

2024 VCE English external assessment report

General comments

This year's exam, the first of the revised study design, offered students the opportunity to engage with tasks related to reading, writing and analysis. As anticipated and foreshadowed by the change in the published assessment criteria and expected qualities, students achieved high standards this year. Most students were well prepared in their understanding of the requirements of the tasks and their skills to complete the three sections of the exam. The teachers and students of the 2024 cohort are to be congratulated both on the way in which students approached the exam and on the skills they were able to demonstrate in the exam.

The paper was designed to offer multiple entry points to students. This offered all students the opportunity to demonstrate their capabilities.

The paper was assessed using the assessment criteria and expected qualities (EQs). The marking was norm-referenced and criteria-based. The marking is holistic as each of the three EQs are connected. For example, the complexity of ideas that a response discusses (first EQ) impacts on the cognitive load carried into subsequent EQs and therefore the 'complete picture' needs to be taken into account in order to correctly determine the skill level demonstrated by the response.

While students generally understood the layout of the paper well, there were some administrative points to note.

- Students need to remember to nominate a text and topic in Section A and/or write their nominated topic at the beginning of their work.
- In Section A, two topics are offered to students. Students are encouraged to select the topic that will best allow them to demonstrate their knowledge and skills.
- Students need to remember to nominate a Framework of Ideas and/or write their nominated title at the beginning of their response to Section B.
- It is important to note that selecting a title in Section B means that the corresponding Framework has been selected. For example, using the title 'Resist and Persist' meant that ideas associated with the Framework of Ideas of Protest must be discussed. Therefore a text that was a transcript of a motivational half-time address by a coach during a sports grand final, while relating to the title, would not have been presenting ideas related to the appropriate Framework (Protest) for a specific purpose and would not meet the requirements of the task. Students could usefully spend exam preparation time developing strategies to explore relevant ideas in relation to unseen topics, unseen titles and stimuli and unseen texts for analysis.

Specific information

Note: Student responses reproduced in this report have not been corrected for grammar, spelling or factual information.

This report provides sample answers, or an indication of what answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.

The statistics in this report may be subject to rounding, resulting in a total of more or less than 100 per cent.

Section A: Analytical response to a text

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	1	1	3	8	15	22	23	16	9	3	1	5.6

In Units 3 and 4, students explored two of the 20 texts on the 2024 VCE English and English as an Additional Language (EAL) text list. The exam invited students to write an essay of analysis on one of these two texts. For each text there was a choice of two topics. These topics invited students to consider the ideas and/or values that the author presented in relation to the topic.

Topics

Type of topic	Explanation	Example
Propositional	<p>Students were offered a proposition in relation to ideas/values presented in a text. Students were invited to challenge the proposition where warranted. The invitation was framed by one of the following instructions:</p> <p>Discuss.</p> <p>To what extent do you agree?</p> <p>Do you agree?</p>	<p>In <i>Pride and Prejudice</i>, life is easier when individuals conform to social conventions.</p> <p>To what extent do you agree?</p> <p><i>False Claims of Colonial Thieves</i> suggests that, despite their differences, people should seek to understand each other.</p> <p>Discuss.</p> <p>In <i>High Ground</i>, a desire for control is the most important factor in decision-making.</p> <p>Do you agree?</p>
Quotation	<p>Students were offered a quotation as well as an instruction/proposition. The quotation related to the topic and thus the convention was that the student would discuss the way in which the quotation was addressing a key idea in the topic as part of their answer.</p> <p>It is interesting to note that nearly half the topics fell into this category.</p>	<p>'There's nothing tragic about being 50, not unless you try to be 25.'</p> <p>In <i>Sunset Boulevard</i> how does Wilder portray Hollywood's infatuation with youth?</p>
Direct	<p>Students are invited to answer a direct question about the text.</p>	<p>To what extent is deception harmful in <i>Much Ado About Nothing</i>?</p>

Another way of cataloguing these topics was to consider the invitation they offered students. This may include, but is not restricted to, topics that:

Invitation of topic	Explanation	Example
Explore the relationship between concepts	<p>A topic might ask students to consider two or more concepts and the validity of a specified relationship between the terms.</p> <p>Responses can challenge the relationship but must address the ideas presented by the author in relation to the nominated concepts.</p>	<p>‘Tell her your story – I mean your own story.’</p> <p><i>Requiem for a Beast</i> suggests that shared stories are vital for connecting people and communities.</p> <p>Discuss.</p>
Drill into a specific aspect of a concept presented by the text	<p>A topic might ask students to ‘drill into’ a concept presented in a text and discuss one (or more) specified aspect(s) of the concept.</p>	<p>In <i>Oedipus the King</i> all who deserve it are justly punished.</p> <p>Do you agree?</p>
Consideration of concept/idea development in the text	<p>Students might be asked how a concept/idea was explored in a text both by discussing the way ideas were introduced and developed and by exploring the way in which they were conveyed by the author.</p>	<p>How does Ottley explore the power of both guilt and forgiveness?</p>

Verbs used in topics

Please note there is no definitive list of verbs used by the examination panel to explore the way in which meaning is conveyed by an author and new terms are regularly introduced. Students would do well to develop their understanding of such terms. Terms are often nominalised in topics and students should be prepared for this.

Terms used in the 2024 paper	New term used in 2024 paper
attempts challenges defends demonstrates determines explores portrays re-enforces reveals shapes shows Or the use of a linking verb to imply there is a direct connection by use of is/are or is not/are not	interplays

Implications

Students who can demonstrate an understanding of the implications of the topics will typically develop responses that achieve higher scores. There are often multiple implications in a topic. The following table outlines some strategies used in essay topics in 2024.

Strategy	Example
By the use of absolute terms	' No one in <i>My Brilliant Career</i> is ever truly satisfied.' Do you agree?
By the connotations of verbs, nouns or adjectives	How does Johnson explore different perceptions of truth in <i>High Ground</i> ?
By the 'silence' in a proposition (or quote)	'Why should a man suffer so grievously for an offence he had committed inadvertently?' In <i>Things Fall Apart</i> the consequences of actions are rarely fair. Do you agree?
By the use of adverbs	'You can trust me. I am ready to help.' In the play, the desire to behave honourably causes suffering. To what extent do you agree?
By the inclusion of a quote	' Paradise is beneath your mother's feet ' How does Erpenbeck explore what it means to belong?

Expected Qualities

Scripts were assessed holistically using the published EQs. Benchmarks were used to establish the standard required in each of three interrelated skills:

- the capacity to create a reading of the text's ideas/values
- the capacity to sequence and substantiate ideas relevant to the topic
- the capacity to communicate these ideas.

Students were assessed on the skills they exhibited. The following are excerpts of high-scoring responses.

Strategies that enhanced responses

Skill	Explanation	Example
Topic interpretation	<p>Consideration of the implications of the topic</p> <p>The response considered the implications in the word 'for' and created a reading to explore this.</p>	<p>'As indicated by the title, while much occurs in the play it is all for nothing.</p> <p>Do you agree?'</p> <p>More than merely a frivolous comedy of manners, Shakespeare's <i>Much Ado About Nothing</i> unveils the strategies of subjugation and deception employed by a hereditary elite. Contrary to what the title might suggest, the play explores a range of confronting issues, including the moral depravity of a power-obsessed ruling class within a highly stratified society, the seemingly oppressive institution of marriage, and the construction of ostensible harmony in order to conceal human failings. However, despite the turmoil it experiences throughout the play, Messina's social order is eventually returned to its original, underlying purpose: to perpetuate a values system that will inevitably be adopted by future generations. In this way, 'nothing' has occurred by the play's conclusion.</p>
Argument construction	<p>Using strategic sequencing to explain the connections between the ideas presented and to guide the 'reading' of the text</p> <p>This response used summary sentences in each paragraph to make explicit the ideas being presented and their connection to one another.</p>	<p>'Tradition is inescapable.</p> <p>To what extent does <i>Chronicle of a Death Foretold</i> show this to be true?'</p> <p>BP1 Marquez exposes a social framework steeped in traditional notions of male conquest ...</p> <p>BP2 [These values are] extolled by an obstinate society who adhere unfailingly to their traditional social codes ... [designed] to control, condone and rationalise the brutal upkeep of tradition to ensure its perpetuation ...</p> <p>BP3 The novel's fragmentation thus illustrates how tradition itself is subject to decay and contortion under the town's self-serving narratives.</p> <p>BP4 [thus] ... rendering tradition as only inescapable when a society does not reflect on their historical shortcomings.</p>
Argument	Using a range of evidence to support the	' <i>The Memory Police</i> is as much about gain as it is

<p>substantiation</p>	<p>‘reading’</p> <p>This response considered the text’s linguistic elements, setting, characters and, by implication, the text’s structures and the way in which these elements interplayed to support the reading presented.</p>	<p>about loss.</p> <p>Discuss.’</p> <p>... Ogawa posits that the complacency and passivity towards the loss of objects and memories within the island begins with the citizen’s desensitisation to loss, stifling their capacity to freely grieve or connect with one another for survival. The island’s isolation in ‘an expanse of a totally empty sea’ mirrors the pervasive solitude experienced by its inhabitants who are metaphorically adrift in a sea of forgotten memories, symbolising an inner ‘emptiness’ disconnecting them from one another. Capturing an emotional isolation in ‘eyes as still as a lonely swamp’, Ogawa continues her metaphor of an isolation ... Within the gradual erasure of memories that permeates an emotional disconnection, Ogawa portrays the gradual erosion of humanity’s survival in the citizen’s amnesia resulting in ... loss of knowledge in cultural identity and history ... the blanket of ‘perfect and untouched’ snow not only represents the narrator’s reluctance in rekindling ‘frightening’ memories, but also serves as a metaphor for society’s intensifying emotional numbness as an eternal winter falls on the island. ... the suffocating imagery of ‘lay buried under the snow’ represents Japan’s tendency to ‘bur[y]’ its traumatic past ... Ogawa demonstrates how placing responsibility of cultural amnesia on external forces is a projection of complacency ... as citizens are unable to ‘discriminate’ between personal accountability and erosion of self awareness.</p>
<p>Capacity to resolve the topic</p>	<p><i>Resolving the topic, i.e. showing an understanding of the interplay between the author’s context, audience(s) and purpose in relation to the topic</i></p> <p>This response used the conclusion to resolve the topic and, thus, completed the response.</p>	<p>‘In <i>Oedipus the King</i>, all who deserve it are justly punished.</p> <p>Do you agree?’</p> <p>There is a sense that no human, no matter your accolades or past achievements, or even perception from others can succumb to their ego and lose touch with reality. Sophocles imparts to us that every being must understand their existential value in the world they find themselves in, and must be careful in attempting to take self willed action undermining the natural order, as you will find yourself measured and found wanting with just punishment. ‘Oedipus the King’ is not a play that demonstrates the atrocities, but rather</p>

		the tragic enlightenment of the fundamentally ignorant ...
Capacity to communicate ideas	<p>Use language with precision</p> <p>The student used appropriate metalanguage and linking devices to explore complex interconnected ideas.</p>	<p>'In <i>High Ground</i> a desire for control is the most important factor in decision-making.</p> <p>Do you agree?'</p> <p>The film begins with the rising sun above Arnhem Land's sacred rock structure, this scene is accompanied with the soundtrack of a Yolngu man chanting in his language. The song harmonises with the landscape as the camera slowly pans to reveal the vast Australian desert. Johnson promptly portrays the connection to land Indigenous Australians share. He furthers this notion by depicting a scene of young Gutjuk who is being taught a traditional dance by his uncle, Baywara. The dance is heavily inspired by the natural world, even their names derive from 'Hawk' & 'Snake'. However, the serene harmony of this scene is interrupted by the sharp editing cuts to the marching colonial officers. Their faces are obscured & only their weapons are left visible, depicting them as ominous figures that are harbingers of chaos.</p> <p>Their actions are motivated by the desire to implement their 'law' ... Unlike Indigenous communities that inhabit the land, they wish to own it ... heinous atrocities that are committed ... driven by this desire to control ...</p>

