ni's view by displaying Jaspers persp. on his complex & unknown rac, identity. Evidence of his reflection - how it displays shows the film addressing as this unfilt, by thar, white persp.
12: The occur of rac. prej. in the film is hursh as realit , contrary to v1/3
view. Major example: Yellow-skinned bastard towards Jeffrey Luis
Viet family. This depic. of hate/prej. in Corrigan comm. shows how film is
not watering d. socram. to focus on youth.
P3: Beyond CDA, tackles issues of blame + comm. injustice. Interaction
betw. Jasper and MJ Lionel, how it specific verteals to Jasper the hist. between
MJL and his parents (the Abor. mother
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FIA1 2025	Book of books used

Literature

Time allowed

- Planning time 15 minutes
- Working time 120 minutes

General instructions

- · Answer the question in this response book.
- · Write using black or blue pen.
- · Respond in paragraphs consisting of full sentences.
- Planning paper will not be marked.

Section 1 (45 marks)

- · 1 extended response question
- Respond in up to 900 words

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Instructions

- Cancel any incorrect response by ruling a single diagonal line through your work.
- · If you do not do this, your original response will be marked.
- Respond in up to 900 words.

Jasper Jones is a coming-of-age mystery drama set in a rural Nestern Australia town, in which the young protoconist becomes entangled with searchs, racial tensions, and community conflict. Different viewers offer varying perspectives on the film's representation of sociocultural realities and the social commentary within its numative. While Mr. Ellen van Neerven believes that the addressent white perspective of the protocopnist, charlie, minimises the realism of its representation of sociocultural realities and waters down the narrative's social commentary, bey themes throughout the film—its addressal of complex racial identity, its showcase of unfiltered racial prejudice within the community, and the tackling of moral dilemmas sumounding blame and community injustice—go directly against a sanitized

unaware perspective. This Head In

The film contrasts van Neerven's view by displaying Jasper's personal perspective on his the complexities of his racial identity. Evidence of this is seen when he reflects on the identity of his mother, saying,

I haven't even seen a photograph. But I know she's where I get my colour from. Her people aren't from round here. Jasper's reflection of his abbreve confliction surrounding his racial identity sheets is told from a perspective entirely his own, assisted yuntatives unhampered by the film's focus on the invacence and openess of youth brought on by the protagonist. By Demonstrating the variative's addressal of manon-white views on personal racial identity, this evident reflection of jultural heritage is in apposition of the "watered-clown" representation of sociocultural realities suggested by an Neerven.

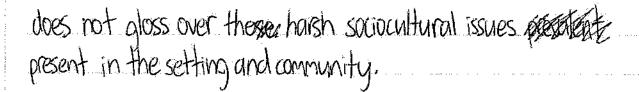
The community within the Howard Florigan is shown to display realistically harsh occurrences of racial prejudice, contrary to Ellen van Neerven's belief that harsher sociocultural realities are glossed over in favour of chameling themes of youthful innovence. A major example of this accurs when a character shouts the out."

Yellow-skinned bastard! "It Directed towards the Vietnamese immigrant

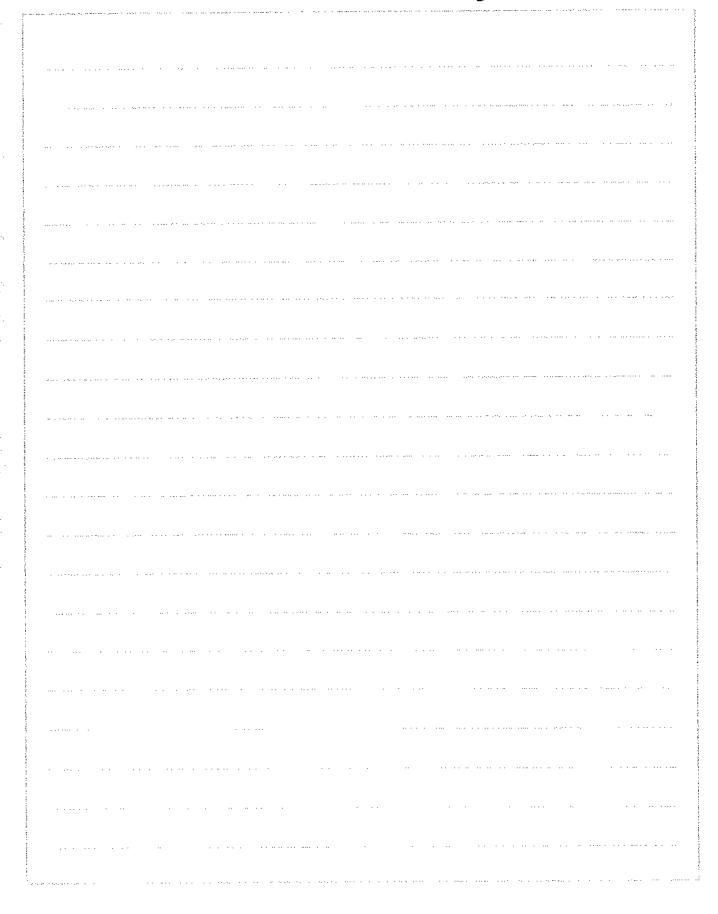
Family of Jeffrey Lu, this depiction of seemingly unjustified hate and racial prejudice makes it evident that the representation of sociocultural realities, namely random occurrences of hateful racism, is not sanitized by the perspective of the white protogonist. Rather than disregarding harsher issues the seekes that are deemed controversial, the film's namative makes a social commentary that see a social commentary that seems on sensitive topics, suggesting that van Neerven's perspective is on on the film is incorrect.

