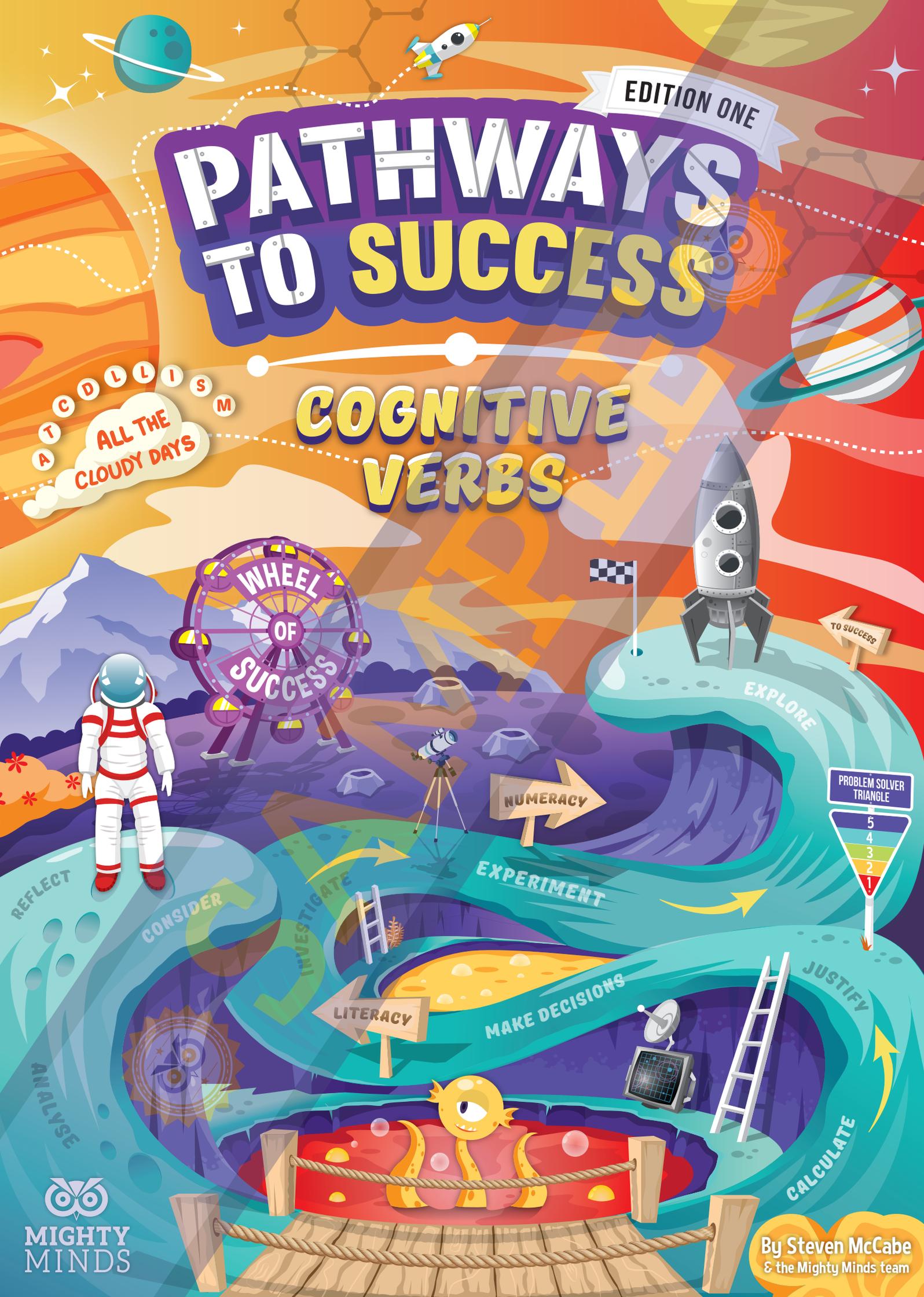


EDITION ONE

PATHWAYS TO SUCCESS

COGNITIVE VERBS

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ALL THE CLOUDY DAYS



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DESIRING SUCCESS

THE RIGHT ATTITUDE

How do we achieve the success that we desire?

Perhaps we can gain some insight into this question by looking at the philosophies of those who have achieved considerable success.



“Always bear in mind that your own resolution to succeed is **more** important than any other one thing.” - **ABRAHAM LINCOLN**

“Being confident and believing in your own self-worth is necessary to achieving your potential.” - **SHERYL SANDBERG, CHIEF OPERATING OFFICER OF FACEBOOK**

As with most successful people, Lincoln and Sandberg had no doubt that the most important factors in achieving success (or otherwise) are a person’s belief in themselves and their determination to succeed.

What is true in life is also true in education – our success is largely determined by our attitude and behaviour. If you believe you can succeed and you view your schoolwork as being important to achieving success, you will be much more likely to succeed.

From our experience, it is true that:

“Your thoughts lead to your actions; your actions form your habits; your habits become your behaviour; and, in turn, your behaviour determines your destiny.” - **MIGHTY MINDS**

A common example of this is a student who studies late at night and still expects to gain the most benefit from their schooling the following day. It has been proven that working late at night reduces students' ability to concentrate in class the next day.

Furthermore, many students study in their bedroom. However, bedrooms contain a lot of distractions (e.g. computer, social media, music, TV, stereo, great posters, fantastic views out the window). Despite these distractions, many students convince themselves that by simply being there, they are putting in a big effort.



Now might be a good time to check your attitude.

This book will help you explore the many pathways to success and will provide you with invaluable skills that will help you along the way; however, you will not move any closer to success until you truly desire it.

HOW TO SUCCEED IN SENIOR

1. Set academic goals.
2. Have a strong, positive self-belief, attitude towards what you want to achieve.
3. Realise failure is often the first step to success.
4. See the benefits of working consistently each week.
5. Work collaboratively to reach your goals.
6. Form study groups both at school and online.
7. Be efficient – this includes time management and effective learning skills.
8. Understand the importance of the QCS Tests and their relevance to your OP score.
9. Develop your problem-solving abilities so that higher academic performance can be achieved.
10. Construct a detailed plan for success – whether it be for an assignment, essay, examination, presentation or job interview.

MOTIVATION

At the heart of success is motivation – the desire to achieve what you want. Motivation enables us to set out on the path to success and shows us the way forward. It is often far more important than talent, skill or ability.

Goals

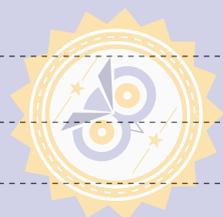
Goals suggest what is possible. At the same time, they guide our actions in our pursuit of these possibilities.



Activity 1

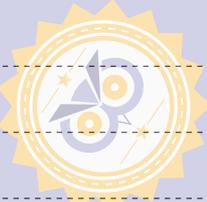
What is your goal? What do you want to be doing in ten years, five years, at the end of this year? Think not only in terms of work, but also in terms of personal goals. Do you want to be in a relationship? Do you want to be travelling? Where do you want to be living? What do you want to be doing? How strong is your motivation to achieve your goals? How much would you be willing to sacrifice to achieve them?

Decide what you want from your senior school years. Start with a list of everything that is important to you. They do not have to be in any particular order – just write them down as you think of them.



**Activity 2**

Now, look at your list carefully and rewrite it by ranking each item in order of importance.



