A picture containing text

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**Year 12 ATAR English**

**Semester 2 Examination**

**Markers’ Report**

**Section One: Comprehending**

**General Notes & Guidance**

* This section requires candidates to read and analyse unseen **written and visual texts**, and respond to three questions that require succinct responses of 200–300 words per question in a total of 60 minutes.
* The extent to which the candidates **address the specific demands of the question** in a succinct and clear way is a key factor.
* Candidates should be assessed primarily on their understandings and skills in relation to comprehending the unseen written and visual texts. Having said this, a candidate who is unable to express their ideas due to underdeveloped writing skills is unlikely to be rewarded to the same extent as a candidate who can articulate ideas clearly due to more highly developed writing skills.
* Candidates who are able to identify some concrete meanings from the text in their responses should be rewarded. Similarly, candidates who are vague and discuss ‘meanings’ without specifying what meanings, should not be rewarded to the same extent.
* Reward candidates who can cite short, well-chosen points to support their responses. This does not necessarily mean providing quotations, given the limitations of the suggested word count. Candidates who copy sections of the passage without concise discussion should not be rewarded. Candidates should not be rewarded for merely retelling or describing the text.

**Question 1 (10 marks)**

Discuss how the composition of Text 1 promotes a particular idea.

**In their response to Question 1, candidates may:**

* Clearly identify an idea relevant to the image, which may include:

the constructed nature of texts

the obvious contrast between eras  
the changing role of women  
the power relationship between subject and viewer/director  
the disempowerment of the female subject  
the complex process of adapting and transforming historical texts to the overwhelming nature of the filmic process

* Connect this idea to aspects of composition including:

Contrast between subject and producers

Framing choices such as:

the decision to include the film makers in the frame

the framing of the female subject within the equipment

The relative size of the filmmakers and the subject

The contrast between light and dark elements of the image  
The proximity of the film crew to each other compared to their distance from the female subject  
The positioning of the female subject within the gaze of the film crew on the opposing side of the frame, and below the film crew  
The leading lines and focal point of the image directing theviewer’s gaze to the female subject and her action of writing  
The limited depth of field ,which takes emphasis away from the female subject’s face and places it more on the setting she appears within.

**Marker’s Comments**

* This was quite a problematic image and many students struggled to establish a coherent reading of it.
* As with all texts in this section, it is important to use the contextual information provided with the text to help you make sense of it.
* The most effective responses demonstrated how specific visual conventions *combine* to create a coherent reading.
* It isn’t enough in this section to utilise a ‘say what you see’ approach. Marks are not awarded for a narrative description of what the viewer can see themselves.
* As with all questions in this section, the most effective responses began with a clear argument, a clear reading at the start of the response.
* The most effective responses maintained a clear focus on both text and question at all times.
* Some responses to this question were rather brief and I got the impression that some students neglected to write a response to this image because they were confused or challenged by it.
* I think the best, most successful readings of this image concerned ideas of how power and gender were constructed by it.

**Question 2 (10 marks)**

Explore the ways language features construct the fish in **Text 2**.

**In their response to Question 2, candidates may:**

* Explain an idea about the fish, which may include:

the fish is active and overcomes man-made obstacles  
the fish is a representation of nature being overwhelmed by technology  
the fish is damaged  
the fish is powerful, like a superhero  
the fish is a victim  
the fish is ambiguous  
the male and female fish are distinctly different she is dominant while he is passive

the fish is a rebel

the fish is being taught a lesson

* Identify and explore the ways at least two language features work to construct the fish, such as:

the personification of the fish: ‘she directs her body’ ,‘she looked’, ‘apple of her eye’ (idiom)

metaphor: swimming as ‘a lesson in progress’  
simile: ‘eggs flying out of her tubes like baseballs’  
repetition: ‘no holds, no nook, no rub step’  
pronoun use and repetition of she and her; the contrast between she and he

syntax shifting from descriptive and detailed to simple listing  
alliteration or consonance: hard ‘b’ and ‘k’ sounds at the start, shifting to a playful ‘f’ sound, then slowing to more sibilant sounds as she tires  
emotive and/or descriptive language describing the effect of the industrial landscape on the fish and her forefathers: ‘battered’, ‘wallop’, ‘broken’, ‘bruised’, ‘whaled on’  
rhyme and wordplay: ‘all the roe she had to hoe’, ‘ten more flights to go’, ‘a while ago’