Strategies that limited responses

Skill	Explanation
Topic interpretation	<p>Responses may have:</p> <ul style="list-style-type: none"> • misunderstood that the invitation of the topic was to explore the ideas/values presented by the author and consider the topic through an entirely different lens, missing the point of the task • read the topic as only inviting a discussion of one concept, when in fact the topic invited consideration of the relationship between two or more concepts. For example, a response may have discussed only humour and not defence in topic Question 2i (“Now you are officially the best-looking person in the family.” Humour is Noah’s strongest defence in <i>Born a Crime</i>. Do you agree?) • dismissed the concepts and discussed other concept(s) with respect to the relationship offered. For example, in response to Question 1ii (“In their shame, they could hardly bear to look at each other.” Regret and shame determine experiences in <i>Bad Dreams and Other Stories</i>. To what extent do you agree?), a response might have claimed it is not ‘regret and shame’ that determine experience, it is social circumstance, and went on to address the new concept that has been introduced • misread the topic or conflate the two topics on offer. For example, when answering Question 15i (<i>Sunset Boulevard</i> both challenges and reinforces traditional gender expectations. Discuss.) or Question 15ii (“There is nothing tragic about being 50, not unless you try to be 25.” In <i>Sunset Boulevard</i>, how does Wilder portray Hollywood’s infatuation with youth?), a response might have discussed gender expectations and infatuation with youth. <p>Some terms caused difficulty, such as ‘central concern’, ‘inescapable’ and ‘perceptions’. Having a strategy to deal with unfamiliar terms is advisable. Students should be reminded they are able to bring dictionaries into the examination.</p>
Argument construction	<p>Responses might have:</p> <ul style="list-style-type: none"> • drifted from the topic or spent time discussing irrelevant material, such as an extended discussion about the author’s personal attributes • demonstrated no meaningful strategy in their presentation of ideas. For example, in Question 18i (“Why should a man suffer so grievously for an offence he had committed inadvertently?” In <i>Things Fall Apart</i>, the consequences of actions are rarely fair. Do you agree?) a response might only have offered examples of characters who do or do not understand their past • used a structure that simply presented a series of ‘examples’ that ‘prove’ a contention using one character/story/poem per paragraph, rather than discussed the author’s ideas • considered only one of the concepts presented by the topic. For example, ‘differences’ but not ‘understanding’ • considered the key term (such as ‘youth’) but not the modifying term that addressed the aspect of the concept that their attention was drawn to (such as ‘infatuation’). Or responses may only have discussed ‘cruelty’ but not addressed the topic’s specific concern of ‘unrelenting cruelty’

	<ul style="list-style-type: none"> used a flawed understanding or definition of the terms of a topic, leading to irrelevance.
Argument substantiation	<p>Responses might have:</p> <ul style="list-style-type: none"> suggested the task was a discussion of 'facts' rather than of the strategies/vehicles the author had used to convey ideas tried to 'twist' a topic so that they could discuss more familiar textual material referenced only a specific part of a text (for example, only the opening) and thus reduced their capacity to discuss the way in which ideas are developed demonstrated a limited or incomplete understanding of the author's ideas, indicated by the way in which the response attempted to substantiate the ideas used quotes merely to serve as description rather than as the basis for analysis exclusively used a particular aspect of the text. For example, characters' experiences to substantiate a reading, thus indicating a limited understanding of the text.
Capacity to conclude essay	<p>Responses might have:</p> <ul style="list-style-type: none"> stopped at the end of their body paragraphs without attempting to conclude been limited to merely restating the argument in the conclusion.
Capacity to communicate ideas	<p>The effectiveness of a response may have been limited by:</p> <ul style="list-style-type: none"> poor vocabulary choices, including using vocabulary inappropriately struggles with grammar incoherence.

Section B: Creating a text

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0.4	1	2	8	17	25	23	14	7	2	1	5.4

In Units 3 and 4 students explored one of the four Frameworks of Ideas and associated mentor texts on the 2024 VCE English and English as an Additional Language (EAL) text list. The exam invited students to create a text that responded to a nominated title, at least one of the three pieces of stimulus material provided and explored meaningful ideas associated with the selected Framework of Ideas.

This text needed to establish and maintain an appropriate voice to achieve a purpose: to explain, express, reflect or argue. Students were invited to create a cohesive text that demonstrated their capacity to explore relevant ideas through purposeful authorial decisions relating to text structure(s), language features and vocabulary.

As with other sections of the paper, the titles provided multiple entry points and potential directions for students to follow. The stimulus material was provided to help students generate relevant ideas in relation to the nominated titles. There was no preferred VCAA style or content. Mentor texts did not need to be referenced. Students were free to explore the ideas associated with the title and the Framework of Ideas in any prose style.

As in other sections of the course, students needed to draw on their knowledge of the centrality of context, audience and purpose to successful text creation. While students may have created their text for an intended audience (such as like-minded protestors, a young adult reader or a more private self-directed audience), it was important to remember that there was a secondary audience to consider. The text formed part of a public examination and could (with student permission) be published on the VCAA website, which has a broad readership. The student's text will also be read, for the purposes of assessment, by an unknown adult. As such, students are encouraged to consider the text they create in terms of appropriateness for their intended audience and purpose, as well as this secondary audience and purpose. The text's purpose(s) must be those nominated in the *VCE English and English as an Additional Language Study Design*. Consideration of the implications of these factors should form part of students' preparation for the exam.

Assessment

Scripts were assessed holistically using the published EQs. Benchmarks were used to establish the standard required in each of three interrelated skills. These were:

1. quality of Framework ideas that connect to the title and stimulus
2. capacity to develop and explore ideas, using voice to achieve their purpose
3. capacity to communicate ideas.

Strategies that enhanced responses

- Using the title as a central component in the text's creation.
- Strategically developing ideas throughout the text.
- Revisiting imagery from the stimulus as a way of creating cohesion through the text.
- Establishing a voice that strategically connected to the reader to achieve the text's purpose.
- Using linguistic strategies to amplify and develop ideas.

Strategies that limited responses

- Free writing – some planning is essential, given the limited time available to produce and develop a text.
- Presenting ideas that were unrelated or minimally related to the Framework.
- Contorting previously prepared responses in an attempt to connect with the exam title and stimulus.
- Writing for self, rather than for the reader.
- Relying solely on plot to convey ideas.

Some students appropriated the intellectual or moral status of others, possibly to add a sense of legitimacy to their views. For example, a student may have appropriated the voice of a psychologist when writing about mental health issues. While students are free to adopt a voice within this section, appropriate elaboration of an idea tends to be more compelling than simply claiming expert status. Students are encouraged to consider the many ways in which a position can be legitimised.

Responses

Students responded to this section of the exam confidently. Clear authorial voices were established and the writing was strong.

High-scoring responses showed thoughtful engagement with relevant ideas and demonstrated skill in presenting and developing texts for a specific purpose, and were presented in each of the four Frameworks of Ideas.

Students were assessed on the skills they exhibited. The following are annotated examples of mid- to high-scoring responses. Please note, the ideas presented are those of the student and are not necessarily endorsed by their schools or the VCAA.

Framework of Ideas 1: Country

Example 1

The student uses the title as a lens and the opportunity to create a metaphor about the connections needed within the fabric of a community to preserve country.

The image of the grandfather guiding a child through a crop in stimulus 2 is used as a recurring motif throughout the piece.

The length is approximately 900 words.

Connections

My country is a land sewn together by connections. A patchwork quilt of fenced-off paddocks, connecting on the edges to make patterns across acres of rural land. Train lines and roads that wind across endless stretches of country to connect one place to another. People's minds and hearts alike connecting in a flourishing society built on red earth bordered by crashing turquoise waves.

These are the connections of today. But there were more back before – in a time before my people came to this great southern land.

In that ancient time, connections were harboured in the body of the land. The first people lived as one with their country, their every action done to preserve the land and foster spiritual connections. Rivers carved through the land to connect one body of water to another. *People and culture were tied to the land, minds and hearts alike interwoven with the fabric of this great, vast land.*

But those connections were cut when my people came along. We severed the cords, cut the strings, laid waste to the links between a fellow man and his country.

The land tried to connect with us. *Its people* extended a welcoming hand – like a grandfather trying to coax their grandchild to join them on the path in the middle of a sprawling field. But we refused to accept. We cut back the land and slapped away the hands. We were too ignorant, too naive to see the error in our action.

And now here we stand, atop a broken land.

When we cut down the connections that sew together this great land, the connections that stood tall and proud like a forest of towering trees, the land withdrew. It formed a layer of glass, a barrier to keep us out and protect itself from our corrupted hands. The land had already begun to feel the effects of our mistakes on its battered skin: our way of life snuck sucked it of life, tore out its trees and left mired holes miles wide blooming open like grey wounds on green flesh. So we were cut off. The glass kept us out.

But we didn't learn. We brought along a *hammer of destruction*, and

A metaphor used throughout the piece was established in the opening.

Imagery was used to further convey this figurative association.

Short paragraphs were used to create connections between ideas.

Metaphor was applied here to Aboriginal and Torres Strait Islander peoples to endorse their cultural association with land.

The endorsement was continued.

The use of the pronoun 'we' established the authorial voice directly connecting with the reader and was used to suggest a shared responsibility. This foreshadowed the moral imperative of the call to action at the end of the text.