Once you have started to identify what you are striving for, and you have carefully considered your goals, you will be more motivated to pursue them and commit to the actions needed to achieve them.

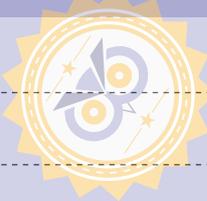
When setting your goals, always aim high – as David Lloyd George said, “Don’t be afraid to take a big step. You can’t cross a chasm in two small jumps.” Sometimes you might have to make some difficult decisions to achieve your goals. You might need to move to another state to study or to work in the field you want. You might need to do less of something you like, such as playing computer games, so that you have more time to focus on the activities that will ensure your success.

**Activity 3**

For your goals to be achievable, you must take time to consider the best pathway for success. Now might be a good time to write an appraisal of your strengths and weaknesses. Be honest! If you have good IT skills include this; if you do not like performing in front of others, say so. Include personal characteristics as well as your academic attributes.

What will help you to achieve your goals? E.g. strong self-motivation, support of family/friends, mentors etc.

What will hinder your progress towards your goals? E.g. procrastination, lack of money etc.



THE WHEEL OF SUCCESS

A good way to look objectively at your situation is to chart it.

When completed honestly, The Wheel of Success diagram will give you a realistic appraisal of your current situation



Activity 4

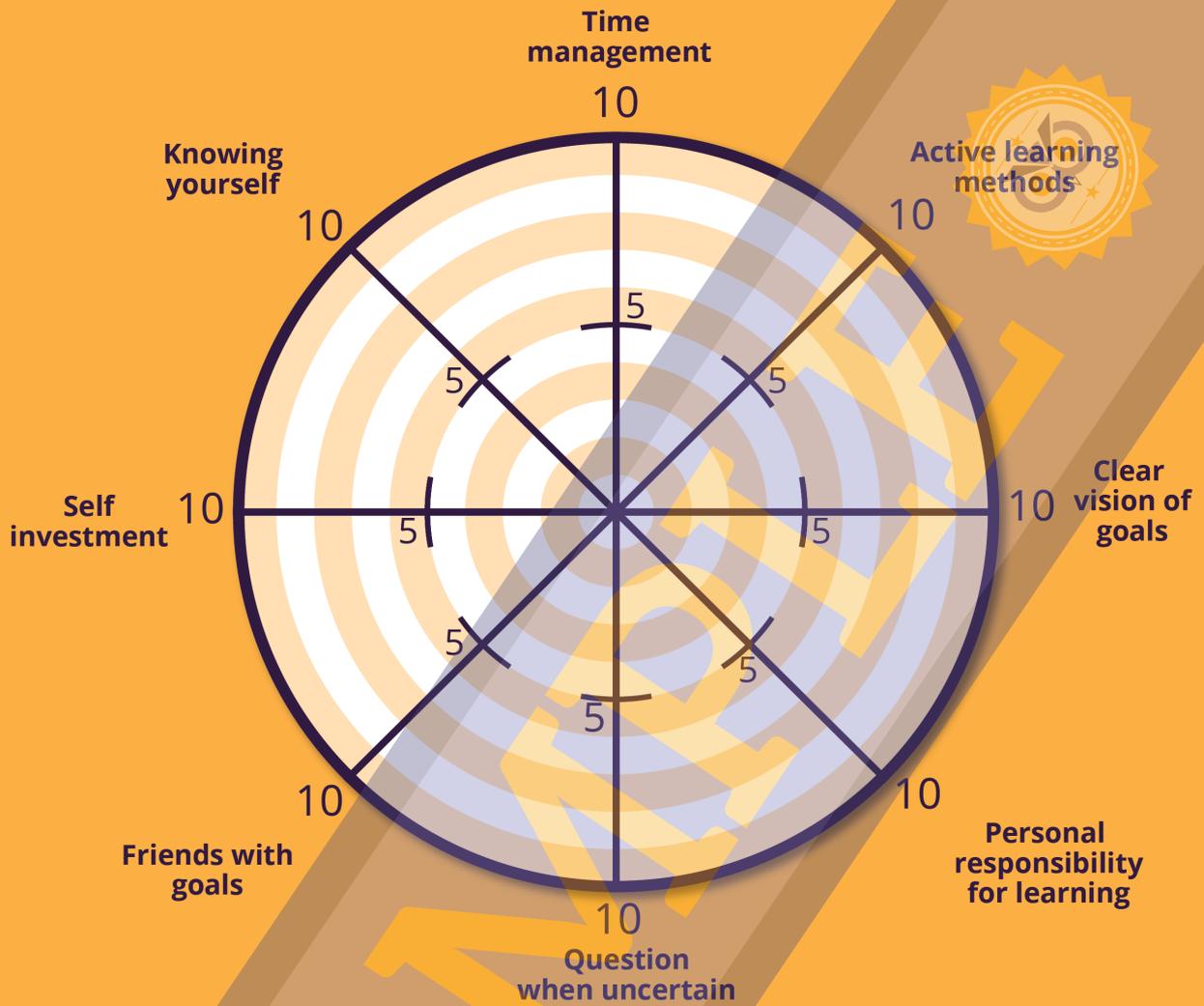


Consider the centre of the circle (0) as representing a low skill level in that ability and the outer edge (10) as representing a high skill level. Use a pencil to determine where you are placed on each “spoke” of the wheel for each skill set mentioned. Join these points (dot-to-dot style) to form your “wheel”. Consider your ability in each of the following:

- **Time management:** Do you have a study timetable – a weekly, monthly or term planner that you change/review regularly? Consider using your phone or computer to create an effective time table.
- **Active learning methods:** Underline, make notes and engage your brain by constantly asking yourself: What is going on here?; Would I take that step?; Would I solve the problem that way?; What is the meaning of that word or expression?; What could I do to improve that answer?; Is the technique I am using the best/most efficient?; How could I make things clearer?; What is this task/question requiring?
- **Clear vision of goals:** Do you set goals before you study? Do you have a reason for investing in your future? What are your goals for today? Tomorrow? Next week? Next month? This term? This year? Five years’ time? For your life?
- **Personal responsibility for learning:** Do you believe your success or lack of success is due to your teachers? Your parents? Your friends? Your attitude? Your effort? The hardships in your life? Or are you honest enough to admit that you are responsible for your learning?
- **Question when uncertain:** How often do you ask questions to your teachers, friends and parents? Do you disengage when you don’t understand, or do you seek clarification?
- **Friends with goals:** Are your friends focused? Do they have high ambitions? Do they apply themselves? Do they ridicule you when you focus on learning? Do their actions support or hinder you?
- **Self-investment:** What have you done to ensure your future? Do you work hard? Do you work smartly? Do you think about what you are doing? Do you work with your friends so that the pathway to your success becomes more enjoyable and achievable?
- **Knowing yourself:** Have you reflected on your strengths and weaknesses? Have you done anything to enhance your strengths or to improve your weaknesses? What is your level of self-belief? How much determination do you possess? Do your actions reflect your ambition?



WHEEL OF SUCCESS

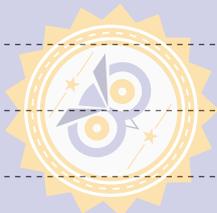


Now, take a close look at your wheel. How close to the outer edge is your wheel? The closer to the centre of the wheel for each skill, the more work you are required to do to improve this skill.