**Marker’s Comments**

* Many students were able to identify a range of language features in this text.
* The most successful candidates were able to identify specific language features and cite effective (and accurate examples) from the text. See the question specific guidance for more information
* Where students were less effective, was where there was reference to ‘descriptive language’ or ‘imagery’ or ‘diction’ which are largely umbrella terms for a range of specific language features.
* Some students, for example, confused metaphor and simile.
* As with Question 1, the most effective responses demonstrated how a range of language features *combine* to create a coherent reading of the text.
* Some responses were overly narrative and offered up a summary of content rather than offering any insight into how the text was constructed.
* Many students would benefit from revising specific language features prior to their WACE examination.
* Many students would benefit from annotating a range of fiction and non-fiction texts prior to their WACE examination and practice identifying specific language features as this will be a key discriminator for your examiner.
* Some quotations were over-long; the longer a quotation, the harder it is to extract focused analysis from it.
* Some students chose to list quotations. In practice, this isn’t an effective approach as it makes it harder to extract focused analysis from each quotation. The most effective responses used short, well-chosen quotations to support their reading of the text.
* As with Question 1, please use the contextual information provided with the text to help contextualise your reading of the text.

**Question 3 (10 marks)**

Compare the ways **Text 2** and **Text 3** represent the relationship between humans and nature.

**In their response to Question 3, candidates may:**

* Explain the relationship between humans and nature represented in the two texts, such as:

nature having power over humans  
nature as resilient in the face of human interference  
nature as ‘other’ or alien/unfamiliar to humanity

the relationship between humanity and nature as uneasy, problematic, conflicted, a struggle, unequal

* Examine how this relationship is constructed in the texts by discussing language choices or generic conventions, such as:

personification of nature in both, e.g. ‘the creek had a voice’  
tone and style, e.g. playful versus earnest  
the description of natural vs. industrial setting elements  
the privileging of the experience of the fish in Text 2, compared with the human experience in Text 3 (which may be discussed as perspective or point of view).  
syntactical choices emphasising the power of nature, e.g. the sentence in Text 3 beginning ‘It became merciless...’ compared to the shorter, simpler sentences in Text 2 as the fish tires  
active verb choices attributed to natural elements  
the passive verb choices attributed to the mother and father in Text 3.

**Marker’s Comments**

* The question demanded an exploration of ‘the ways’ in which the relationship between man and nature is presented by the text.
* Some students discussed how nature was presented but then didn’t connect this back to the relationship between man and nature.
* Clearly time was an issue in this section and many students wrote overly brief responses to this question. Time management remains a challenge for some students.
* At the other end of the scale, some students wrote rather lengthy responses to this question. Students are reminded of the advice at the start of this report; students are expected to write in a concise/succinct manner. There are no further prizes on offer for the student who writes a mini-extended response to the text.
* Where students were less successful, they tended to summarise content rather than engage with it.
* The most effective responses cited a direct comparison between the texts at the start of the response and then gave short, well-chosen quotations to support that point of comparison.
* Where responses were less successful, students tended to write vaguely about each text in an uncontrolled manner.
* There are no prizes awarded to the student who merely narrates and summarises content.

**Section Two: Responding**

***General Comments:***

* Generally, I was really impressed with the length of the responses, as well people’s abilities to engage with specific text detail
  + In this cohort, you really stood out (for the wrong reasons) **if you didn’t know** specific text detail because the vast majority were able to provide plenty of evidence
  + It was impressive to see so many students memorising quotes (essential, imo) and knowing specific film scenes in detail
* Many students need to revise their topic sentences and make sure they are aligned with the key words of the question
* In fact, be sure to **use the key words of the question** throughout your response, but especially at the beginning and close of EVERY SINGLE BODY PARAGRAPH
  + Tieback sentences could still be improved overall to really help “good” essays become “great” essays
* There were some phenomenal responses throughout this section with a handful of students producing outstanding results proving it is very possible to write a sustained argument that engages with all parts of the question and demonstrates sophisticated textual knowledge

***Question 4:* Texts can be interpreted in more than one way depending on what the reader focuses on or their context. Explore at least two different way a text you have studied could be read.**