Imagery was used to

<p><i>we gripped it tighter with the strength of a million hands. Together, we brought the steel head slamming down into the land, and we s h a t t e r e d the glass beneath our feet. A layer of sand was formed, and we were balance, precariously atop it,</i></p> <p><i>a house rested on sand.</i></p> <p>We could be blamed for our ignorance. We could be blamed for neglecting to ignore the effects our capitalist way of life had on the land – from bleaching corals to deforestation to rising sea levels to raging fires. My people have destroyed this land. And now we are left with the monster we raised from our destruction:</p> <p>Climate Change.</p> <p>Climate Change has come to this country like we did before. It has cut our connections, and, like a picked flower sat in a vase, we and the land only have so much time left before we are lost to existence.</p> <p>We are toppling like a great tree cut down at the base: our axe cut down the land, and now we with it are falling</p> <p><i>down.</i></p> <p><i>down</i></p> <p><i>down</i></p> <p>to the darkness of oblivion.</p> <p>And all because we didn't care to notice or treasure the connections that held the land together at the seams.</p> <p><i>The first people still hold tight to those connections. The threads are fraying, but they still hold on. They have been here through it all, witnessed our shortcomings, wept for our sake. They stand like the grandparent on the path in a field, watching us as we tear through the tall grass like a small child, hopelessly lost because we lack the height to see over the swampy blades surrounding us like the unavoidable consequences of our misguided actions.</i></p> <p><i>We are</i> a flower uprooted and stuck in a vase. <i>We are</i> running out of time. <i>We cut</i> connections and brought about Climate Change. Climate Change cut connections and brought us face to face with the inevitable fate looming around the corner: if the land falls, if it topples down into oblivion, all those rested atop, it, my people, and the first</p>	<p>amplify ideas.</p> <p>A biblical allusion re-enforced the feeling of foreboding.</p> <p>The association between Western economies and climate change was assumed, rather than explained here.</p> <p>Layout re-enforced the communication of ideas.</p> <p>The student returned to motifs used previously to extend a consideration of ideas.</p> <p>Repetition was used to create a sense of urgency.</p>
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<p>people alike, will fall too.</p> <p>It is a fated connection, to be linked in death with a country we destroyed. <i>But it is one we can avoid.</i></p> <p>The first people. They are our hope for redemption. Back before we came to this land and cut their connection, they cared for the land as part of themselves. They took fire to underbrush to burn away the bush that would smoke under the sun and send fire spilling across the land. They took care to preserve sacred flora – Marnong and Wattle and Kangaroo Grass. They took only what they needed and made sure to give back to the land in turn.</p> <p>All these connections kept the land alive. And we need to help rebuild them.</p> <p>The time for ignorance is gone. It is time to face what we have done head on and look to the future with hope. Let us run out from the tall grass and take the hand of the first people and let them lead us down the path.</p> <p><i>Let us form a connection.</i> A connection founded in reconciliation. A connection based on forgiveness and acceptance and a willingness to preserve the land we live on.</p> <p><i>My country is a land that needs to be sewn back together with connections.</i> We need to extend a hand to the first people, whom we owe so much, and let them guide us as a wiser people to a future in which our tree is uprighted, and our land is cared for.</p> <p>Reconciliation is key. Connection between two peoples, and two cultures is key.</p>	<p>The short sentence was used as a pivot between tones.</p> <p>A call to action was used to end the piece purposefully.</p> <p>Cohesion was achieved and ideas developed by a return to the imagery used in the text’s opening paragraph.</p>
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Framework of Ideas 2: Protest

Example 2

The title was explored by a consideration of factors against which resistance is necessary and the reasons why the vigilance has been or is needed in human society.

The connection to stimulus 2 was implied by the text – factors that precipitated protest and, by implication, ways to control such a situation.

The length is approximately 600 words.

<p>Resist and Persist</p>	<p>The writer was perhaps</p>
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<p>Introduction:</p> <p>Welcome 'Oppose & Persevere'! Today we will embark on a journey to craft a dish that not only tantalises the taste buds but resists the mainstream diet and persists against conforming to a bland dish held 'normal' by the majority. The name of this dish? This is the Stoppage Stew. Oppose the cascade of neutral tasting food swept by the harsh conditions of the current environment, forcing struggling individuals to comply and cook to survive, not to thrive.</p> <p>Ingredients:</p> <p>2 kilograms of corrupt tyrannical leadership</p> <p>8 kilograms of enraged starving lower class voices</p> <p>A dash of resistance</p> <p>2 teaspoons of inequality</p> <p>25mL of resilience</p> <p>1 big loaf of hierarchical distancing</p> <p>A sprinkle of revolutionary ideals</p> <p>100 grams of supporters</p> <p>Method:</p> <p>1. History:</p> <p>A lack of historical knowledge in the unrelenting craft of the Stoppage Stew masterpiece is a <i>brewing disaster</i>. Without knowledge of a previous recipe a dish can be devoid of flavour or coherence; in the absence of an influencing historical antecedent the <i>resulting dish is shallow</i> in ideological clarity, fundamental motivation, complacency resistance, persevering power and organisational structure. So ... the numerous cookbooks at your disposal, to negate mistakes and be consistent in positive impacts. Let the past fail and fall whilst you stand and achieve, a wonderful dish like this one.</p> <p>2. Preparation:</p> <p>i. <i>Readying the sociopolitical cauldron:</i></p> <p>Begin by <i>setting the robust societal pot</i> over the huge fires of discontentment. The smokey taste being derived from the addition of the 2 lumpy kilograms of corrupt tyrannical leadership used as a fuel. Allow this to naturally heat infusing the atmosphere with a <i>palpable taste</i> of disillusionment and injustice. Careful with this aroma as <i>if not resisted</i> disillusionment will cloud the cook.</p>	<p>working on the metaphor 'a recipe for disaster/success'.</p> <p>The necessity of resistance was introduced in this opening.</p> <p>The style of a recipe was mimicked for effect and worked to establish voice, exploring the idea (by implication) that protest follows predictable patterns.</p> <p>The ingredient list was a concise way to present the reader with sophisticated ideas relating to the causes of protest and allude to historically significant events that enriched the readers' understanding. The student harnessed the predictable stages of a recipe as a tool to develop ideas.</p> <p>The use of effective puns lightened the mood when discussing serious ideas. However, the allusions also added complexity and sophistication to the ideas discussed with an assured control of language.</p> <p>This mixture of humour and adoption of a confiding tone achieved a voice that drew the reader into the text.</p>
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ii. Marinating the masses:

At an appropriate heat mix in the 8 pungent kilograms of starving enraged lower class voices. As a season mix in the dash of resistance and the 2 *crystalline teaspoons of injustice*. Ensuring each voice is evenly coated with this bitter sensation, the sensation of social disparity. A good indicator of this success, is the 'hushing' noise coming from the flames, the leadership will hush the sound of resistance.

iii. Forming the stock of Hate:

Grab the big loaf of hierarchical distancing and tournee it into manageable sizes, symbolising the barriers erected by the status quo. Fold this into the simmering cauldron incorporating them as oppressive structures to constrain social mobility. Calm the hasted urgency of the voices as they are not fully ready with the 25 mL of resilience, allowing them to persist the seemingly boiling climate by suppressing it to a mere shimmer. Allow this mixture to reconstitute.

iv. Adding a distinct revolutionary taste:

Add a sprinkle of herbal ideals, exciting the mixture to a boil. Allowing this to permeate the concoction will imbue a sense of gritty courage and determination. This is where this seemingly active stew will transform into the Stoppage Stew. Empowering the voices enough to act as binding agents, to break the swirling forces of society which oppress the weak, halting this cascading effect of corruption.

3. Cooking:

Let this slow cook for 8 excruciating injustices. When an aroma of growing solidarity is present mix in the 100 grams of supporting revolutionaries who enrich the voices through; unity, strength and resolve. Reacting in magnitudes powerful enough to bubble out the pot, the cohesive force of voices attacks for total societal transformation.

Serving:

Now to serve your 'protestable' dish. A few key messages before presenting this publicly are; serving sizes, portion control is a volatile balancing act. Too much can disturb the peace of a meal. The aesthetics of the dish are crucial as well, garnishes that alienate a population are unhelpful to the message of the meal. Lastly, the dish will obtain a optimal temperature, but this is subjective depending on the environment, if this dish is aimed

The last line of section 1 contained a clear metaphoric reference to stimulus 2.

The text's style was maintained, and the use of imagery indicated strategic authorial choices to achieve purpose.

The ideas relating to the concept of protest, the reasons why 'resistance' flourishes, and the historical patterns of social injustice that require this behaviour to be repeated (or 'persisted with') in different times and places were introduced in a succinct and effective way. These ideas were developed through each stage of the recipe.

The humour deriving from the style works as a very elegant invitation into the text. This voice was appealing and established a relationship with the reader.

There was evidence of sustained style, through fresh and relevant imagery.

The response achieved a conclusion by association with the logical end of the cooking process. This also supported the text's

at families a boiling pot may end in a hospital visit.	cohesion.
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Example 3

The title was explored by a consideration of new forms of resistance. The persistence of injustice was used as a warning of what injustices may be prolonged without resistance.

The metaphor of stimulus 2 was used as a motif throughout the text.

The length is approximately 900 words.

Resist and Persist: a scathing tirade into how protest can be used as a weapon of change

Erected in marble, and standing in the city square,

Lies a disgraced captain waving, his hands gallantly in the air,

So, we, the young ones, you desperately need to resist,

Will prevent the government from letting Indigenous issues persist.

Good morning Generation Zers, I, just like you am standing here today in the city square of Melbourne because of a matter of necessity. A necessity to ensure that our Indigenous brothers and sisters aren't preyed on by the government. A necessity to ensure that their ongoing issues do not persist any longer than it has.

Why do you think protests are still erupting across the nation if our government had listened to Australia's Indigenous peoples? That's the thing, the governments haven't been listening, and that's why ripples of resistance are appearing everywhere. That's why we're here today, to resist the government and to persist in our demands of a treaty. When the 2008 apology was made, we all thought it would be one step forward for this nation. However, nothing ever followed, and these fundamental issues in society still persist today. Are we all just going to stand here falling silent and thus complicit to the government's lies? No. Today is the day we make a difference. Today we end that cycle of a bystander effect before this domino chain leads to unstoppable results. As citizens, do we not have a civic responsibility to protest in times of dire urgency? Do we not have a civic responsibility to uphold our democracy? Well, from the way things are going thus far, it wouldn't seem like it. Protest should be our

The writer employed a verse to celebrate the ideas presented. This served as a type of prologue and epilogue, helping to develop cohesion.