Activity 5

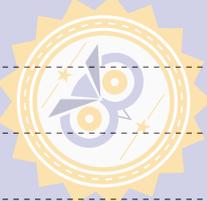
The areas I am achieving well in are:



Four horizontal dashed lines for writing the answer to the activity question.

**Activity 6**

The areas that I need to work on are:



Four horizontal dashed lines for writing.

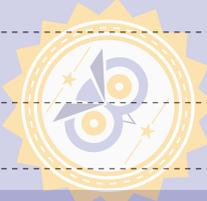
Having thought carefully about your desires, motivations, strengths and weaknesses, you are now in a position to set some realistic and achievable goals.

Before you commit your thoughts to paper, **remember these helpful hints:**

- Make your goals specific rather than general – it is much easier to judge whether you have achieved your goals if they are expressed specifically; and, if you have not met them, it is much easier to see what you have to do to get back on track.
- If your goals are long term, try to break them down into a series of short term goals that will ultimately help you reach your target.
- Make your goals personal and make sure that it is you who can determine the outcome. If you have to rely on others to achieve your goals, you might be let down.
- Do not be afraid to aim high.

**Activity 7**

My goals for this year are:



Four horizontal dashed lines for writing.

FUNDAMENTAL LEARNING – VISUAL LITERACY

We live in a world saturated with visual stimuli. The majority of the time, images aren't just there to look pretty: they contain ideas and information and are designed to convey implicit messages, whether we are aware of it or not. Our T-shirts bear logos and pictures indicating the subculture with which we have chosen to identify. Billboards, posters and advertisements pop out of every available surface, even in our video games. We update our profile pictures on social media to project a certain image of ourselves. We drive around guided by road signs and their symbols. We are even drawn to eat at certain places due to the colour scheme that has been chosen.

Since visual images have such a significant impact on our feelings and behaviour, we need to learn how to best interpret them. To effectively comprehend all aspects of visual literacy, you will not need to be skilled at painting, drawing or photography; nor will you need any depth of knowledge of the craft of film-making, graphic design or any other specialist field. All you will need is knowledge of the basic terminology required to help you articulate your points.

The following tips will teach you how to read a visual text; that is, how to draw out the message the author or artist is trying to communicate.

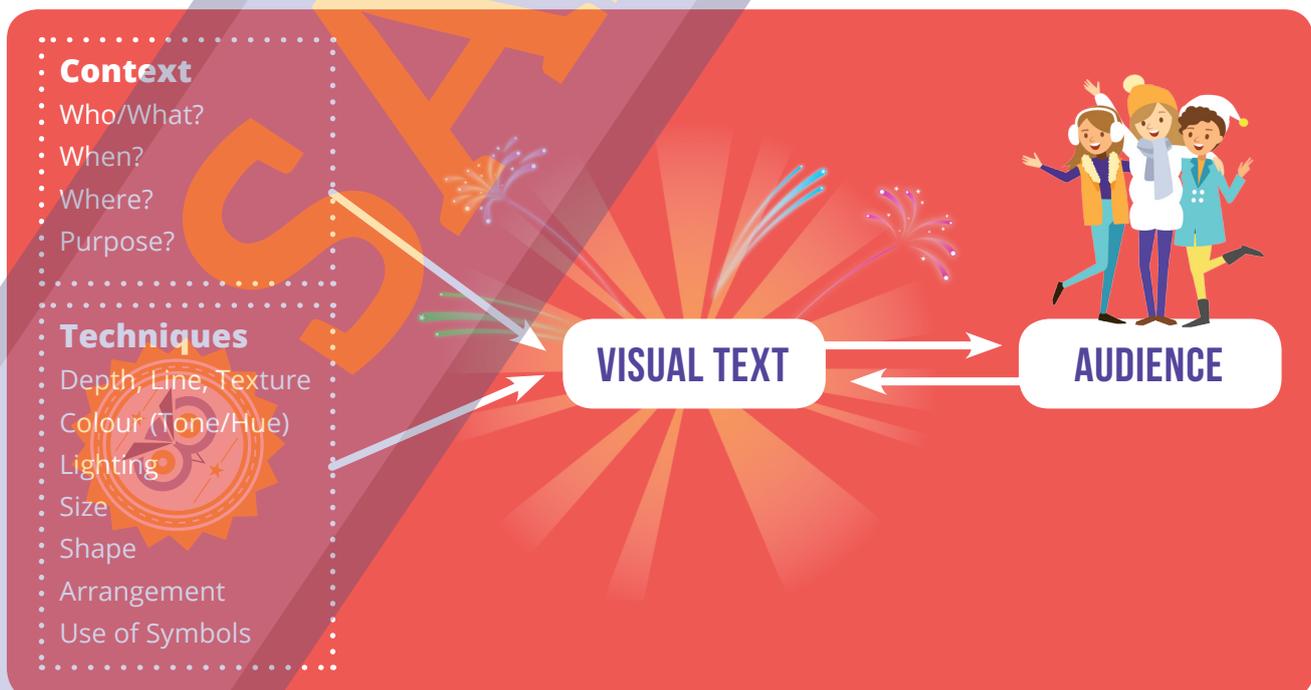
VISUAL TEXTS

When you think of reading, it is natural to think of written text – making sense of ideas conveyed through words by flicking through a magazine, poring over a textbook or burying yourself in a novel. Similarly, despite the fact they don't contain words, visual texts can also be read. This means we need to be aware of the visual features and tricks artists use so we can analyse them and take note of how they are compiled to produce the text. By doing so, we can better understand and appreciate the power visual images have over us.



Examples of visual texts include films, photographs, signs, posters, paintings, advertisements, cartoons, websites, sketches, drawings and graphs. Some are static; some are moving; some include words; others are images only; some stand alone, while others are part of a larger display. What is common to all of them, though, is that the image plays a central role.

The analysis of visual language can be summarised as follows:



CONTEXT

Just like the written or spoken word, visual texts need to be contextualised in order to best be understood. Context refers to an item's background information, environment and the set of circumstances in which it arose. Another way of thinking about it is *locating* the text in time, place or within a social, cultural, religious or historical setting. For instance, knowing that Spanish artist Pablo Picasso was in the depths of depression when he entered his Blue Period helps viewers of his work understand the sense of sadness he was trying to express.

To determine context when studying an image, look for clues that indicate details such as who is being featured, where the image might be situated or when it might be set. Maybe there are some distinguishing natural or man-made landmarks that suggest a location; perhaps you can establish the era of the image from the clothing, uniforms or the hair styles featured; or, if it is less historical and has a more personal focus, your *reading* of the visual text might be helped if you can establish relationships through such things as wedding photos or pictures of a birthday party. Sometimes it is obvious who is being featured (e.g. a famous person); at other times the importance is that the people are ordinary members of society doing everyday activities.

You might also gain some insight from looking at how a text's visual and written components function together to enhance the meaning.

After examining and determining a text's context and using some of these *signposts* as a guide, you should try to get a basic feel for the purpose of the text, i.e. what the author or artist is trying to achieve. What do they want their audience to see? Feel? Accept? Do? Do they intend to manipulate us in any way? If so, how? And, above all, why?

Once you have established the basic concepts of subject matter, begin looking for techniques that enhance the effect the author is trying to achieve.

