

SECTION III

QUESTION 3

Marking guidelines

CRITERIA	MARKS
<ul style="list-style-type: none"> ■ Explores skilfully how the perspective that 'the process of discovery involves uncovering what is hidden and reconsidering what is known' is represented in the prescribed text and one other related text ■ Presents a skilful response with detailed, well-chosen textual references from the prescribed text and one other related text ■ Composes a well-integrated response using language appropriate to audience, purpose and context 	13-15
<ul style="list-style-type: none"> ■ Explores effectively how the perspective that 'the process of discovery involves uncovering what is hidden and reconsidering what is known' is represented in the prescribed text and one other related text ■ Presents an effective response with well-chosen textual references from the prescribed text and one other related text ■ Composes an effective response using language appropriate to audience, purpose and context 	10-12
<ul style="list-style-type: none"> ■ Explores how the perspective that 'the process of discovery involves uncovering what is hidden and reconsidering what is known' is represented in the prescribed text and one other related text ■ Presents a response using textual references from the prescribed text and one other related text ■ Composes an adequate response using language appropriate to audience, purpose and context 	7-9
<ul style="list-style-type: none"> ■ Demonstrates a limited understanding of the proposition that 'the process of discovery involves uncovering what is hidden and reconsidering what is known' ■ Describes aspects of the text(s) ■ Attempts to compose a response with limited appropriateness to audience, purpose and context 	4-6
<ul style="list-style-type: none"> ■ Refers to text(s) in an elementary way ■ Attempts to compose a response 	1-3

Marker feedback

Different approaches to the question:

Many responses included the impact of discovery on the individual or the broader community and its lasting legacy.

One approach was to deal with both parts of the question in each text, but it was equally valid to argue that one aspect was evident in one text whilst the other part of the question was evident in the second text.

Some candidates chose a chronological exploration of the texts to respond to the 'process of discovery'.

Candidates showed strength in these areas:

- synthesising a response to the question with elements from the rubric
- knowledge of the prescribed text and a judicious selection of the related text
- developing and sustaining a thesis that was well-supported through purposeful structure and textual analysis
- exploring a change or transformation that occurred as a result of discovery
- demonstrating that the process of discovery is dynamic.

Candidates need to improve in these areas:

- ensuring that they respond to the full scope of the question
- integrating discussion more successfully by making more insightful links between texts
- controlling expression throughout the response
- analysing rather than just describing texts
- selecting and referencing textual features
- referencing texts appropriately instead of relying on unwieldy acronyms.

QUESTION 3 – Media: Ivan O'Mahoney, *Go Back to Where You Came From*

Plan: – hidden ~~lack~~ ^{lack of an} ~~of~~ ^{knowledge of} ~~context~~ ^{context}
 ↳ hidden consequences
 – reconsidering \Rightarrow context hinders ability to also.

Discoveries facilitate the need to ~~discover~~ ~~the hidden knowledge of individuals~~ ^{hidden} increasingly expose individuals to their realities in life, such that they become imbued with a greater understanding ^{and} of compassion in which they can then apply as the practical basis to all human relationships. However, there also comes the need to reconsider own preconceptions ~~in~~ discoveries, however, this can be hindered by ~~the~~ the influence of context on respective individuals. As such, these ideas are wholly represented within Ivan O'Mahoney's documentary 'Go Back to Where You Came From' ('Go Back'), which sought to follow six participants who, through experience, developed informed views on refugees and their rights to enter Australia. It is well reinforced in George Orwell's essay 'Shooting an elephant' as it depicts the man

QUESTION 3 – Media: Ivan O'Mahoney continued

Who finds the truth but filters to reassess news, given the contextual effects. In essence, the two texts ~~type~~ typify the potential of discovery as a process to uncover what is hidden and reemerge what is known.

Gradual ~~text~~ development of new understandings come from being increasingly ~~exposed~~ confronted by the truths, such individuals will then recognise the limitations of their preconceptions. O'Mahoney positions audiences to view Adam Hartup, in light of his initial view that refugees are all 'criminals' seeking 'financial benefit' with a lack of remorse that is inherent in Australia's political powers and accordingly, many of its people. O'Mahoney forces Adam to engage in conversations with the inmates at the detention centre, under deployed shots of an overcast sky cepted with ambient sounds of crows, to construct a bleakness which confronts Adam, or otherwise, an overwhelming sense of pathos that ~~urges~~ ^{urges} audiences to recognise Adam is beginning to reflect on his earlier beliefs and the supposed 'dangers' refugees posed.

QUESTION 3 – Media: Ivan O'Mahoney continued

The development follows into the night raid, where disorientated, hand-held camera shots reiterate the conflicting emotions within Adam. Non-diegetic sounds of people screaming and infant crying ~~which~~ enhance the provocative experience as Adam realises how "big of a reality hit" that these people continue to live life devoid of the freedom and lifestyle Adam is used to in Australia. This constitutes to O'Mahoney's aim to show the potential of discourse to uncover the ~~hidden~~ ^{what had not been known} compassion that he previously lacked, ~~providing~~ ^{providing} a job.