The opening established both context and audience. The confident voice of a leader was developed to draw the reader into the text.

Clear references were made to the twin ideas of the title throughout.

A version of the call-and-response linguistic style that was a characteristic of civil rights speeches was used, which linked these ideas to a broader issue by linguistic implication.

Short sentences were used to create emphasis.

Stimulus 2 was used as a motif throughout the speech.

The metaphor of battle was linguistically established

<p>blockade that prevents systemic issues like the Indigenous deaths in custody from persisting any further and spiralling out of control. Protest should be our <i>tools and weapons that serve as shields</i> when we resist the government's attempts to silence us, and our megaphones when we want to send a message. A message that they can't render our brothers and sisters <i>hospitalised, ostracised and penalised</i>.</p> <p>Today, they're definitely going to hear our message.</p> <p>Having said that, remember the day when we did fall victim to the oppressor? The day went over 60% of adults decided to shut down the Voice? To me, the absolute disappointment of a decision raises a pertinent question. Is Australia a racist country?</p> <p><i>Without</i></p> <p style="text-align: center;">A</p> <p style="text-align: center;"><i>Doubt.</i></p> <p>Now that is the truth no one can protest. In the past, our government split Indigenous families asunder through the events of the Stolen Generation. Today we are rendering the Indigenous People's subservient to a welfare system that is controlled by none other than the government. Who knows what else this nation is capable of allowing if we fail to resist the status quo. This vicious cycle of inferiority to the system may continue and then this domino chain of uncertainty may knock over any existing safeguards and trigger a society of no return. But that's why we are here, to ensure that this inaction does not continue any further. <i>When protesting, one must never resort to violence against a living thing.</i> But, the captain we're targeting today isn't really living is it? If anything, it's a living nightmare. So, grab your tools everyone, because today we will show the world what real resistance looks like. We will show the world that if you save your energy and calculate your moves, we can wreak the perfect amount of intentional havoc that is worth turning the cameras towards.</p>	<p>and maintained throughout the piece, adding urgency to the issue.</p> <p>Repetition was used to add emphasis.</p> <p>A short paragraph indicated the pivot in the argument.</p> <p>Layout was used to emphasise a point and to indicate a change in the speed with which the speech was delivered.</p> <p>Relevant ideas from the framework about what constitutes effective protest were introduced and explored here.</p> <p>The author's ideas were developed by an interesting rationalisation about criminal behaviour being morally acceptable when protesting.</p>
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<p>Generation Z is the perfect solution to demanding a treaty for the Indigenous Australians of this nation. Our youth is a superpower that gives us the strength to prevent injustice. We can revolutionise protest and treat it like an art. <i>With one stroke of red</i> we can amalgamate an army online. <i>One dash of black</i> and we can turn all eyes to our canvas once we press record. <i>With a final sprinkle of gold</i> we swing. The media may try to vilify us as renegades instead of revolutionaries, who resist ... but that's because they're scared. They are scared of accountability, so once we turn the cameras towards them, they can't do anything but deny and blame. Now we'll give them some context where they can't deny and shift the blame. The government refused to listen to over 90% of the Royal Commission and thus the incarceration rates of the Indigenous are dangerously high. We will resist by lifting symbolic body bags across the streets. The government allowed mining giants like Rio Tinto to desecrate Indigenous heritage sites. We will resist by painting their colonial statues and then razing them to the ground. Now, they have to listen to our protests of a treaty. If not, we will become larger, stronger, and more calculated. Like I said, for us protest is an art, for them it's a nuisance to which they must listen to or drown in.</p> <p>The battle is here, and the Generation Z are the infantry, so will you join us in resisting the government so that Indigenous issues, for once, can stop persisting?</p> <p style="text-align: center;">***</p> <p>As the city of Melbourne is crowded with this thin mist, They don't know the city square is filled with those who want to resist, So we stand here eagerly, trying desperately not to make a sound, Because with each hit of the hammer, the only thing we wanna hear, is the captain's head fall to the ground.</p>	<p>There was a further exploration here about ideas of who has a responsibility to protest in a society and the role of the media in endorsing or silencing protest.</p> <p>A metaphor of protest as art was created and sustained, indicating purposeful and thoughtful control of persuasive language.</p> <p>The writer finished as they began, with a celebration of the protest – a further exploration of the idea that protest is art.</p>
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Example 4

The title was explored through an explanation of what needs to be resisted, and these acts of protest are resisted by society.

The imagery of the dominoes falling was used as a repeated motif of the cascading impact of social injustice that requires resistance from responsible members of society.

The length is approximately 1000 words.

Resist and Persist

For decades attempts to topple racial injustice has allowed for monumental changes in the *American political sphere* but have also unveiled the inherent discrimination that draws upon and persists in our lives, our families and our children. When you hear the name 'Martin Luther King' you may feel inspired, after all King was upfront about those who by stand racism as siding with the oppressors. His presidency empowered my community and his leadership in the civil rights movement, promoted a non-violent view of unity over divide. And you, during these rallies, whilst my community fought every day, just to be treated as equally human, just to topple the divide, you sat on your couch tuning into the next episode of 'I Love, Lucy'. King's death to us was symbolic of the need to resist and break the stereotype towards *black individuals in America*. His assassination by a white Conservative man shines a light on the deep rootedness of racism in our society, a series of dominos, that festers in the corners of our society. It proves that, despite our compassionate attempts and persistence, historically too, *you* have been ignorant of the divide, and silent, when *your support* was most needed.

If you are sick of reading about racism, the reality is, my community has been living inside it for years, in like a mold plaguing America, furthering a cycle of division, trauma and discrimination. The American justice system preys on my people. They have eyes everywhere, likewise; the NYP utilizes *excessive surveillance* and patrolling in areas, concentrated with black people, an obvious blockade to the attempts at toppling, the divide. If there is more surveillance, naturally too there are more black arrests. Naturally, there are more black people with a criminal record, *in for petty crimes and out as hardened criminals chained to a cycle of crime* and discrimination. The American police system, simply diminishes any attempts at movements attempting to resist the racial injustice. Now every time you see black people gathering to defend the clearly racially, motivated, custody deaths, your mind wanders to the black kids on TV ransacking a random house down the street. And all of a sudden, the century long pleas and the push to tackle the dominance of racism is overshadowed by petty crime and media coverage that literally stem from discrimination and impoverished communities. The only way to address this, and ... prejudice is through your persistence to accept and advocate about the broken system and its history. Crucially too, your views and comments of the black community as crime ridden, without considering the outstanding issue of socio-economic, divide have the potential to shift the perceptions of your children, encouraging day to day ... limitation or rather a series of blockades and an army of resistance towards our attempts.

It is just so in Australia that whilst crime does riddle black

The context of this text was established as being focused on the US, although there was one reference to Australia later. The audience appeared to be older white US citizens, judging from the reference to 'I Love Lucy'. A dichotomy was created from the contrast between 'my' and 'you'.

The use of the second person enhanced the accusatory tone and sense of urgency.

The text explored the need for resistance and the way in which persistence in protest is thwarted.

The text used logic to propel the argument and imagery to amplify it.

The protester's

communities it stems from intergenerational trauma. But at the same time it increases resistance towards the attempts of black individuals who voiced the need for integration and perpetuates the stereotypes you have towards my community. *And yet we can't persist or act through violent or aggressive means, especially since throughout history we have been labelled as hostile, criminal and dangerous.* Despite the black lives matter movement, being a primarily peaceful form of resistance. After the killing of George Floyd, a small portion of the group turned to more violent means, including looting and arson. The burning of police buildings reflected the anger felt within the black community for the unjust death of Floyd at the hands of law enforcement. However, police brutality, America's flawed persistence to view their behaviour as unruly extended to twist this act, even part of the violence, but rather normal people seeing justice. That movement held great irony, as we sought to topple the inherent discrimination in America and project Floyd's last words, 'I can't breathe', but we were met with chemical substances, leaving us too gasping for air, resisting for our lives, rather than against racial segregation. People were rightfully infuriated by this response, but the chaos in the violence only furthered the perception of my community, as belligerent, another blockade diminishing our attempts. For you, it may have been befitting that the law enforcement, essentially attacked both innocent and non-violent individuals of the movement, but for us, it was just another blow signifying the lack of understanding from white communities on the purpose of the Black Lives matter movement.

It is not that we condone violent resistance, after all, the most successful movements, such as the civil rights movements, relied on non-violent resistance, and civil disobedience. It is rather that black communities are expressing something trauma. Matters have been disregard for far too long. Your silence itself is an act of violence. Your blockades of the day to day discrimination, the passionate movements and *your faith in Trump*, who disregarded the protesters as 'thugs' and invited law enforcers to 'beat the [redacted] out of them' just angered troubled black communities and neglects our persistence to ultimately push the dominoes of discrimination that block our every move.

Regardless of the disarray that ensued during the Black Lives Matter movement, it emphasized the need for your persistence through the media. Thanks to globalization, through just one click of a finger, one swift post, one hashtag anyone and everyone can amplify the voices that deserve to be heard. Social media presents us an opportunity, rather an obligation, for you to lift your fingers that blocked our attempts and offer of support black communities in tackling the divide. Your persistence has the ability to evoke true change. If not ... In mass movements, then a simple post, inviting

dilemma was considered here.

Floyd's final words 'I can't breathe' were used as a metaphor to present the necessity of protest, because to not resist is to suffocate – an interesting use of a figurative device.

The imperative of the pronoun use directed the readers' attention to their need for action and directly addressed any capacity on their part to rationalise inaction.

Reference to recent events highlighted the ongoing nature of the problem.

The piece concluded with a sense of urgency and a clear directive to the readership to act on shared beliefs.

<p>glances as opposed to blatant resistance and judgement fuelled by stereotypes as well as actively confronting personal prejudices, mean we have the ability to stop the divide. If you truly want 'to make America great again', then push to break the blockade and topple these dominoes. Start today. Resist the urge to let to set the stereotypes and let media coverage fuel your judgement of black communities and persist in supporting those caught up in a cycle of divide.</p>	
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Framework of Ideas 3: Personal Journeys

Example 5

The writer explored the title by exploring the stages of developing a sense of identity.

The idea of transformation to a state of 'beauty' of completeness from stimulus 3 was used as a structural mechanism.

The length is approximately 1000 words.