* 14 responses
  + Most chose to write on The Road
* Even though this question asked you to write about at least two different ways the text could be interpreted, this doesn’t mean there are only two ways of interpreting a text (all texts are multi-layered because meaning is dependent on the reader, context, etc.)
* Text knowledge tended to be quite superficial in response to this question
* Remember when writing on The Road, it is still very important to have an arsenal of quotes at your disposal to use as concrete support for your claims
  + Across the entire exam, The Road was written on with poor specific textual knowledge, which generally stood out as lacking when compared to the detail given by those students who used other texts

***Question 5:* Explore how at least one text you have studied provides you with a particular perspective on a social context that is different to your own.**

* 21 responses
  + Most chose to write on Murderball, while some wrote on The Road
* This question invited you and encouraged you to use personal voice (not all students took up this invitation but I rewarded those who did)
* Candidates needed to explicitly set up the social context (either that of disability or a post-apocalyptic world) as different to their own right from the introduction (not many students did this)
* Text knowledge was generally quite strong, with students tending to write more successfully on Murderball, rather than The Road

***Question 6:* Compare the ways in which narrative point of view or voice works to communicate ideas in at least two texts you have studied.**

* 3 responses only
* Narrative point of view and voice could be used as fairly interchangeable terms in this essay
* More than one idea needed to be discussed to be successful in this response
* Unsurprisingly few students chose to answer this question as it didn’t really align well with the texts we taught this year

***Question 7:* Examine how omissions, marginalisations and/or inclusions work to reinforce or challenge typical representations of a group in at least one text you have studied.**

* 14 responses
  + Most chose to write on Murderball
  + Some of the strongest responses across the whole paper came from those who answered this question
* Text knowledge was very strong for this question – something that impressed me
* Typical representations of the group discussed needed to be established early in the essay (preferably from the intro)
* The specific construction of the text then needed to be unpacked and read against the dominant cultural representations of that group

***Question 8:* Compare the ways two texts from the same genre have been constructed to invite different emotional and/or intellectual responses from an audience.**

* 19 responses
  + All chose to write on High Noon and The Dressmaker
  + Some of the lengthiest and most detailed responses came from those who answered this question
  + Overall, another very strong set of responses
* I was generally impressed with how well this question was handled
* All students actively compared the two texts, making strong text reference
* A tricky part of this question was specifically identifying the audience you were referring to
  + Some students chose to frame their entire interpretation around a modern day 2020 audience, while other students considered the initial target audiences of each text
  + Less successful responses used the word audience more loosely

***Question 9:* Analyse the way language features position you to accept or reject specific attitudes and values in at least one text you have studied.**

* 21 responses
  + Most chose to write on The Road, but not all did
* Overall, this was not a successfully handled question by many candidates
  + Perhaps due to its similarity to a question for the in-class assessment for The Road, many students chose to write similar style essays, which focused on character, however, this question needed the primary focus to be on ***language features…!***
  + Examples tended to be quite general, even though other aspects of the question, pertaining to the acceptance and rejection of certain values/attitudes was handled quite well
  + Many students were let down by their lack of specific text knowledge in relation to language features
* It should be noted that you did not have to discuss a written text, you could also have discussed a visual text, focusing on the use of specific visual language features
* This question encouraged you to use personal voice (not all candidates did this)

***Outstanding responses from the cohort:*** Lauren Vaisey, Denna Billington, Hannah Mettam, Bella Beech, Jack Hogarth, Holly Jamieson, Connor Sproule

**Section Three: Composing**

**General observations to keep in mind for all Composing questions**

The Composing section provides you with the opportunity to demonstrate:

* A control of language, sense of audience, knowledge of generic conventions and the ability to shape texts.
* **Quality writing** and an ability to create a range of texts, ‘transforming and adapting texts for different purposes, context and audiences, making innovative and imaginative use of language features’.
* Sustained analysis and argument.
* How well you **control, adapt, transform or manipulate text structures and language features** of their chosen form for particular effects.
* Answers that make use of personal experiences, values and responses to support or explain arguments, or of descriptive writing skills, are encouraged and **all** questions allow for such responses.
* Your **writing skills**, not your understanding of particular texts or their reading and/or viewing skills:

*the use of connotation, shaping language for persuasive effect for different audiences; conventions associated with presenting arguments; taking into account audience expectations, attitudes, experience and knowledge when attempting to affect attitudes and effect social action; identifying and, if appropriate, challenging dominant ways of thinking about a topic.*

* Q**uality writing** and how you can develop and sustain an argument; make innovative and imaginative use of language; sustain a point of view and control expression to shape a reader’s response; engage effectively with the question. Key elements of written expression include:

*structure; fluency of expression; use of vocabulary appropriate to audience, purpose and form; control of the conventions of English (noting that candidates are writing first draft examination scripts) and voice. Colloquial and personal responses are acceptable if effectively presented and there is no requirement to write in a highly informal or impersonal manner unless the question requires it.*

**Question 10 (30 marks):** selected by 17/92 students

Compose a written text to accompany this image that is aimed at a young adult audience.

