

Some of the advice in this guide may be used in the classroom together with other activities to assist students in their progress in the subject.

Note: *This examination is written for students who have completed two semesters of the Year 12 English ATAR course. Teachers may adjust the time allowance to suit their examination timetable or students' preparedness for the examination, and so accordingly adjust expectations regarding the detail covered and length of responses.*

General Marking Guidelines

Some of the following general principles are taken from previous English ATAR Marking Guidelines.¹

- Examination items do not provide the capacity for candidates to demonstrate their mastery across the range of genres and contexts that are the basis of classroom assessment of candidates' levels of achievement.
- Answers should be marked on both the quality of their content and the quality of their expression. Do not, however, award half the marks for one and half for the other. Exceptional expression can compensate for fairly ordinary content and vice versa.
- Please look at what to REWARD. Avoid the 'penalty mentality' with minor flaws in spelling, expression, quotations and so forth. An examination response is a first draft and it is unreasonable to expect perfect expression and editing.

Questions require students to engage with fundamental concepts in the course:

- explore the representations of themes, issues, ideas and concepts through a comparison of texts
- analyse and compare the relationships between language, genre and contexts, comparing texts within and/or across different genres and modes
- recognise and analyse the conventions of genre in texts and consider how those conventions may assist interpretation
- compare and evaluate the effect of different media, forms and modes on the structure of texts and how audiences respond to them
- create imaginative, interpretive, persuasive and analytical responses to show understanding of these concepts.

ETAWA Guidelines to specific sections

The guidelines to specific sections have been prepared by the ETAWA. English departments with more than one teacher are strongly advised to work collaboratively and follow a process that is used in ATAR marking:

- read and discuss the examination paper and these marking guidelines
- mark a small number of sample scripts
- review the marking guidelines with colleagues, amending them where necessary.

¹ The most recent Examiners' Reports can be found on the School Curriculum and Standards Authority extranet.

Section One – Comprehending

Please note the following suggestions are not comprehensive.

Points to keep in mind with the Comprehending questions

- 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.² The use of the full range of marks for each question (0–10) is encouraged. In this examination, it is more accurate to establish a set of standards against which you assess responses or in a key developed by those marking the papers.
- The sample written texts for this section are short. The section will include at least one visual text. The extent to which the candidates **address the specific demands of the question** in a succinct and clear way will be 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 can 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.

Specific points for each Comprehending question

These points should be augmented and qualified by your pre-marking discussions of the texts, your knowledge of the teaching and learning programs in which candidates have been engaged and by your analysis of the candidates’ sample responses that you preview.

Note: *The questions are scaffolded with an indication of what candidates should include, but it is always possible for candidates to produce unexpected yet worthy responses. Avoid using the points in the scaffolding as a rigid guide to penalties.*

Question 1

(10 marks)

Discuss the ways **Text 1** constructs contrasting ideas about Darwin.

In their response to Question 1, candidates may:

- clearly identify contrasting ideas about Darwin which may include:
 - Darwin is violently hot, uncomfortable, unwelcoming, shocking, alien and hard to get used to
 - Darwin is a dream: exotic, naturally beautiful, colourful and exciting

² SCSA Year 12 English ATAR Examination Design Brief.

- candidates may choose to approach this by contrasting the dream of Darwin with the reality
- discuss the ways these ideas are constructed by analysing:
 - the structural change between the first and second paragraph
 - the verbs 'thrashes' and 'trap' being attributed to the setting, constructing it as violent and oppressive
 - the verb phrases attributed to the family ('it shocks them to discover', 'venture outside', 'hurry back', 'wading through broth', 'fiddles with the dial') thereby constructing them as helpless
 - the third person narrative point of view which can be read as further disempowering the family as it observes their struggle in the heat
 - the description 'like nocturnal frogs or bandicoots' which constructs the mother and boy as timid, as though they are hiding away
 - the comparison drawn between the reality of Darwin and the boy's dream, 'Dah Win'
 - the descriptions based on pictures (e.g. 'sunsets of cartoonish proportions') representing their perception of Darwin as a dream or naive fantasy
 - the inclusion of dialogue between the boy and his mother, and her statement 'this is it' which is enhanced by the framing narration 'though she can hardly believe it' to show that Darwin is not as she remembered.