Finding My Way

Chameleon –

In the sombreness of the primary school playground, she stood out like an orchid in a meadow of daises. The laughter of fair faces echoed around her, and her brown skin seemed to fade like a shadow amidst the sunlight. As her unruly curls danced in the wind, she watched her classmates play, their blonde, straight locks, swaying with every moment. She couldn't help but wonder, 'why can't my hair be like theirs?' As time passed, she began to change the food she brought to school, trading her homemade meals of rice and egg curry for a vegemite sandwich, that she loathed the taste of. *A lunchbox, once a symbol of her cultural heritage, become a battleground where she sacrificed authenticity for fleeting acceptance.*

In the classroom, she observed how her classmates interacted, their easy conversation and shared experiences. She listened intently to their conversations, noting the way the words rolled off their tongues with a distinct twang. They greeted each other with a cheerful 'G'day' and asked 'how ya going?' She began to mimic them, practicing the pronunciation of every word in front of the mirror each night. But she stumbled over the strange words and sounds that she never heard at home. *She felt like an imposter, like a puppeteer controlling their voice* in a never-ending performance. During recess, they played games of netball and footy, and sang unknown nursery rhymes, activities she had never known. She longed to join in, to be a part of their world but she felt like an outsider with no place. In this innocent phase of life, the seeds of assimilation were unknowingly planted and her struggles of identity began to take root.

Metamorphosis –

As she traversed the bustling hallways of high school, she instantly felt a difference between her and the other students. In a sea of similarity, her caramel skin and large hair were abnormal, drawing unwanted attention from her peers. Determined to carve a place in the contours of high school, she embarked on a journey of transformation. She started to change her appearance, the hair straightener became a tool of conformity. She traded her modest attire for revealing clothing, and her makeup became more dramatic with each day passed. She even adopted her friend's reckless and carefree attitudes, neglecting hard work and education, and her other values, just to fit in. The movies she watched, the food she ate, the songs she listened to, transformed, slowly aligning more and more with the Australian lifestyle.

Headings were used to highlight developmental stages that marked the writer's emerging sense of identity.

The third-person voice invited the reader to picture the child and thus connect to her plight.

Food was used as a symbol of the child's changing allegiances.

The power of metaphor was harnessed to explore the potential harm of the situation.

Simile was used to amplify the idea of inauthenticity.

The subheadings also indicated time changes.

Alliteration was used to stress determination.

Expressions of art were used to explore the complexities and authenticity of cultural identity.

'Why was I doing this? Would this make me happy?'

These questions lingered in the quiet moments, moments where the facade *cracked*, revealing the vulnerability beneath. Yet, her desire to be accepted and fear of being judged, *drowned* out her inner voice of reason. Little did she know, the more she changed outwardly, the more she would feel like a foreigner in her own skin, like a puzzle piece that did not quite fit.

Each evening she would *return home to the scent of spices* lingered in the air and the sound of *her mother's prayers echoed through the corridors*. She would *shed her mask* like a second skin, slipping into the familiar embrace of her culture. However, even in the safety of her own home, she couldn't escape the feeling of displacement, the ache of being torn between two worlds. Amidst her Indian family, her changed appearance came to resemble defiance, a bid to blend in with the larger society at the expense of her true self. Her inability to speak her mother tongue fluently, became a source of shame and frustration for her. She longed to connect with her family on a deeper level, to understand the jokes and stories shared at the dinner table. When she would come home, her mother awaited her, hoping to teach the traditional dishes and recipes that her mother was once taught. However, she would often turn her mother way, preferring to hide in her room and talk to her friends instead. This became a source of tension within her familial circle, and her relatives often mocked her for her western tastes. They would call her 'whitewashed' and would question her legitimacy as an Indian.

The dissonance between the desire to be accepted by both sides deepened, fostering the feeling of not being enough for either. This constant tug-of-war, left her feeling here nor there, too brown for one world and too white for the other.

Mosaic –

As years passed, she began to notice a shift in the cultural landscape – a gradual evolution of what it meant to be Australian. She saw how her city embraced diversity with open arms, celebrated festivals from all over the world, and championed multiculturalism as a corner stone of national identity. As she walked through campus, for the first time she saw an array of shades, sizes and styles of people, unlike she had ever seen before. For the first time it dawned on her, that she had the freedom to *choose her own path*, to be anything she desired.

Verbs were used to highlight the danger the character was in.

Imagery was used to create setting.

Façades, masks and cocoons were used as recurring motifs to explore relevant ideas.

The third subheading reframed having multiple elements as a thing of beauty, foreshadowing the creation of a sense of self.

The reference to the title maintained the circularity of the text, building cohesion and a sense of optimism.

<p>As she stared in <i>the mirror</i>, <i>the weight of her mask</i> reached its tipping point. She saw a girl desperately striving to fit in, to be someone she was not. With a liberating breath, she turned off the hair straightener, allowing her curls to reclaim their natural glory. Rifling through her wardrobe, she embraced clothes that celebrated and suited her, defiantly <i>refusing to hide</i> who she was. Unapologetically, she stood out, not as a stranger but as a true representation of herself. She began to understand that her identity was a rich mosaic, encompassing both worlds. She started to feel not as a stranger, <i>but as a bridge between two worlds</i>, a living testament to the beauty of cultural diversity.</p> <p>Reminisce –</p> <p>As she gazes in the mirror, a swirling whirlwind of memories consumes her, tracing the intricate path that led her to this very moment. Memories of uncertainty and turmoil, where the pressures of familial expectations clashed violently with the beckoning call of individuality. But now, as she confronts her reflection, an interruption of newfound confidences surges within her, electrifying her very essence. Each step along her journey has sculpted her into the figure poised in front of the mirror's glossy surface. <i>No longer a mere instrument of reflecting outward appearances, the mirror now serves as a solemn witness to the transformation within.</i></p>	<p>The motifs of mirror and mask were harnessed as tools to allow or deny reflection in many ways, adding to the complex exploration of ideas.</p> <p>The positive reframing of herself as a bridge foreshadowed the journey's end, and explored ideas of wisdom gained through experience and the purpose of such struggle.</p> <p>The changed relationship with her reflection demonstrated her identity. The motif of mirrors and reflections used throughout the piece added to its cohesion.</p>
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Example 6

The student has used the title to explore the complex journey of navigating close relationships.

Stimulus 3 was selected and the student referenced ideas of transformation through their evolving sense of identity.

The length is approximately 1000 words.

<p>Finding My Way</p> <p><i>It's dark again.</i> The sunlight is washed out by the mid-winter moon, barely peeking through the curtains. Outside, the light <i>grey concrete is dyed dark by the rain.</i> My desk is cluttered again, random papers are permanently stuck there unable to be thrown out until at least next year. There's a stale odour, like this house <i>has long expired devoid of any life.</i> It's unhealthy to stay here, isn't it? The security camera watches an insignificant figure carry out menial tasks everyday, while my hand slow and uncomplaining reaches towards the light switch. Everything jolts awake after having been asleep for a long time. Repetition makes me</p>	<p>The writer opened with a short sentence that dropped the reader into an existing situation. The use of the word 'again' efficiently implied a complex backstory.</p> <p>The writer used symbol and imagery to establish a feeling of oppression. The narrative voice was confiding and offered the reader an</p>
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nauseous.

'Finally awake?' My mum turned down the already muffled TV noises.

'*Did a lecture yesterday,*' I replied. I don't know what she wants to hear anymore.

'*How was it?*' She smiled.

'*Half understood it,*' I said. *I couldn't focus at all.*

'So, you didn't understand half of it,' she turned away and the muffled TV noises returned.

There was this awful ringing in my ear, telling me incomprehensible things. Why should I have to listen to them? In these teenage years of growth, why was I suffocating with every comment? There was a hint of frustration as I whispered underneath my breath, '...Learning is like that.'

'How are you friends?'

'... They're good.'

'That's good.'

Do better. They're good. I should be good. I though these teenage years were supposed to be easy, yet those negative thoughts kept running through my mind.

My mum's eyes were glazed over as she watched another version of the same kind of c-drama – *a female protagonist with perfect looks, attitude and intelligence, living her ideal life*. Behind her *a portrait of my younger self han[g]s*, professionally taken, my smile is just as bright as those Chinese actors. My mum sighs, disappointed but collected.

When I told her I had failed my exams, that I wasn't going to get anywhere in life and she just nodded saying she had already planned to send me to a private school, it hurt. As my mother, it felt like she had already expected my failure. But it's alright, I've accepted that. Parents always prepare for the worst case scenario.

'You were such an intelligent child,' *my mum would recall with a tender smile*, 'Never cried, yet you always got what you wanted ... I loved hearing you play the piano.' *My piano lays guiltily dormant*, and although I still play, my pieces never reach the ears of my parent [any]more. *My fingers are still too hung up on perfection* and trying to portray the piece exactly how others told me I used to in the past. To be honest, I can't remember what my younger self was like, all I knew was what my parents and relatives told me. I found it hard to believe that someone so inexplicably perfect had once been part of myself.

invitation into the world of the text.

The writer used a contrast of conversations in this piece to chart the journey to understanding. The dialogue was crisply presented. Meaning could be inferred from the contrast between what the narrator says and thinks, the mother's expression, the juxtaposition between reality and the television show, and the photograph representing an ideal existence. The writer has shown a capacity to use inference to convey ideas. This confidence in the relationship established with the reader shows authorial control.

The writer strategically changed tense here to indicate a time shift.

Another tense change indicated another time shift. This capacity to seamlessly move the reader through time worked effectively.

The student used the imagery and associations around a memory of music to indicate how alienated they are from reality. This purposeful use of linguistic strategy indicated control.

It was getting *dark* again. I felt *lost*. I could only barely make out some of the spines of the books on the bookshelf. And there it was, sitting ominously. A book, or rather, a diary that I hadn't noticed in a long time. It was still the same as I remembered it, big wobbly letters and drawings that only consisted of figures drawn from the waist up on the cover. The pages flickered open before me.

'Today, I hid my test in grandma's room because I was scared.' Guilt. Loneliness. Anxiety. '... my mum cut me a plate of fruit but I felt guilty so I let my brother eat it instead.' Ah yes, the plate of freshly cut melon. My mum's love and appreciation for me carefully carved out with each slice. It brought me right back to the struggles of my primary school days, my desk light illuminated as hours flowed past my fingers and I scribbled those raging emotions, fearful of their escape.

So, you were suffering too.

My heart raced with that thought, that perhaps no matter what happened we were always going to continue to grow to be seen beautifully. That even when my younger self and I were suffering the same, always alone and hopefully and resentful of the world and anxious we had changed for the worst, that people would still look back and recall our true graceful selves. Each page flip validated that, and I could feel my numbed heart start to feel the words. That suddenly this *dark path was being illuminated*. There were so many grammar mistakes that it was hard to read with reread it, but I told myself it was necessary. Important. Slowly, my tears dyed the white pages and I closed the book with *my own hand*. I switch on the lights again, and everything jolted away, although much less than before. There was also a distant sound of vegetables being chopped and water about to boil.

'Mum.'