(ALEX digital artwork by WA Artist)

Marking Guide:

* Reward responses that are obviously designed to ‘accompany’ the image. Candidates could feature the main figure, the process of design/drawing, ideas about what it is to be human, relevant themes or references to any part of the written text. A discriminator may be the way students made the link between the image and their response apparent.
* Students who focussed on a theme should have engaged with one relevant to both the image and audience. Some possibilities:

o identity as a social construct  
o blurring lines between humanity and technology  
o the online self  
o mass consumerism and its impact on humanity  
o media expectations and their impact on young people.

* You could respond in any written style or form which would realistically include this image and rewarded if your choice of genre was clear through the use of conventions.
* Your text should engage with a young adult audience by using an appropriate form, style and voice. For example, compose a text designed to be published online, in a Y.A. anthology, a teen magazine or similar relevant publication.
* You should have chosen a suitable form and were able to use language and generic conventions appropriately for your audience and purpose.
* The composed text may
* have been a complete text or part of a larger text.

**Question 11 (30 marks):** selected by 24/92 students

Craft a narrative featuring dialogue between two people which reveals their different perspectives.

Marking Guide:

* Responses were anticipated to be imaginative and in some form of narrative, such as short story, novel, drama script, monologue or poem, but could also be interpretive such as autobiography, biography or memoir. The full range of genres and responses was allowed for.
* You were required to **include dialogue** and to use it to reveal contrasting perspectives. A discriminator was how effectively the dialogue was constructed in order to show just how differently the two people involved think or feel, according to the perspective they bring to an event/situation/topic. A limited amount of dialogue was unlikely to be able to fully engage with the prompt and was not rewarded as highly.
* You were required to feature people from different contexts. A differentiator was an ability to embed an understanding of perspective by **revealing aspects** of each person or character’s circumstances and context. Contextual factors can be revealed within the dialogue (through style, discourse, language and syntax choices); or other areas of the narrative.
* You needed to demonstrate the ability to use appropriate generic and language conventions in a way that effectively constructs engaging dialogue and builds ideas around it.
* Your writing should demonstrate a selected form to suit the **purpose, context** and (imagined) **audience** (CAP).
* The composed may be a complete text or part of a larger text.
* You needed to ‘craft’ your text by taking care with phrasing, editing and grammar

**Question 12 (30 marks):** selected by 12/92 students

Create an interpretive text that explores the way a particular experience influenced your attitudes or behaviour.

Marking Guide:

* Responses should be **interpretive**: texts whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts. These include autobiographies, biographies, blogs, feature articles, speeches and other non-fiction texts. A full range of responses also includes multimodal.
* The question asks you to refer to personal experience to respond and reflect on attitudes and behaviour. **Fictitious experiences** were unlikely/unable to fully engage with the question and consequently not rewarded highly. A discriminator was an ability to connect your experience to the development or change in attitudes/behaviour and to explore the reasons behind this change.
* Additionally, an understanding of attitudes is defined in the course glossary: revealing feelings or emotions towards a group, idea, place etc. and/or by describing behaviour in terms of actions and choices.
* You were rewarded for the ability to use appropriate **generic and language conventions** to engage (imagined) audience and convey ideas clearly.

**Question 13 (30 marks):** selected by 8/92 students

Create a text that uses genre in an unexpected or humorous way to engage the audience.

Marking Guide:

* The question allowed a response in any genre and even suggested blending genres to **challenge expectations** or **create humour**. Responses may be persuasive, interpretive or imaginative.
* You were able to select any audience and need to demonstrate an awareness of what is likely to engage this audience. You were rewarded for demonstrating an understanding of an (imagined) audience, e.g. through titles, direct address, discourse or style.
* You should demonstrate a sound understanding of the conventions of your chosen genre/s, and manipulate, combine and/or subvert these conventions for effect. The extent to which you can do this effectively was a key discriminator.
* Demonstrate an ability to ‘compose’ a text by using appropriate generic and language conventions to suit purpose, context and (imagined) audience.