VISUAL TECHNIQUES

It is generally impossible to find something when you don't know what you're looking for. Visual texts rely on a variety of devices to help communicate their messages to their audience, so it is important you are aware of exactly what they are. Perhaps a mnemonic might help you remember them better: All The Cloudy Days Last Longer In Summer Months. (Arrangement, Texture, Colour, Depth, Line, Light, Interpretation, Shape and size, Mood)

Arrangement

Colour

Line

Interpretation

Mood

All The Cloudy Days Last Longer In Summer Months

Texture

Depth

Light

Shape & Size

Learning this mnemonic and the visual techniques it represents will greatly assist you in remembering what aspects to consider in your response. This will result in a more comprehensive answer, which will be reflected in a higher grade. Here, we will explore how the different techniques an author adopts when composing their artwork are used to bring out their message, as well as how to read them.

Arrangement

The lines, size, shape, colour and placement of objects are all part of an artist's arrangement of the artwork. As with a subject's size, its structure is also usually deliberate, with different features purposely positioned for effect. The way an artwork is organised allows its artist to influence where their viewers' attention is focused, emphasising or reducing a feature's importance. Usually, the most important subject is placed near the centre, whereas an object placed on the side and separate from the others might accentuate its loneliness or feeling of isolation.

For instance, if a person in a painting is looking out at something in the distance, the audience's attention will be instinctively drawn to that faraway object, irrespective of its size. If that object is a small, brightly coloured light in the centre of an otherwise dark background, it could convey the message that there is a glimmer of hope.

Texture

The surface of a painting or sculpture can be used to add to the mood the artist is trying to create. For example, soft brush strokes or smooth surfaces can indicate serenity or calmness; and uneven paint strokes or rough, jagged surfaces can convey a threat or indicate turbulence. Artists can also use texture to help convey the feeling of soft grass, the harshness of a mountain range or the tenderness of a person's skin.

Colour

Human emotion and perception is greatly affected and shaped by colour. As such, artists tend to use colour to specifically evoke particular moods, feelings or emotions. Think about it – we have phrases like “seeing red” and accuse or evil people of having a “black heart”.

Interpreting colour can be tricky, as its meaning can change depending on its context. On one hand, red can be associated with love and passion, but on the other it can also be used to signal hazards (e.g. road signs) or anger (“red with rage”). Purple is often used to indicate royalty, but in the Christian religion it is also associated with the season of Lent, a time of atonement for one's wrongdoings.

Thus, colour can be used:

- as part of a symbol; e.g. a red rose.
- to convey a message; e.g. a black arm band indicates a loss and/or that the person is in mourning.
- to create a feeling or mood; e.g. dark brown, grey and black can be used to create an eerie atmosphere; bright yellows, greens and blues are often used to indicate spring time or create a more relaxed mood.



Look out for images that are monochromatic (one colour), vividly colourful, greyscale, sepia or in black and white, as there will be a reason for this choice. The use of tone is also often deliberately employed to suggest things like the time of day, the weather, a prevailing mood or sense of apprehension or foreboding.

Depth

Depth is the illusion of space in an image – the apparent distance between near and far.

Depth can be created by overlapping objects in an artwork or controlling the size or position of different features. Some artists even try to avoid depth in an attempt to thwart realism, purposely making small objects brighter and large objects duller. For instance, the projection of objects towards the viewer through depth highlights their importance. 3D forms of artwork tend to capture the viewer's interest more than 2D pieces; however, 2D works compel viewers to use their imagination, so can be just as stimulating.

Line

Lines can be used to lead a viewer's eyes to a focal point or create a feeling of movement. Straight lines can portray hard surfaces or create a feeling of strength or rigidity, whereas curved or wavy lines can indicate a degree of softness or serenity. They can be used to define space or to create the illusion of mass or volume and even create silhouettes for effect.

Light

The use of light in an artist's work is very important as it is used to focus the viewer's attention on certain objects or to convey a feeling or message. Remember, light can be used to create

shadows, develop contrasts and/or soften or harden the appearance of an object, and as such, is often a key technique in creating a specific atmosphere.

Interpretation

When an artist creates a piece of art, it might be in its original form or an abstract form (that is, a form altered from its original version). Abstract artists – by the use of devices like light, lines, shape and colour – can express their interpretation of a notion such as war, a feeling such as depression or an object such as a person. For instance, in one of his murals, Mexican painter Diego Rivera depicted his view of the Spanish conquerors' exploitation of American natives, highlighting the violence and injustices committed against his people.

Keep in mind that although all art is open to interpretation, to be valid, this *opinion* must be justified and supported by evidence from the artistic piece.

Shape and Size

Shapes come in all forms and sizes and include traditional rectangles, circles, squares and triangles and irregular curved or jagged structures. Shapes are often critical to an artistic work in that they can provide subtle or strong messages; e.g. vertical rectangular shapes can be used to suggest strength, power, arrogance or stubbornness; horizontal rectangular shapes can be used to suggest serenity, peacefulness or respite; curved shapes can suggest a suppleness or softness; and jagged shapes can be used to imply unrest, tension or danger.

Through the use of size, we can see aspects such as:

- What the author considers more important or what the author wants us to concentrate on.
- The relative importance of characters in relation to each other.
- The relationships that are featured.

Sometimes the size of the object is not as important as the angle of the photographer's lens or artist's perspective when constructing the photograph or image:

- Shots where the viewer looks down on the subject are often used to make the subject look small, overpowered or scared.
- Eye-level shots make things look natural and true to life.
- Shots angled up towards the subject infer the subject's power, control or the sense of homage or reverence it commands.

Mood

An image's mood or atmosphere is essentially the state of mind or feeling it engenders. It is controlled by a combination of colour, shape, texture, light, depth and arrangement, and if the artist has done their job properly, your first impression of an artwork is usually quite correct. A mood may be one of hope, despair, anxiety, excitement, warmth, happiness and more, and to best express it, you should try to use sophisticated and precise vocabulary supported with explicit evidence.

OTHER ASPECTS TO CONSIDER

The following concepts might be useful when discussing the way an author delivers ideas to his/her audience.

- **Realism** – representing objects and nature etc. as it is, without idealisation or embellishment.
- **Abstract** – having little or no visual reference to objects in nature.
- **Style** – manner of treatment or execution of works of art that is characteristic of a civilisation, a region or an individual.
- **Symmetry** – aesthetic balance obtained by disposing forms about an axis (real or imaginary) so that those on one side more or less correspond with those on the other – often discussed in terms of shape, colour or texture.



USE OF SYMBOLS

Symbols are generally regarded as typifying, representing or recalling something; thus, they have special meaning because of what they suggest.

The power of symbols comes from the fact that they are easily recognisable and often universal in meaning. Organisations use them to achieve recognition and often incorporate them into their logos, and they are also extensively used in road signs, airports and sporting venues.

The problem with symbols, however, is that they are not always specific. You sometimes need a context to understand their full meaning, e.g. white usually signifies purity and is the traditional colour for weddings, but a white flag is the universally recognised symbol for surrender.

Areas rich in symbolism include Greek and Roman mythology (e.g. the Narcissus myth) and stories and legends from many different cultures, religious faiths and political and social movements or even nature (the courage of a lion, the slyness of a fox, the stubbornness of a mule – all of these ideas are often represented in literature and art).

QUESTIONS INVOLVING VISUAL LITERACY

We have spent considerable time exploring many of the techniques artists use to elucidate their ideas in visual texts, so we now know what to look for when trying to gain an understanding of a work's overall intent. In your exams and assignments, there are three styles of visual literacy questions you may be exposed to:

- Creation questions
- Composition questions
- Questions demanding a well-crafted response

Each question type is elaborated on in the following sections.