My mother *immediately looked at me*, 'Are you alright? You look pale.'

'I'm fine, but do you think I'm doing well?'

My mum tenderly smiled and paused.

'Always.'

If I hadn't know maybe I would have grown up endlessly chasing after my past self. The journey to growing up was inevitable, I was always going to be changing, so I didn't need to push myself so hard to be better. Change wasn't pushing myself to be a better

'Dark' was used as another way to indicate the passing of time. The younger authorial voice established a sense of identity at odds with current reality and hence the reader knew that either the narrator's reliability was questionable, or their current perception of reality was skewed.

The text explored the challenges associated with the journey of growing up and seeking a sense of self. These ideas were further developed as the piece continued.

The use of the short paragraph cemented the narrator's emerging confidence in their sense of identity.

The narrator's use of 'own hand' implied a new sense of identity and control over their life. This understated authorial vocabulary choice spoke of control.

The mother's concerned question foreshadowed the narrator's change in understanding about what 'finding a way' in life might mean.

The use of 'carving' was

<p>version of me, it was an unconscious growing and carving of our unique identity. <i>From a caterpillar into one-in-a-kind butterfly.</i></p> <p>‘I’m going to finish that lecture.’</p> <p>‘Alright,’ My mum turned away to turn down the heat of the boiling soup, ‘Dinner will be ready in fifteen.’</p> <p>I paused, glancing at my hard working mum before slipping into the piano seat. I removed the cover removing <i>clean piano keys that illuminated under the light as if reassuring me this was the right path</i>: My mum had also never forgotten my playing, and the sight of the <i>dust free keys proved that</i>. I let my piece echo throughout the house once more, displaying my true vulnerable emotions <i>for her to hear</i>.</p>	<p>echoed here, but this time constructively, which figuratively indicated the change in the narrator’s understanding. The repetition of an idea was used to demonstrate this change in perception.</p> <p>The uplifting image of the butterfly was used to explore the idea of personal growth. The narrator explored ideas associated with the struggle of the journey to adulthood and the challenges of navigating this space.</p> <p>The recurring motif of the piano as being central to the narrator’s identity was again harnessed (using effective imagery) to end the piece on an uplifting note. Light and sound now operated as they should, a sophisticated and controlled way of indicating the world had been set to rights.</p>
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Framework of Ideas 4: Play

Example 7

The student used the title in two ways. There was consideration of the way the value of play can be subverted at a time when society believes it is the appropriate time to play. Then this idea was developed at the end where the experience of this time reshaped an understanding of life.

The student referenced both stimulus 1 and 2 ironically by exploring the consequences of not having freedom to play and not having the outcome of play prescribed and limited.

The length is approximately 800 words.

<p>Time to Play</p> <p>I was five years old when my father granted me the <i>exhilarating freedom</i> to select a gift from the kaleidoscope of aisles at Big W for my birthday. The vibrant colours overwhelmed me as I dashed past tempting action figures and Legos, but I was</p>	<p>The text used the opening paragraphs to orient the reader. The innocent child’s excitement was purposefully established to create a powerful contrast with the way in which a ‘natural’ joy</p>
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instantly drawn to a large crimson box. Inside, was a board game that when I rattled, sparked my curiosity. Immediately transfixed, I claimed the box as my present. But little did I know, I had just made a decision that would shape a whirlwind of joy, devastation, fulfilment, and eventual emptiness over the next six years.

On the day I turned six, anticipation surged as I ripped through the thin Batman wrapping. The powerful aroma of hardwood varnish engulfed me as I slid of the lid, revealing gleaming figurines sprawled across a black and white chessboard. In that fleeting moment, it was like the world had held its breath, as I realised that the epic battles with my toy soldiers were becoming a reality. No longer confined to *the imaginative skirmishes* of my childhood, I could now play a game *where I could command armies* on a chessboard.

It was time to play chess.

My father always promised me a gold coin every time I could beat him at chess. I was seven years old when I first defeated him. After countless months of hearing the resounding echo of 'checkmate', my relentless mentality to persevere paid off, earning me my first gold coin. Despite its humble value, that first taste of victory remains forever etched in my memory, a testament to my insatiable hunger to win the battle.

By nine years old, I had clinched my first tournament victory. Nine. *Outwitting* and *outplaying* opponents more than four times my age, I left *spectators stunned and speechless*. This complex game of chess *had become child's play*. And with it, came the thrill of success, reflected in my *father's beaming face, which only fuelled* my drive to keep practicing and refining my strategies.

~

was subverted by the imposition of adult values. The optimistic beginning contrasted sharply with the bleak ending and irony was employed to achieve this.

Early in the piece the student began to use war imagery, which became a sustained motif. The writer highlighted the collateral damage inflicted on the child using these allusions. The power of this sophisticated strategy spoke to purposeful linguistic structures and vocabulary used by the writer. This was one way in which the writer established both voice and a connection to the reader to achieve the text's purpose.

An ominously short paragraph was used to mark the introduction of the adult into the world of the child, and the end of one way of playing with the introduction of another.

The use of repeated sounds stressed ideas: this strategy demonstrates the skill of the writer. The Pyrrhic victory at this stage of the text foreshadowed the ultimate loss.

The juxtaposition of results with the father's facial expression allowed the reader to infer the child's motivation and the way that the game had become secondary to the child's more basic need for love. This stimulated sympathy for the narrator and emphasised the sadness of the recount.

One year later, I had risen to become the undisputed leader of my age group. I had become the soldier in command, the *Queen* of the board; wasting no time as I reached the pinnacle of Australian chess, all whilst in primary school. Yet behind the applause and the pride, there lingered the quiet, unsettling pressure, the shadow of disappointment that followed every loss. *Each win would light up my father's face, but after every defeat, I felt the weight of his disappointment* pressing harder, like the heavy hum of silence that follows a lost battle. And like in every game, even the strongest pieces get flanked into a corner, left vulnerable and exposed. The chessboard, *once a playground* to my imagination, evolved into a battlefield, where every move felt like a life-or-death decision. Soon, the pressure mounted, and the exhaustion *weighed heavy*, leading me to succumb to a deep sense of complacency. My prime had passed in a heartbeat – my first taste of zugzwang*.

As time passed, a realisation hit me harder than any defeat; I was no longer playing for myself; I was playing for my father's elusive approval. *Shackled* by my father's thoughts, the once passionate drive to learn or practice complex strategies eventually faded, replaced by the naive belief that my God-given talent would keep my father's admiration within reach. Because of this, I became *locked in a bitter stalemate* for the next six years, losing ground to opponents I once effortlessly surpassed. Each game became a *gruelling campaign*, where every loss felt *like a retreat* into the shadows. I was left questioning my next move. Do I keep fighting? Or *do I succumb to my injuries?* I had stubbornly clung to my misguided beliefs, taking the path of a *knight*, skipping steps.

My father often told me that I never finish what I started, that I always make it so far in the race just to stop at the finish line. At the time, his advice fell on deaf ears. But what he said soon became a painful reality, as my rivals were no longer playing catch-up – they were leaving me behind. Eventually, my passion for the game dimmed, slowly extinguished at the expense of my *blunder*. I had ultimately took the biggest risk by placing my faith in my natural talent, and lost it all playing a *gambit*.

The contrast between the appropriate use of play and reality represented in the careful selection of vocabulary at this point re-enforced the approaching loss and foreshadowed the invitation to reflect on the importance of the 'time to play'.

The writer continued to harness both the language of chess with its associations with war and the very real battle that was occurring, using metaphor to consider the ideas more deeply and resonate more strongly with the reader.

Imagery such as 'shackled' highlighted the plight of the child and built the reader's emotional response to the text.

The matter-of-fact way in which the text referred to the narrator's 'injuries' worked to heighten the readers' feelings of sadness, thus presenting more compelling ideas.

The narrator's assumption of blame for a 'blunder' highlighted the many ways in which the positive notions of play were corrupted.

<p>~</p> <p>Now, at seventeen, I find myself stood far adrift from a game I once cherished. Occasionally, I catch snippets of conversations, or see chess games showcased on TikTok, and all I can do is just smile and reminisce. Reminisce about the adrenaline that came from every victorious battle, and <i>the tears I shed</i> from every scar of defeat. In the chaos of growing up, I had lost sight of the exhilaration chess once provided, and now it solely remains as a memory.</p> <p>~</p> <p>Soon, I will be eighteen, and my time in playing chess has ultimately come to an end. Chess once consumed me, as I soared past everyone's expectations but my father's. Yet, as I matured, I became distracted by the joy of new friendships, the camaraderie of team sports, and the turbulence of relationships. Now, as I prepare to face the unpredictable battles of adulthood, I feel the weight of another game I don't fully understand – Life. In this vast battlefield of existence, there are no <i>checkmates</i>, no clear victories, only choices that feel like <i>zugzwang</i>*. Just like in chess, even when every move feels like a trap, you still have to play.</p> <p>*Zugzwang – a term in chess when any move will result in a disadvantage.</p>	<p>In the final paragraph the narrator indicated through their measured voice that there was a greater cost than had been presented before. The authorial decision to withhold this information ensured its impact on the reader is intensified.</p> <p>The narrator's resignation to a life of zugzwang shows the damage inflicted on the child. The concept of the time for play was reintroduced and the lasting impact of corrupting childhood was hinted at, encouraging the reader to undertake meaningful reflection about the ideas presented.</p>
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Example 8

The title was explored through this piece by its emphasis on the developmental importance of play in childhood.

The student used both stimulus 1 and 2 for inspiration. The text clearly uses the idea of free play and the figurative idea of the child's mind that is powered by play.

The length is approximately 600 words.

<p>Time to Play</p> <p>Parents, listen up! <i>Are your little ones struggling to find time to play? Are their creative minds being constricted in what they can do in school? Do you wish there was a place where they were free to do whatever they want to do?</i> Well you're in luck! Here at 'Little Bodies Big Minds' we are aiming to provide kindergarten-primary school children a safe space in which they can think whatever they like to think and play whatever they like to play! Come on parents, it's time to play!</p>	<p>This piece established a commanding and authoritative voice from the opening and through a tricolon of leading questions promoting the value of play in young children.</p>
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We are strong believers in supporting creativity here at Little Bodies Big Minds. Your mind is a rocket ship, let your ideas soar! Think outside of the box! It is so important to support creative thinking while your children are still young. It is fundamental to their development and their skills to encourage them to think and play freely. We know that at school, it's hard for kids to do whatever they want to do, which is just as important for them to learn rules and understand boundaries, but we believe there should be a balance. Children have such unique minds and abilities, why not celebrate them? If you still aren't convinced, here's how we work.