**Question 14 (30 marks):** selected by 31/92 students

Compose a persuasive text designed to encourage a particular online audience to empathise with a group outside of their own context.

Marking Guide:

* Responses were to be persuasive, such as articles or blogs, and including multimodal.
* You should have designed a text suitable for an ‘online’ audience and were rewarded for a ‘design’ that was **evident** through style, structure, language choices, subject matter/issue, shared cultural references etc. The text did not need to be a text designed to be published only online (for example, they could write a speech), but were rewarded if you clearly targeting a ‘particular online audience’.
* Form and style should suit a ‘particular’ (imagined) audience.
* You were required to demonstrate an ability to construct a persuasive text by using appropriate generic and language conventions in a way that effectively highlights the concerns of their (imagined) audience. A discriminator is how effectively persuasive devices are used to appeal to your audience.
* Clearly identify how the two groups (focus group and online audience) differ by referring to contextual factors such as age, religion, sexuality, economic circumstance etc.
* A discriminator was also an ability to **create empathy** from the audience by positioning them to understand or feel connected to the other group, rather than just sympathetic towards them.

**Marking Guides**

**Section One: Comprehending**

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| --- | --- |
| **Comprehension of Text/s** | **7** |
| Detailed and sophisticated analysis (and comparison if required) of text/s with appropriate evidence and terminology relating to the question | 5-7 |
| Limited understanding of text/s with minimal analysis (or comparison); retell of text with limited reference to the question | 1-4 |
| Not attempted or entirely irrelevant analysis | 0 |
|  |  |
| **Structure and Expression** | **3** |
| Succinct, coherent and clear response; few minor errors | 3 |
| Underdeveloped expression and poorly structured response; frequent errors | 1-2 |
| Not attempted or significantly flawed | 0 |

**Section Two: Responding**

|  |  |
| --- | --- |
| **Engagement with Question** | **15** |
| Integrated response addressing all components of the question supported with explicit and detailed text-based evidence | 11-15 |
| Competent response addressing most components of the question supported with some appropriate text-based evidence | 6-10 |
| Limited response primarily focusing on retell of the text | 1-5 |
| Response that does not address the question | 0 |
| **Critical Literacy** | **15** |
| Sophisticated response demonstrating interpretation, analysis, comparison, contrast and/or evaluation of the text/s in relation to the question | 11-15 |
| Competent response demonstrating some analysis, comparison or contrast of the text/s in relation to the question | 6-10 |
| Limited response demonstrating recall of the text/s | 1-5 |
| Insufficiently developed or displayed critical thinking skills | 0 |
| Structure and Expression | 10 |
| Fluently written with sophisticated vocabulary, syntax and punctuation; and few minor errors | 8-10 |
| Competently written with effective vocabulary, syntax and punctuation; some errors | 6-7 |
| Uncontrolled writing with limited vocabulary, syntax and punctuation; frequent errors | 3-5 |
| Insufficiently developed or displayed writing skills; two or three points with little structure or development | 0-2 |
| Total | 40 |

**Section Three: Composing**

|  |  |
| --- | --- |
| **Engagement with Question** | **10** |
| Sustained and innovative content that addresses the nuances of the question | 8-10 |
| Competent and thoughtful response that addresses the demands of the question | 6-7 |
| Limited, predictable or clichéd engagement with the question | 3-5 |
| Response that does not address the question; irrelevant but interesting content | 0-2 |
|  |  |
| **Control of Language and Expression** | **10** |
| Fluently written with sophisticated vocabulary, highly developed personal voice and flair; few minor errors | 8-10 |
| Competently written with effective vocabulary and emerging voice; some errors | 6-7 |
| Uncontrolled writing with limited or inappropriate vocabulary and/or tone; frequent errors | 3-5 |
| Insufficiently developed or displayed writing skills; two or three points with little structure or development | 0-2 |
|  |  |
| **Control of Generic Conventions and Form** | **10** |
| Deliberate and specific manipulation of conventions of chosen form for chosen audience and purpose | 8-10 |
| Effective control of conventions of chosen form for an audience and/or purpose | 6-7 |
| Limited understanding and/or use of conventions of chosen form with little consideration of audience or purpose | 3-5 |
| Insufficiently developed or displayed use of conventions of chosen form | 0-2 |