Creation Questions

These items will provide you with information – perhaps in the form of text, a flowchart or a table – and ask you to create an artwork or diagram based on it.

Example: After reading the description of the central character in the extract, draw a picture of what she might look like.

Response Tips:

1. Make a list of the features you are required to include in your response in order to get an A (be brief – these notes are only for you). If you are sketching a character, what characteristics and qualities do you need to include? What should their hair look like, what are they wearing, what is their expression supposed to be? If you are drawing a map, what features do you need to include, what scale should you use, what sort of audience is it for?
2. Take note of the percentage/marks given for the question. If there are 15 marks available in the entire assessment and the question is worth 7.5 marks then it is worth 50% of your grade and is therefore a significant question. Use this strategy to help decide how much detail you need to go into.
3. Circle the Cognitive Verb and write down anything that MUST be included in your response to ensure that you understand what is required. If you are asked to use straight lines to construct a diagram and you draw it with curves, you may miss out on easy marks by failing to do what was asked.
4. Keep in mind that your drawing ability is not being tested, but to achieve the highest grade possible, it usually requires you to use all the space provided.





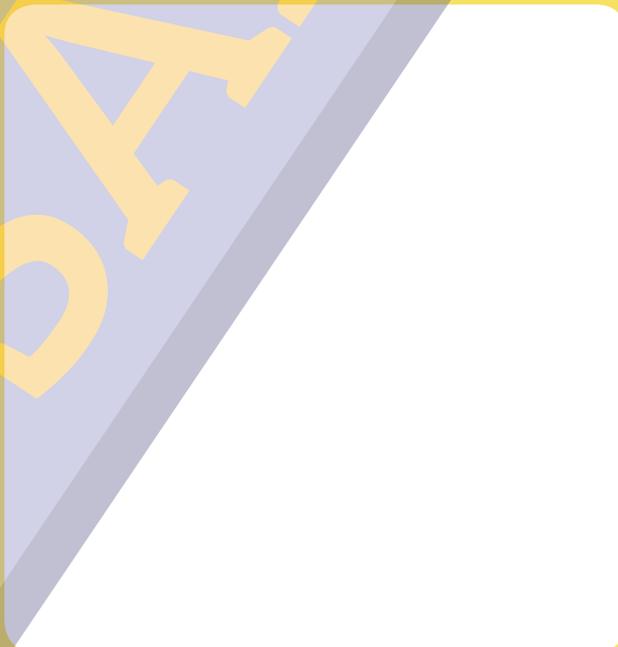
Task 15

COGNITIVE VERB: SKETCH

Mandy has been exploring an ancient cave and has come across this set of ancient paintings. It appears that together, they make up some sort of puzzle. However, one of the paintings has somehow been erased.



Sketch a suitable replacement for the missing picture.



HINT:
Find the pattern to help you figure out the features of the missing drawing.

(This item continues on next page)

Model Response:



Levels were awarded as follows:

- 3** A level 3 sketch would show an African animal standing on the ground in the centre of the picture, facing left. It would also include a rainbow in the top left corner and three clouds in the top right corner.
- 2** A level 2 sketch would show an African animal standing in the centre of the picture, facing left or right. It would include a rainbow in the top right corner and a group of clouds in the top left **OR** one of a rainbow in the top left corner or a group of clouds in the top right corner.
- 1** A level 1 sketch would show an animal in the centre of the picture, facing left or right, and include either a rainbow or some clouds at the top of the picture.
- 0** No response has been made at any time or response is unintelligible or does not satisfy the requirements for any other grade.

Composition Questions

These types of questions will present you with a visual stimulus and ask you to write a response. You will usually only be required to discuss or make a calculation based on one element of a text or one source of information.

Example: Discuss the contradiction this photograph represents.

Response Tips:

1. Write notes all around the stimulus based on your observations.
2. Simply explain/compare/justify – focus on the crucial or important information as there is no need for an introduction or conclusion.
3. Justify all statements you make by referencing and analysing the stimulus. You cannot use multiple bits of evidence and then just make one blanket statement.
4. Look to the marks available for the question as your guide when determining how many aspects of the stimulus to discuss in your response. The more marks the question is worth the more features you should discuss.
5. Beware of specialised language indicating your mode of response – do not just *discuss* the two subjects in a photograph if you are asked to *compare* them.





Task 16

COGNITIVE VERB: COMMENT

Below is an image of a Kodak PCD-860 CD player. The symbols shown for open/close, play, previous, next, pause and stop are globally recognised. Choose one button from the six below and explain why you think it is an effective visual symbol



Give your answer.



Task 16 Answers Guide

COGNITIVE VERB: COMMENT

Model Response:

The play button shown on most media devices is primarily effective because of its simplicity. The symbol is a triangle pointing to the right, and since most cultures read from left to right, many people can understand it to mean 'start' or 'go' without written language. Also, it does not need to be viewed closely due to its clear shape.

Levels were awarded as follows:

- 3 A level 3 response would discuss one symbol from the six in the image, giving a thorough overview of the symbol's most important visual features and at least two clear reasons for why the symbol is visually effective.
- 2 A level 2 response would discuss one symbol from the six in the image, mentioning some of the symbol's visual features and an acceptable reason for why the symbol is visually effective.
- 1 A level 1 response would discuss one or multiple symbols from the six in the image, discussing unimportant visual features and giving a weak reason for why the symbol is visually effective.
- 0 No response has been made at any time or response is unintelligible or does not satisfy the requirements for any other grade.

Questions Demanding a Well-Crafted Response

This format of visual literacy question is the most involved you will come across, and will require you to produce an essay-like answer, synthesising multiple texts or features of a text.



RESPONSE TIPS:

1. As you are essentially required to write a mini-essay, you will need to follow the conventions of one. That is, you will need to write an introduction, body and conclusion and maintain a clear, underlying thesis.
2. Write on or next to the diagram/picture. Use the key words (in the following task, figures and settings) to focus your response. Write brief notes and/or dot points, numbering them so nothing is left out.
3. Do your thinking on the paper.
4. Write a brief plan outlining the way you are going to structure your paragraphs and what you intend to include in each.
5. As with composition-style questions, take note of the way you are expected to write your response, looking for task words and Cognitive Verbs instructing you of the action you need to take in your response.
6. Justify all statements made with reference to the stimulus and provide an analysis of all the conclusions you draw.
7. It is here that you will most likely be required to make use of the mnemonic we learnt previously: All The Cloudy Days Last Longer In Summer Months. That is, where relevant, you should examine and discuss the stimulus' arrangement, texture, colour, depth, line, light, interpretation, shape, size and mood.
8. Although using the correct language or discussing a particular technique will help in your explanation, ensure that you do not lose sight of the fact that it is generally a discussion of the technique's effect rather than the technique itself that you should provide.