Little Bodies Big Minds is a 2 story building equipped with different rooms and activities for your little ones to switch between and enjoy throughout their day. *Each room will be supervised by a member of our highly trained staff, don't worry, we don't everything slide!* Our first floor is dedicated solely to letting children thinking what they like and play what they like. We have different sports running, arts and crafts rooms, dress up and make believe boxes and tons of toys to fit each of their desires. And the best part about it, they are free to switch at any time they like. There are no set rooms or activities for the day, only what your child feels like doing, while our staff is there at their service! Of course, many children can't play without getting a little tired. That's why our second floor includes a high quality canteen in case some kids forget to pack snacks and need a little energy boost, as well as relaxation and nap rooms where kids can wind down and rest before getting back to playing! Our Centre is open after school hours on weekdays and all day on weekends to encourage children to still attend school as our committee is well aware how important school is for young minds. So whenever your kids come back from school feeling hyper, come on down and we'll take it from there!

To put your mind at ease, Little Bodies Big Minds have a ZERO bullying and violence policy. We encourage creativity and play, we do not tolerate harm of ANY kind. We take safety very seriously and will act immediately when confronted with any issue. Trust us when we say safety comes first at Little Bodies Big Minds. If you have any further concerns regarding protocol or safety feel free to email us or even come in for a chat! We are aware overcrowding is a hazard and will have every parent sign their child in as they enter to avoid exceeding the limit of people to avoid as many risks as we can. If you are wondering, of course, parents are free to sign in along with their child and join them for the day. We encourage fun for all, after all!

If you have made it this far, hopefully *we have convinced you to join our playful family and support your child's wild creativity!* We are so

The value of play was 'sold' and the idea of play being a valuable and saleable commodity was also introduced.

In this section of the text the commercialisation of play was explored, as was the tension between free play and supervision. The idea that play can lead to danger was alluded to by the reassurance of 'supervision'.

The suggestion was made that play is messy and therefore unattractive in the home, so it needs to be outsourced. The idea of ensuring children play being a parental responsibility was implied by the reassurance from the facility, saying 'taking it from there' for the reader – perhaps shouldering a burden.

The cheerful tone implied no judgement, but the reader was left to consider the values of a society that would commercialise the concept of free play, and whether play is free when different types of play are scheduled in different rooms. This drip-fed complex ideas to the reader.

The inclusive and welcoming voice

<p>excited to meet you all and see what ideas we can make. Even if you are still on the fence about, come down for a day and see what we are all about! <i>It's time to play!</i></p> <p>– Little Bodies Big Minds Committee</p>	<p>demonstrated how enticing the idea of outsourcing the responsibility to enable play would be. The link between play and intellectual development was alluded to by the committee's signature.</p> <p>The piece had a clear structure and finished adroitly with the title, leaving a sense that a clever entrepreneurial mind was at work.</p>
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Example 9

The title was used as an invitation to accept the premise that students' secondary school years are a 'time to play'.

Stimulus 1 was addressed via the writer's concern that freedom to play is dependent on the provision of appropriate spaces being available. The idea derived from part of the metaphor in stimulus 2 that play allows for increased happiness was also addressed.

The length is approximately 700 words.

<p>Time to Play</p> <p>Dear Victorian Department of Education and policy makers,</p> <p>I am writing to you as a concerned <i>high school teacher and former child psychologist</i>. I urge you to consider increasing the funding for high schools for play facilities and play spaces. With recent budget reports it seems that there is prioritized funding for primary schools for these facilities as rightfully so, however I believe that high schools deserve these facilities just as much. This should be considered as there are many valuable mental health benefits, many valuable academic benefits and even many social health and wellbeing benefits.</p> <p>Recent studies have shown that 83% of adolescents are not meeting the recommended amount of physical activity per day being 60 minutes according to the Australian Institute of Health and Welfare. In addition the Australian Institute of health and Welfare have reported that 15.4% of high school students experience high psychological distress. An increased funding for play facilities and play spaces will not only encourage students to engage in physical play and in turn engage in physical activity, but it would enable students to release endorphins which promote feelings associated to joy, and in turn decrease the release of cortisol, our main stress hormone. In a study conducted by <i>Beyond Blue it reported that</i></p>	<p>The context was clearly formed here from the opening.</p> <p>The authorial voice was established.</p> <p>Expert evidence was used to support the claims made.</p>
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77% of students who engage in regular physical activity have decreased feelings of anxiety and stress. As youth mental health talk is becoming more common I believe it is just as important to install more of these facilities in high school settings. If the statistics haven't spoken for themselves it is clear that these place spaces and play facilities greatly benefit our young youth. According to the Black Dog Institute, adolescents that partake in regular physical play decrease feelings and susceptibility of depression by up to 30%. *Don't you think it's time to play?*

Moreover, it is clear that play facilities and play spaces benefit the mental health of our bright youth, but they also yield academic success benefits. Numerous studies have demonstrated that students who participate in regular physical activity score at least 10% higher in standardised tests than their peers who do not engage in regular physical activity. Another study conducted by the University of Sydney reported that by implementing breaks of physical play between work periods increased the 'on task behaviour' by up to 20%. Evidently these play spaces and facilities would yield academic benefits but it's more than that. Play facilities and play spaces would allow students to chill out, enjoy the rays and re-energize themselves enabling them to refocus and apply themselves better academically illustrated by the results. These spaces would allow students to have some down time during a busy day encouraging them to push through and persevere. *So what do you think is it time to play?*

Not convinced, furthermore, play spaces and facilities hold significant social health and wellbeing benefits. According to the National Recreation and Park Association 87% of adults reported that playgrounds and play spaces are vital for adolescents. This is because these spaces contribute to the development of social skills in children and youth, in addition these spaces allow students to build social networks and understand boundaries. As these play environments contribute to social skill it also builds on crucial skills like cooperation, problem-solving and confidence. These play facilities would prepare our students for the future world with these environments as a foundation for their social networking. Recent studies from the University of Melbourne have shown that schools that have these facilities reported 30% decrease in bullying. Bullying as we all know is negatively impacting students across all of Australia, so this may be an outlet to prevent bullying. Imagine your child is getting bullied everyday up to the point that they don't even want to go to school anymore. The pain and devastation you're feeling is what many Australian parents felt. So why should we put more children, more parents through this heartbreaking feeling.

I urge you, Victorian Department of Education and Policy Makers to take into consideration the prior points when reallocating the funding with reference to underlying benefits that increased funding can enable. The choice is up to you now whether it is time to play or not. Whether it is time to allow our youth to *flourish and bloom* and

The change from offering expert evidence to the personal highlighted the responsibility for action on the part of the reader.

Links were made between relevant ideas.

The final line of the paragraphs became an insistent call to the intended reader to respond.

The relentless barrage of information was used as a persuasive tool here and the changes between the formal style and the personal were holding the reader to account.

The final paragraph presented play as closely connected with the readers' stated beliefs and thus re-enforced the persuasive nature of the piece.

<p>prepared for the what the world has for them.</p> <p>Thank you for your time and attention.</p> <p>Dr. Doe</p> <p>[redacted] Secondary College</p>	
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Section C: Analysis of argument and language

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0.6	1	3	8	16	24	24	14	6	2	0.5	5.4

Students were invited to ‘write an analysis of the ways in which arguments, written and spoken language and visuals were used ... to persuade the intended audience to share a point of view.’ As with the other sections of the exam, this section was assessed holistically using the assessment criteria and expected qualities. Benchmarks were used to establish the standard required in each of three interrelated skills. These were:

- an analysis of argument:
 - the capacity to explain strategic sequencing of ideas to persuade
- an analysis of language:
 - the capacity to explain the role of written and visual language in presenting and developing the argument
 - the capacity to explain the ways argument and language function together to persuade the intended audience
- the capacity to communicate these ideas.

The ‘Background Information’ provided crucial information for the completion of the task. It was here that the students were given the context in which the text was created and the identity of the text’s author and the intended audience was defined.

Students needed to use this knowledge as well as inferred knowledge during their reading of the previously unseen persuasive text to establish the author’s purpose, the characteristics of the intended audience and the relationship between the author and the intended audience. This information derived by inferential reading was vital for students as they demonstrated their skill in analytical thinking while completing the task.

There was no preferred structure or content. Students were free to adopt their own strategy to explain the ways in which the text was structured to persuade the intended audience and the ways in which language and visual language were harnessed to convey and amplify the ideas presented.

In 2024, the students were presented with a previously unseen text about a fictional gym experiencing financial insecurity and considering a partnership with another business, which held apparently conflicting values, to secure its financial viability.

The form was a speech made to an audience of Our Local Gym members presented at an emergency meeting. Two slides were shown to the audience during the speech. The Chair of the gym was Sandy Gestalt, whose purpose was to persuade the gym’s members to put aside their values for pragmatic reasons and vote in favour of the controversial partnership. Her contention was that the values of the two businesses could be reconciled by reframing perceptions, and that such a compromise was a financial necessity.

As in previous sections of the exam, the task was designed to allow students multiple entry points so that they could demonstrate their skills to the best of their ability.

One way of representing the line of argument is as follows:

1. Remind the audience of both their connections and vulnerability.
2. Highlight the value of what is at risk.
3. Present the likelihood of loss.
4. Offer a solution as the only possible 'lifeline'.
5. Rebut possible objections to undermine backlash.
6. Reframe the situation as 'an opportunity'.
7. Apply moral pressure and present an image of a rosy future before asking members to vote on the proposal.

Students were not expected to identify each stage of the argument in minute detail. It was up to the student to select elements of the text to demonstrate their analytical capacity.

Some strategic language choices included language used to:

- strategically characterise key stakeholders, for example, 'obnoxiously loud', 'safe space', 'they offer'
- encompass the community, but also distinguish between 'lesser' gyms, and to present collective responsibility through the use of pronouns and other strategies
- appeal to the audience's values, for example, 'you have built your fitness', 'we are a community', 'they understand our'
- highlight dichotomies, for example, 'selfies on their socials' versus 'all bodies and all fitness journeys'
- lighten the mood to imply the issue was not serious, for example, 'worked together / worked out together', 'sweet delight to work with'
- minimise the moral dilemma, for example, 'uncomfortable', 'alternate funding', 'limited nutritional benefit'
- escalate emotional responses, for example, 'dire', 'bleak', 'closing ... entirely', 'a carpark', 'be demolished!', 'lifeline'
- reassure, for example, 'guarantee', 'an opportunity', 'allow our imperfect community to flourish'
- imply one option, for example, 'only viable solution', 'a lifeline', 'we are voting for many'
- reframe the dubious association, for example, lollies bring 'joy', 'fun and laughter are ... important ... to health', 'our imperfect community'
- pivot from the bleak to the optimistic, for example, 'But we have found another option. A lifeline.'