On a similar note, ~~discovering~~ having the human moral conscience probed sees how discoveries can ~~at~~ help an individual ^{uncover} ~~understand~~ the ^{true} consequences ~~and~~ of their actions. Orwell's essay as an anecdote allows him to divulge on his misconducts about having killed the elephant. Part of this sees him describe the 'grandmotherly air' that permeates the surroundings, coupled with long, fractured sentences as where he says "to have come all that way - no, that was impossible, to emulate the obvious conflicts on him. His guilt is further reinforced as ~~expressed~~ ^{the} Orwell's use a

QUESTION 3 - Media: Ivan O'Mahoney continued

personification to anthropomorphise the elephant, changing pronouns from 'it' to 'he' to evoke greater pathos for audiences in order to comprehend his moral strains on his conscience. He withal describes the 'thick blood' of the elephant under 'tortured breathing' to prolong the death and reaffirm the detrimental effects of the person's reckless power. Orwell, upon reflecting, understands imperialism was destructive, just as he ~~was~~ knew he "ought not to shoot the elephant." Essentially, ~~the~~ this new perspective of his actions ~~arose~~ ultimately came from being confronted with the truthful realities.

On another hand, the potential for discourses to prompt a reassessment of individuals' preconceived views can falter against the influence of context, given it has become a great part of who they are and delineating these beliefs prove difficult. A major consensus sees Australia as a multicultural and tolerant society, however, the vestiges of bigotry still remain for many. O'Mahoney arouses bitter ~~the~~

QUESTION 3 – Media: Ivan O'Mahoney continued

re-entment for Darren, upon which the anticipated intimacy of the scene with Waimisi's mother is abruptly disrupted by quick, jump shots that accompany Darren's insistent retorts. Here, he questions why it is "not safe for her to go home to Iraq" and this irrelevance strikes audiences at a time, before a ~~voice~~ voiceover reminds us ~~that~~ it is because of the considerable struggles and self-sacrifice he had to endure as an ex-army soldier. O'Mahoney further ~~typifies~~ ~~the~~ typifies the ability ~~for~~ of his documentary to manipulate audiences, as the despair, when refugees and asylum seekers have to persevere through uncertainty and deplorable conditions, is simultaneously enhanced by the absence of diegetic music. Darren's statements however, claiming how he "would never put any children on a boat," ~~is~~ ~~is~~ embeds the only ambient sound that disrupts the silence. It not only exposes a lack of compassion but it ~~also~~ draws on his strong familial bonds where, as a father of opportunity in Australia, he is unable to understand the motivations the refugees hold. Despite

QUESTION 3 – Media: Ivan O'Mahoney continued

having "helped with the local club family," a reviewer in the response section reminds audience of the social media backlash toward his "apatgetic" approach and how his strong context made it very difficult for him to delineate from beliefs in order to reassess them.

Similarly, ~~the~~ context ~~is not~~ remains an aspect that has been imposed upon individuals from inception, ~~not~~ rendering it difficult ~~to~~ for individuals to reassess attitudes and ideas. ~~It is that~~ Orwell presents a narrator who fears being dismembered amongst a "faceless crowd," given the ~~the~~ inferiority of the colonised is correlative to the feeling of superiority of the British Empire and that the two cannot be interchanged. However by ~~the~~ embedding an extended, theatrical metaphor that sees him as a "conjurer about to perform a ^{the} magic trick" with his "magic rifle," Orwell constructs an idealisation which exposes how his whiteness is but all an act and he is bonded by his duty to the empire as a colonial burmese officer. Here, he creates

QUESTION 3 – Media: Ivan O'Mahoney continued

a jarring contrast against the military and cultural potency of the British empire with which his "white man" facade is, in fact, a symbolic "absurd puppet" who is at risk of "being laughed at". He continues to make evident the irony that this white man is but a "hollow, posing dummy" who is pushed to a fro by the will of an oppressed crowd, such he, himself, has no control over the colonised, Burmese people. This again drives home what O'Mahoney sought to present in "Go Back", that is, how the influence of one's context consequently mar an individual's capability over reassessing news.

Here, the frustration evidenced by the narrator, of his subjugation to the colonised, is augmented by the fact that his individuality is at stake, and yet, he sees no recourse to change, given he was a "colonial officer of the British Empire" after all.

In light of all the above, it is a fact that the composers, O'Mahoney and Orwell, ~~the~~

QUESTION 3 – Media: Ivan O'Mahoney continued

effectively represent the intricacies of discoveries and the process by which it motivates individuals to uncover what is hidden or rather, reassess their views. In doing so, individuals come to ~~the~~ understanding or previously lacking comprehension, one in which they are then able to apply as the basis to all lasting relationships. It then also important to see how comparisons typify influence of context and how it can pose a hindrance on one's reassessment of views.

Comment

This skilful and consistent approach to the question includes an insightful consideration of the context and of audience 'discovery' for both the core and related texts. The control of language is at times variable, but the argument is sophisticated, the selection of textual features is judicious, and the thesis is sustained.