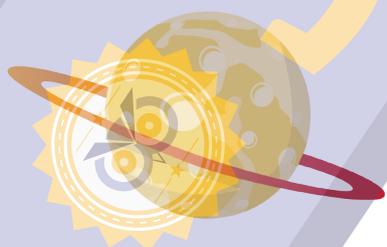


Model Response:

The paintings reflect the goals of Impressionism – to capture sensations and moods rather than rigidly portraying the subjects – through a number of visual elements. They have muted backgrounds, strong moods and a distinct rough texture due to the fast, free-flowing brushwork of the movement. The first painting uses faded colours and lacks clear lines, particularly between the sea and the sky. This creates a peaceful mood and a strong sensation of being at sunset on the water. The second painting uses a rough texture and soft lighting to create a sensation of movement, as if the girl is about to stand up from her chair. It creates an interested mood. Similarly, the third painting also conveys a sense of movement, particularly by arrangement of the girl's raised foot. The blended texture of the background defies realism and focuses the viewer's attention on the girl. The painting creates a mood of movement and mischief. Ultimately, the visual aspects of all three paintings work together to reflect the goals of the Impressionist movement.

Levels were awarded as follows:

- 4 *A level 4 response* would detail the overarching characteristics shared by the three paintings, as well as the mood and at least two visual elements of each individual painting. It would also clearly explain how these elements demonstrate the goals of Impressionism.
- 3 *A level 3 response* would describe some visual characteristics shared by the three paintings, as well as the moods of each painting, and some visual elements from the paintings. It would also describe how these elements demonstrate the goals of Impressionism.
- 2 *A level 2 response* would describe some of the overarching characteristics shared by the paintings, visual elements of one or more paintings, and/or moods portrayed. It would make reference to the goals of Impressionism and briefly describe how the paintings demonstrate them.
- 1 *A level 1 response* would describe one or two of the moods or visual elements of one or two of the paintings. It would then give a basic reason as to why the paintings demonstrate the goals of Impressionism.
- 0 No response has been made at any time or response is unintelligible or does not satisfy the requirements for any other grade.



COGNITIVE VERB

CLARIFY



STUDENT-FRIENDLY VERSION:

Make easier to understand.

REAL WORLD APPLICATIONS:

The action of clarifying is important to your understanding of a range of topics. When you ask your teacher to explain something, you are asking for clarification. If your peer asks for clarification, you should be able to simply explain the topic or situation to them.

Marking scheme:

Level 3 Description	Level 2 Description	Level 1 Description
Student's work has demonstrated their knowledge and understanding of clarifying . Each level has the following characteristics:		
<ul style="list-style-type: none"> Provides logical and detailed explanation of key facts Establishes clear meaning 	<ul style="list-style-type: none"> Provides accurate key facts Makes meaning easier to understand 	<ul style="list-style-type: none"> Provides limited key facts Meaning is unclear

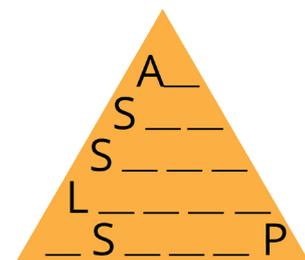
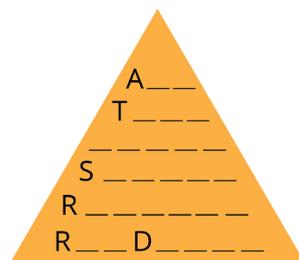
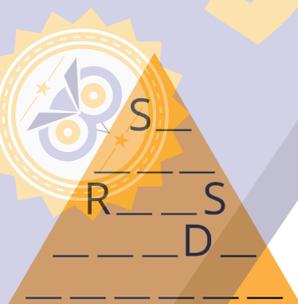


BRAIN TEASER

Below you'll find in the rows of the word pyramids. Each row in the pyramid (except the first) is created by using the letters found in the above row plus on extra letter.

See if you can fill in the rows of the word pyramid, making use of the hints provided next to each word pyramid!

- | | | |
|-------------------------------------|---|-----------------------------|
| 1. Another way of saying therefore. | 1. The past tense of eat. | 1. A common conjunction. |
| 2. To scatter seeds is to _____. | 2. To rip or break apart something. | 2. A large body of water. |
| 3. Tables have columns and _____. | 3. A specific kind of ratio. | 3. A discount promotion. |
| 4. These are found in books. | 4. The past tense of star. | 4. To take large steps. |
| 5. A type of weapon. | 5. Some people like their coffee beans _____. | 5. To nap is to fall _____. |
| | 6. A sports car. | |



LEVEL 1



Question One:

Lewis Carroll is famous for his bizarre novels, *Alice in Wonderland* and *Alice Through the Looking Glass*. Below is some information about his fictional world that will be useful for informing your responses.

Themes in Wonderland

The Cheshire Cat:

In the novel, the Cheshire Cat is used as a bridge between the world of Alice and the world of Wonderland. Throughout the novel, the Cheshire Cat has a deep knowledge and understanding of how Wonderland works and he explains this to Alice. The primary goal of the Cheshire Cat is to act as a symbol of “unemotional” logic – this is to say, he is unbiased, unprejudiced, and can see clearly through the strange ways that Wonderland works.

Alice’s personality:

Alice comes from a world that abides strictly by the rules. The real world demands that people act in a specific way to be considered “socially acceptable”. This is the world that Lewis Carroll lives in and the one he tries to escape through his writing. Alice is a bright, young girl who relies on logic and reason to get through life. To her, Wonderland is strange, odd and backwards because there are no rules and no logic.

Lack of Rules in Wonderland:

When Alice enters Wonderland, she finds that nothing makes sense. There are no manners, rules or logic for her to follow, which she finds frustrating and annoying. However, in Wonderland, this lack of order is considered normal. As Alice is the one trying to induce logic and order into Wonderland, it is she who is seen as odd and out of place.

Glossary of Difficult Words:

Disembodied: A disembodied head is one that is no longer attached to its body. Thematically, this relates to “keeping a cool head” or maintaining logic and clarity of thought.

Fantastical, nonsensical: These words are used to describe Wonderland. They are another way of saying it is strange, extraordinary, nonsense or odd.



a) Considering the text above, **clarify** what this picture of the Cheshire Cat is depicting.



b) The Cheshire Cat tells Alice that everyone in Wonderland is "mad", and that she is too. Given that Wonderland is ruled by nonsense, but Alice seems quite logical, **clarify** the meaning of his statement.



**Question Two:**

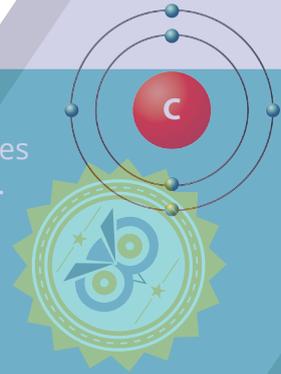
When discussing the future of the environment and sustainability, it is useful to understand the carbon cycle, and the role that human activities play in this process. Below is some information about the carbon cycle.

- All living things are made from carbon
- Plants absorb carbon dioxide from the atmosphere to grow
- The burning of fuel releases the carbon back into the atmosphere
- When plants die the carbon is absorbed into the ground and eventually becomes fossil fuels. This also happens when animals die.
- Animals exhale carbon back into the atmosphere
- The rapid release of carbon also occurs during natural events such as volcanos

Clarify the meaning of this information by representing it in a diagram.

Show your working:

Carbon



COGNITIVE VERB

DERIVE



STUDENT-FRIENDLY VERSION:

Demonstrate a logical progression to end up at a particular result.

REAL WORLD APPLICATIONS:

The action of deriving is important to master. You would be **deriving** in art class if you were given a text on painting techniques in which you had to **pull out** key information to apply to your own painting. You derive in maths class when you **interpret** information to describe mathematical relationships.