Some strategic visual cues used in the images included:

- employing figurative associations
- establishing atmosphere
- using slogans
- using symbols
- giving a representation of gym members.

Students were not expected to laboriously identify and discuss every element. They were expected to select what was most pertinent to the persuasion to demonstrate their analytical capacity.

Students were also invited to discuss the interplay between argument, language and visual elements of the text.

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0.6	1	3	8	16	24	24	14	6	2	0.5	5.4

Strategies that enhanced responses

Skill	Successful strategy	Example
Capacity to infer the intended listeners' values and role in the text's purpose	<p>Using an understanding of the text's context, purpose and audience and the relationship between the speaker and listeners to create targeted analysis</p> <p>This response demonstrated an understanding of context, audience and purpose in their introductions.</p>	<p>As council funding is verified and reallocated, the survival of 'Our Local Gym', a grassroots athletic establishment, has become an issue of extreme concern. Consequently, Sandy Gestalt, chair of the gym's committee, delivered a speech to her fellow members, in which she claims the safety of Our Local Gym will be assured through her proposed partnership with confectionary brand Long Live Lollies. Addressing all members of the gym community, current and potential, Gestalt aspires to garner support for the presented partnership in the upcoming vote, in the hope that it will save Our Local Gym.</p>
Analysis of argument construction	<p>Focusing on the way in which ideas were strategically sequenced in order to position the listener given the text's context and audience</p> <p>This response used linguistic cues to indicate the argument's strategy.</p>	<p>BP1 '<i>Before she forwards her contention, Gestalt first seeks to imbue her speech with an overwhelmingly hopeful and optimistic tone.</i>' '... Gestalt <i>not only strives to</i> build rapport between audience and speaker given their long-standing connection, <i>but also construct</i> an optimistic future ...'; '<i>Gestalt guides her listeners to view the gym as a facility worth protecting, thus ...</i>'</p> <p>BP2 '<i>Having established the current predicament threatening the livelihood of such a special cultural institution, Gestalt continues by attempting to present a partnership with 'Long Live Lollies' as the only viable solution.</i>'</p> <p>BP3 '[She] implores the audience to ... focus not on the immediate, ostensible challenges, but the opportunities also presented ...'; '<i>Thus, Gestalt guides her listeners to view her proposal of a partnership with enthusiasm ...</i>'</p> <p>BP4 '<i>By suggesting that each listener's vote carries a responsibility to represent those not present as well ...</i>'; '<i>also allows Gestalt to nonetheless convey the need to embrace what might seem "uncomfortable" ... as an opportunity to grow ...</i>'</p>
Analysis of	Harnessing analytical	Gestalt hopes to assure the concerns of fiscally

<p>language</p>	<p>thinking strategies and explaining how language was targeted at the views/values/beliefs of the intended audience</p> <p>This response demonstrated clear and sustained use of the analytical thinking process.</p>	<p>conscious members of the gym community, who may struggle to cover the cost of an exorbitant membership fee, by evoking a sense of certainty through calling this declaration a 'guarantee'.</p> <p>... reminding [the listeners] that they are 'not just voting for ourselves'. Evoking the transcendent nature of the community of Our Local Gym, Gestalt reminds her audience as such to reinvigorate with them both a sense of the gravity of their situation, and the importance of their decision. Gestalt hopes that by concluding in such a manner, she plays on the empathy held by those who cherish their gym community, and desires that they vote in support of her proposal not only for themselves, but for those like them, yet to discover Our Local Gym, who may foster an equally rich sense of community, provided the gym remains.</p>
<p>Analysis of visual material</p>	<p>Using the analytical thinking process on visual as well as written material</p> <p>This response demonstrated a high level of skill when articulating an interpretation of the visual elements of the text and explaining why these could resonate with the intended audience.</p>	<p>After having established the importance of the gym and the risk of losing it, Gestalt logically puts forward her solution involving an affiliation with Long Live Lollies. Strategically commencing with an image depicting friendship and prosperity through sparkles and smiles on the cartoon's faces, coupled with glistening eyes, disgruntled audiences are enlightened as to the positives ...</p> <p>In a final call to action, Gestalt compounds the notion of the ability of the community to 'flourish' with an affiliation with Long Live Lollies. Deliberately placing an image at the rear-end of her argument, Gestalt seeks to impress a positive outlook on lollies and fitness, within health-centred individuals. The image depicts a lady in a split, quite a flexible position, conveying health and strength. Along with a large lollipop at the focal point of the image. Gestalt encourages audiences to associate the duality of both her gym and Long Live Lollies to contribute to a healthy and joyful life as depicted in the lady's smile.</p>
<p>Capacity to explain interconnections between the text's elements</p>	<p>Indicating, by explaining the interplay between the elements of the text, how language and visual features amplify ideas and the role of this in positioning an audience</p> <p>This response explained the way in which a</p>	<p>Additionally, the metaphor of Long Live Lollies as a 'lifeline' further compounds on the living and longevity of the gym that the committee prides themselves on, urging the audience to help the gym continue to provide for them in the same way a heart sustains a human body. Furthermore, while Gestalt does acknowledge the 'serious clash' that is presented, they present the need for money as for 'community' rather than 'profit', painting their company as one concerned with providing the best facilities for its members rather than obsessing over</p>

	persuasive idea was linguistically framed by the speaker's vocabulary choices.	selfish monetary gain. Through this, the members are inspired to support the funding as it is not just an investment to the gym, but an investment into their future as well.
Capacity to communicate ideas	Using clear and appropriate language and sentence construction This response exhibited a capacity to use language with precision to communicate ideas.	Gestalt places emphasis on the fact that this gym is a 'safe space for all people' including for the 'young and young at heart' in order to remind members of the gym about the inclusivity for each person. She portrays the facility in this altruistic light to encourage members to recognise how the gym facilitated the unification of the community ...

Strategies that limited responses

Strategy	Explanation
Limited focus on context and audience	Responses may have indicated a misreading of the text. This may have manifested itself as having a limited understanding of: <ul style="list-style-type: none"> the writer's contention: for example, thinking the contention was to 'promote the benefits of lollies' and thus also the purpose of the piece the context: not recognising the consequences of failure to secure council subsidies the audience: believing the audience was a committee or the general public. This foundational misunderstanding made it very difficult to successfully complete the task.
Simplifying the text or task	Responses may have: <ul style="list-style-type: none"> not addressed the complexity of the argument. This may have manifested itself as overlaying an extremely simple strategy to explain the argument; for example <ul style="list-style-type: none"> 'The argument begins ...' 'The argument ends ...' 'The visual conveys ideas by ...' identified the idea presented but not commented on the strategic sequencing of the idea or explained the way that this connected to the writer's purpose simply summarised the argument.

<p>Description of language (even with examples)</p>	<p>Responses may have demonstrated:</p> <ul style="list-style-type: none"> • a limited understanding of the analytical thinking process as one requiring description only. For example, ‘first the speaker welcomed the audience, then she acknowledged their “difficult” situation by describing their shared history ...’ • an incomplete understanding of the analytical thinking process by leaving out key elements. For example, ‘the writer presents the listener with the options facing them in order to persuade them’ • generic analysis. For example, ‘inclusive language such as “we” and “our” is used by the speaker to encourage the group to feel a sense of belonging and persuade them’ • exaggerated claims about the power of language. For example, ‘this forces the listeners to believe the speaker ...’ • only a limited range of language features, such as inclusive language, the use of exclamation marks and a ‘welcoming tone’ • self-evident conclusions. For example, ‘the speaker uses comparison to compare’ or ‘the speaker uses inclusive language to include’.
<p>Only describing the visual</p>	<p>A response may have:</p> <ul style="list-style-type: none"> • only focused on the written aspect of the visual. For example, only discussed the slogans • described the visual only. For example, ‘visual one shows two lollies walking arm in arm. The lollies are happy, and one makes the peace sign with its hand’ • indicated an incomplete understanding of the analytical thinking process by leaving out key elements. For example, ‘the peace sign made by the heart-shaped lolly convinces the listener that their values align and thus persuades them’ • spent half their essay analysing the visual; while the analysis might be sound, this reduces the student’s opportunity to demonstrate other skills • omitted any reference to the visual.
<p>Ignoring the links between the text’s elements</p>	<p>A response may have:</p> <ul style="list-style-type: none"> • analysed elements of the text without exploring their interplay with the text’s other elements.
<p>Overlooking the need for clear expression</p>	<p>Factors that might have impeded communication include:</p> <ul style="list-style-type: none"> • poor vocabulary choices, including the misapplication of vocabulary • struggles with grammar • incoherence.

In Section C, as in other sections of the exam, assessors looked to reward evidence of skill in analysing and explaining the text’s elements and their interplay. Students approached this task in various ways that enabled success.

Text selection and average scores

The following table shows the Section A texts selected by students in 2024 and the average Section A scores achieved by those students, shown as a percentage of the possible marks. The table also shows the average scores achieved by the same students for Sections B and C, again shown as a percentage of the possible marks for each of those sections.

Section A text	% of students	% Average Score Section A	% Average score Section B	% Average score Section C
<i>Bad Dreams and Other Stories</i>	1.7	53.5	54.0	53.5
<i>Born a Crime</i>	4.8	53.0	52.0	52.0
<i>Chronicle of a Death Foretold</i>	2.1	61.0	56.5	55.5
<i>False Claims of Colonial Thieves</i>	0.9	64.5	54.5	55.5
<i>Flames</i>	2.9	57.0	54.5	55.0
<i>Go, Went, Gone</i>	0.2	66.5	60.5	58.0
<i>High Ground</i>	11.1	53.0	49.0	49.0
<i>Much Ado About Nothing</i>	5.2	62.0	60.0	60.5
<i>My Brilliant Career</i>	0.5	62.0	61.0	60.5
<i>Oedipus the King</i>	15.5	58.5	56.5	57.0
<i>Pride and Prejudice</i>	2.1	68.0	61.5	62.0
<i>Rainbow's End</i>	5.6	52.5	51.5	52.0
<i>Requiem for a Beast</i>	0.5	56.5	53.5	53.5
<i>Runaway</i>	0.4	65.0	61.0	60.5
<i>Sunset Boulevard</i>	23.8	53.5	52.5	52.0
<i>The Erratics</i>	0.7	56.0	56.0	52.5
<i>The Memory Police</i>	4.9	52.5	54.0	54.0
<i>Things Fall Apart</i>	0.7	65.0	59.0	58.0
<i>We Have Always Lived in the Castle</i>	12.8	54.0	53.0	52.5
<i>William Wordsworth: Poems selected by Seamus Heaney</i>	3.3	63.0	60.0	59.0
No Text	0.5	0.5	35.0	30.0