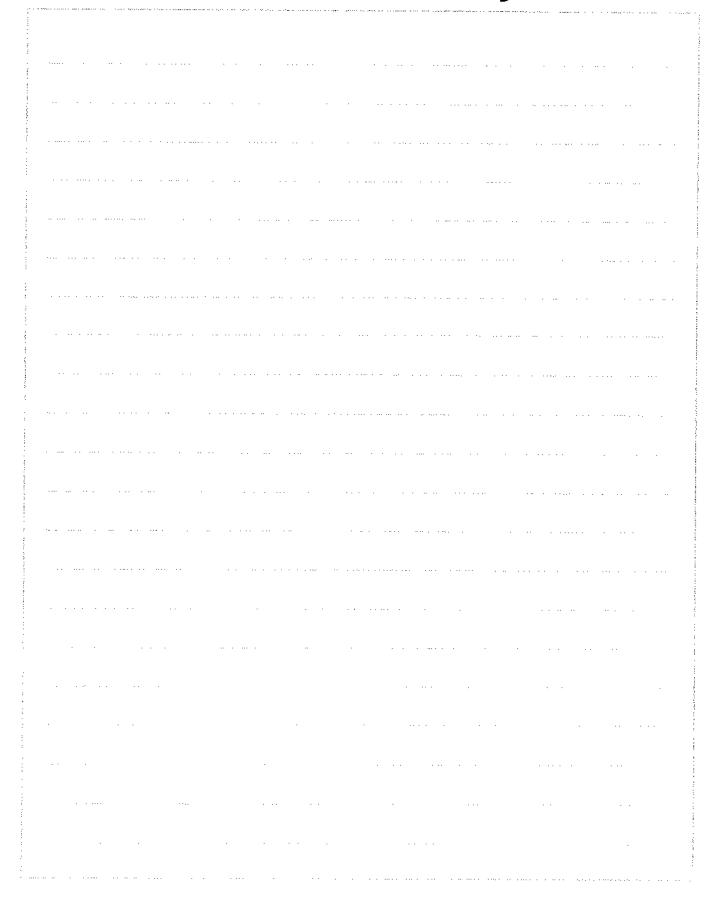
Beyond being a simple coming-of-age story, Jasper Jones tackles moral issues of blame and community injustice. Through the events stemming from the death of Laura Wishart, Jasper is lead to believe that Mad Jack Lianel, a figure outcosted by the Corrigan community, is the culprit behind the arme. The confidence of the basel saves and accountry injustice that Jackled of the basel saves and accountry injustice that Jackled by the farmer.

Upon confronting him, Jasper accuses Mad Jack Lionel, exclaiming, "You killed Laura Wishart! This accusation, heavily based on the community's negative view of Lionel, showcases how Jasper is unknowingly contributing to the community injustice against three and blame placed on Mad Jack Lionel. Through this representation of such a morally complex scenario, it is problem affects that the film's numbive



Jasper Jones of the protogonist's entarglement with brance mysteries, racial tensions, and community conflict. That established beather and the protogonist's entarglement with brance mysteries, racial tensions, and community conflict. That established beather and the protogonist while Ellen van Neerven believes that the adolescent white protogonist's viewpoint constricts the film's representation of harsh social through realities and the social commentary of the adolescent white protogonist's viewpoint constricts the film's representation of harsh social through realities and the social commentary of the film of suggest otherwise. Rather than presenting a story through a mondithic and sanitized view, the film's addressal of complex racial identity, who depictions of unfiltered racial prejudice, and tackling of morally complex issues of blame and community injustice, the allow audiences to experience the plot through a diverse and realistic perspective.





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