Marking scheme:

Level 4 Description	Level 3 Description	Level 2 Description	Level 1 Description
Student's work has demonstrated their knowledge and understanding of deriving . Each level has the following characteristics:			
<ul style="list-style-type: none"> Identifies all relevant knowledge in a source Provides a comprehensive result that explains all the relevant knowledge in a source Discusses both explicit and implicit knowledge 	<ul style="list-style-type: none"> Identifies most of the relevant knowledge in a source Provides a result that explains most of the relevant knowledge in a source Discusses most explicit knowledge 	<ul style="list-style-type: none"> Identifies some relevant knowledge in a source Provides a result that explains some of the relevant knowledge in a source Discusses some of the explicit knowledge 	<ul style="list-style-type: none"> Identifies limited knowledge from a source Provides a result Discusses a limited amount of the explicit knowledge

P.E.E.L.

1. Point
Your main idea

3. Elaborate
Evaluate your evidence

2. Evidence
Quotes to support the idea

4. Link
Connect the context, points and paragraphs

LEVEL 2



Question One:

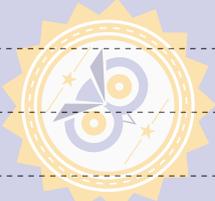


Both the Korean and Vietnam War occurred as a result of internal divisions in the wake of World War Two, namely, the global proliferation of communist ideology, which was in direct opposition to existing and widespread capitalist principles. In both cases, the South maintained a strong alliance to the US and capitalism, while the Soviet Union supported the North in its quest for the implementation of a communist system.

The Korean War was fought from 1950-1953 and culminated in a peace truce and permanent border that signaled the beginning of two separate states, a communist dictatorship in the North and capitalist and eventually democratic South. The border is heavily guarded and movement between the states is prohibited. Conversely, Vietnam came out of the war (1955-1975) as a united communist country. While the Korean War was fought by trained soldiers and high-power military equipment, much of the conflict in Vietnam was guerilla jungle warfare fought by civilians with primitive weapons. In both cases, there were high numbers of civilian casualties.

After reading this information, **derive** the various long-term impacts that these conflicts would have had on the people of each nation.

Handwriting practice area with multiple sets of dashed lines for writing.





Question Two:

Read the short poem below by Robert Herrick and derive its ultimate meaning.

*Studies To Be Supported.
Studies themselves will languish and decay,
When either price or praise is ta'en away.*



Handwriting practice area with seven horizontal dashed lines for writing the answer.



Question Three:

The following shape is made up of a semi-circle, a parallelogram and a right-angled isosceles triangle. **Derive** a formula for the area of the shape, using the least possible number of variables.

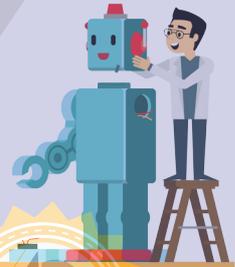


Show your working:

Large empty rectangular box for showing the derivation of the area formula.

COGNITIVE VERB

CONSTRUCT



STUDENT-FRIENDLY VERSION:

Build by combining different items or elements.

REAL WORLD APPLICATIONS:

The action of constructing is an important way to bring together different elements in order to build something new. We construct when we make a diorama in SOSE. We also construct when we build a boat for a science project.

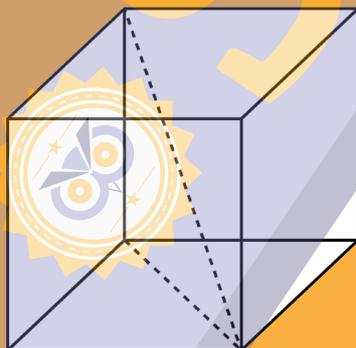
Marking scheme:

Level 4 Description	Level 3 Description	Level 2 Description	Level 1 Description
<p>Student’s work has demonstrated their knowledge and understanding of constructing. Each level has the following characteristics:</p>			
<ul style="list-style-type: none"> Shows all planning Follows plan all the time Displays all items or elements in final work Gives insightful justification for construction 	<ul style="list-style-type: none"> Shows most planning Follows plan most of the time Displays most items or elements in final work Gives detailed justification for construction 	<ul style="list-style-type: none"> Shows some planning Follows plan some of the time Displays some items or elements in final work Gives some justification for construction 	<ul style="list-style-type: none"> Shows limited evidence of planning Attempts to follow the plan Displays limited items or elements in final work Gives limited justification for construction



Question One:

Construct an equation to find the length of the diagonal of a cube:





Question Two:

You are writing a persuasive essay arguing that plastic bags should be banned. Below are some sources which can be used to support your argument.



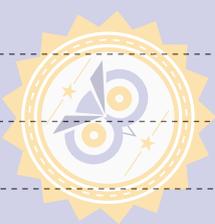
The indirect and long-term consequences of plastic bag pollution are even now not fully realised. The breakdown of plastic in waterways and soil has the potential to contaminate wildlife and make its way through the food chain back to humans. Up to 80% of the plastic found in an American lake was microscopic. This is a real concern.
- Macey Caldwell, Scientist.

Plastic bags are wasteful and despite regular claims that they are mostly recycled, the evidence from the field suggests otherwise; there are calculated estimates that less than 10% of these are actually reused. Therefore, banning the bag would greatly reduce this unnecessary waste. - Professor Davidson, University of Old Scottsdale.

Every day I see the consequences of our wasteful society on the wildlife in the reef. We've all seen those confronting images of turtles swallowing plastic bags. Given that a single bag can take up to 1000 years to fully decompose, it's obvious that the issue isn't going away and will only continue to grow as more bags emerge into circulation. It's pretty clear that something needs to be done. - Anton Daly, Marine Biologist

Use the sources to **construct** a PEEL paragraph which conveys your argument.

Handwriting practice area with horizontal dashed lines for writing a paragraph.



HINT:
 P: Point
 E: Evidence
 E: Elaborate
 L: Link

LEVEL 1 – ANSWERS

COGNITIVE VERB: CALCULATE

A Q1 - Model Response:

Total area = trapezoid + 2 triangles + parallelogram + square

Trapezoid:

$$\begin{aligned} A &= \frac{1}{2} \times ((b_1 + b_2) \times h) \\ &= \frac{1}{2} \times ((3 + 4.23) \times 1.21) \\ &= \frac{1}{2} \times 8.7483 \\ &= 4.37415 \text{ m}^2 \end{aligned}$$

Triangle 1:

$$\begin{aligned} A &= \frac{1}{2} \times b \times h \\ &= \frac{1}{2} \times 3.56 \times 1.9 \\ &= 3.382 \text{ m}^2 \end{aligned}$$

Triangle 2:

$$\begin{aligned} A &= \frac{1}{2} \times b \times h \\ &= \frac{1}{2} \times 3.4 \times 3.3 \\ &= 5.61 \text{ m}^2 \end{aligned}$$

Parallelogram:

$$\begin{aligned} A &= b \times h \\ &= 4.23 \times 3.78 \\ &= 15.9894 \text{ m}^2 \end{aligned}$$

Square:

$$\begin{aligned} A &= s^2 \\ &= 2.132 \\ &= 4.5369 \text{ m}^2 \end{aligned}$$

Therefore, the total area of the window is

$$\begin{aligned} A &= 4.37415 + 3.382 + 5.61 + 15.9894 + 4.5369 \\ &= 33.89245 \\ &\approx 33.9 \text{ m}^2 \end{aligned}$$

A Q3 - Model Response:

a)

- The BBQ area:**
Degrees right: 225
Degrees left = $360 - 225 = 135$
- The most southern tree :**
Degrees right: 270
Degrees left = $360 - 270 = 90$
- The band stand:**
Degrees right: 35
Degrees left = $360 - 35 = 325$
- The church:**
Degrees right: 105
Degrees left = $360 - 105 = 255$
- The playground:**
Degrees right: 145
Degrees left = $360 - 145 = 215$

A Q2 - Model Response:

Find x:

$$\begin{aligned} \text{Volume of cube} &= s^3 \\ V &= 8 \quad s = x \\ 8 &= x^3 \\ x &= 8 \\ x &= 2 \text{ m} \end{aligned}$$

Find y:

$$\begin{aligned} \text{Volume of prism} &= l \times w \times h \\ V &= 2000 \text{ m} \quad l = y \quad w = 10 \text{ m} \quad h = 10 \text{ m} \\ 2000 &= y \times 10 \times 10 \\ 2000 &= 100y \\ y &= \frac{2000}{100} \\ y &= 20 \text{ m} \end{aligned}$$

Find z:

$$\begin{aligned} \text{Volume of cylinder} &= \pi \times r^2 \times h \\ V &= 1847.50 \quad r = \frac{14}{2} = 7 \quad h = z \\ 1847.50 &= 3.142 \times 7^2 \times z \\ z &= 1847.50 \div (3.142 \times 49) \\ z &= 12.000025 \\ z &\approx 12 \text{ m} \end{aligned}$$

$$\therefore x = 2 \text{ m} \quad y = 20 \text{ m} \quad z \approx 12 \text{ m}$$

b) Scale 1:1000.

Therefore 1 cm on the map represents 1000 cm in real life.

$$1000 \text{ cm} = 10 \text{ m}$$

Therefore, every centimetre represents 10 metres.

- The BBQ area:**
4.2 cm = 42 m
- The most southern tree :**
4 cm = 60 m
- The band stand:**
7.5 cm = 75 m
- The church:**
6.2 cm = 62 m
- The playground:**
7.5 cm = 75 m

LEVEL 2 – ANSWERS

COGNITIVE VERB: ANALYSE

A Q1 - Model Response:

The shield shows two standing lions rampant facing each other with claws drawn. This may be a symbol of the family's courage, pride or their skill in battle. The shield may also express fairness - since the two lions are symmetrically positioned and take up the same amount of space.

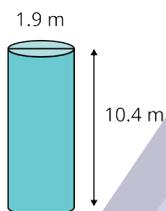
A Q2 - Model Response:

The Great Gatsby would have sold well after World War Two as many of the issues that were addressed in the novel - which was written after World War One - would have been relevant again after the end of another world war. Additionally, the novel was more popular (sold more copies) in America. This was probably as the American setting of the novel would have been more likely to resonate with American readers than English ones.

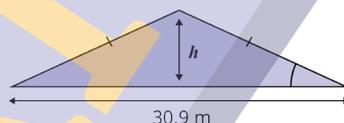
COGNITIVE VERB: APPLY

A Q1 - Model Response:

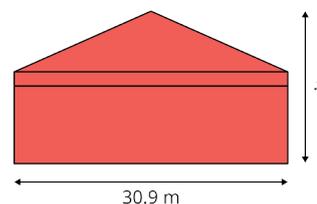
a) Volume = $\pi r^2 h$
 $r = \frac{1.9}{2} = 0.95 \text{ m}$ $h = 10.4 \text{ m}$
 Volume = $\pi \times (0.95)^2 \times 10.4$
 Volume = 29.487 m³
 Volume $\approx 29.5 \text{ m}^3$



b) $\tan(\theta) = \frac{\text{opp}}{\text{adj}}$
 $\theta = 35$
 $\text{opp} = \frac{30.9}{2} = 15.45 \text{ m}$ $\text{adj} = h$
 $\tan(35) = \frac{h}{15.45}$
 $h = 15.45 \times \tan(35)$
 $h = 10.8182064653$
 Area = $\frac{1}{2} \times b \times h$
 Area = $0.5 \times 30.9 \times 10.8182064653$
 Area = 167.1412898895 m²
 Area $\approx 167.14 \text{ m}^2$



c) Ratio = 1:1.618
 Let total height = x
 $1.1618x = 30.9$
 $x = 30.9 \div 1.618$
 $x = 19.09765 \text{ m}$
 Total height ≈ 19.098



COGNITIVE VERB: CATEGORISE

A Q1 - Model Response:

Mathematical Property	Corresponding Numbers
Negative	-8, -4, -3
Positive	1, $\sqrt{2}$, 2, 3, π , 4, 5, 7, 8, 9, 16, 27
Odd	-3, 1, 3, 5, 7, 9, 27
Even	-8, -4, 2, 4, 8, 16
Rational	-8, -4, -3, 1, 2, 3, 4, 5, 7, 8, 9, 16, 27
Irrational	$\sqrt{2}$, π
Prime	-3, 2, 3, 5, 7
Composite	-8, -4, 4, 8, 9, 16, 27
Square	1, 4, 9, 16
Cubic	-8, 1, 8, 27

LEVEL 3 – ANSWERS

COGNITIVE VERB: APPRAISE

A Q1 - Model Response:

The method is clear and easy to follow and the students have been careful to ensure that each car starts at the same point and the mousetrap is pulled the same amount on each car. However, the experiment is not an effective means of testing the effect that weight has on the total distance travelled. The students did not take other variables into account such as the wheel diameter, number of wheels and overall design of the car. These should have all been controlled variables, since they can also impact the distance travelled.

Overall, the test could be effective if the students ensured that each car had the exact same design, and simply added different weights to each car.

COGNITIVE VERB: APPRECIATE

A Q1 - Model Response:

Source	Value
Source 1	As a primary source, this eyewitness account provides a valuable insight into the social reaction to the event and the way it impacted people on a personal level. It will therefore have value in Doris's paper.
Source 2	This secondary source is written by a Professor and can therefore be considered credible at face value. It is highly relevant to her topic as it discusses the cause of the haze and alludes to scientific implications.
Source 3	While this source is an interesting historical document, it lacks relevance to this particular topic, which is focusing on a specific eruption and series of events that followed. Therefore, its value to Doris is limited.

COGNITIVE VERB: ARGUE

A Q1 - Model Response:

Plus (arguments for)	Minus (arguments against)	Interesting
<ul style="list-style-type: none"> Plastic bags are free for the consumer Plastic bags are convenient for consumers Plastic bags can be reused for other jobs around the house (e.g. lining the bin) 	<ul style="list-style-type: none"> Plastic bags take over 500 years to break down, placing a huge strain on our waste system Plastic bags are harmful to our marine life, who often mistake them for food Plastic bags are created using petroleum, a nonrenewable resource 	<ul style="list-style-type: none"> Many countries around the world including France, Kenya and the UK have banned or placed restrictions on plastic bags Australians use around 4 billion plastic bags every year Many Australian politicians and supermarkets are currently debating whether or not to ban plastic bags in Australia

A Q2 - Model Response:

Three main points:

- Enforced obedience is achieved through psychological and physical intimidation.
- There is no escape from the power of enforced obedience.
- Oppression of individuality and free thought are a real concern.