Question 2

(10 marks)

Explain how the writer's narrative voice shapes your interpretation of **Text 2**.

In their response to Question 2, candidates may:

- demonstrate an understanding of narrative voice (according to the syllabus, *voice, in a literary sense, is the distinct personality of a piece of writing. Voice can be created through the use of syntax, punctuation, vocabulary choices, persona and dialogue.*)
- identify the writer's narrative voice in the text and may do so by describing it as:
 - nostalgic
 - reminiscent
 - longing
 - disconnected or detached
 - displaced
 - lonely or empty
- in addressing the 'how', identify techniques used by the author to construct the narrative voice (such as those listed in the syllabus definition above); candidates may also refer to:
 - vivid imagery used when describing the marketplace
 - listing, which is very specific, used to describe the food ordered
 - the integration of Cantonese language in dialogue and descriptions
 - the use of punctuation – exclamation and question marks
 - short sentences to emphasise confusion and questioning
 - the inclusion of dialogue – the man's question highlights the disconnect
 - shifts in tense
 - the symbolic function of the camera
 - the use of metaphor: 'shedding of a shell', 'wave of emptiness'

- language choices, for example, 'The question *stung*'
- identify the interpretation that they make of the text; stronger responses will take time to explain the connection between the voice and their interpretation, thus addressing the key word 'shapes'
- discuss the meaning, ideas or reading they make when explaining what their interpretation is which may include, but is not limited to:
 - that people often hold strong feelings for the place in which they were born
 - often it is difficult to feel like you belong to a place after being away for so long
 - that there is a strong connection between place and identity
 - understanding that the narrator feels a sense of loss for her culture or place of birth
 - the importance or significance of memory.

Question 3

(10 marks)

Examine how written and visual elements represent female surfers in **Text 3**.

In their response to Question 3, candidates may:

- identify the representation of female surfers that is constructed as:
 - powerful
 - determined
 - skilful
 - heroic
 - independent
 - challenging gender stereotypes
- discuss written and visual elements in isolation; however, stronger responses will most likely draw connections between how the elements work in conjunction to construct the representation – reward candidates who demonstrate the ability to do so
- Identify written elements that may include:
 - the title – as ironic and working as a short, matter-of-fact statement
 - the bold font working to support the sentiment expressed in the title
 - language choices related to strength and reverence – 'awe-inspiring' and 'empowering'
 - colloquial language choice such as 'badass' related to rebellion and challenging traditional norms
 - some candidates may also reference the celebrity surfers listed at the top of the poster
 - candidates may identify the relationship between the promotional poster and the text indicating those involved in making the documentary film
- identify visual elements that may include:
 - composition – the surfer girl occupying the space suggesting dominance and success
 - facial expressions – the serious look of determination with brow furrowed and lip bitten
 - body language – arms splayed outward illustrating great skill in balancing
 - movement – the surrounding water and water droplets creating a sense of dominance over the wave
 - close camera shot and eye level angle to emphasise the surfer's presence and power
 - juxtaposition of the image and title working as a contradiction.

Section Two – Responding

General observations to keep in mind for the Responding questions

- This section examines candidates' analytical and critical thinking skills in relation to **responding to texts studied**. Candidates need to demonstrate that they can write with purpose, understanding and critical awareness.
- In this examination, it is more accurate to establish a set of standards against which you assess responses, such as in the Marking Key below, or in a key developed by those marking the papers.
- Candidates are being assessed both on their **functional literacy** and on their **critical literacy**.
- A key criterion in assessing content is **engagement with the question**, as opposed to the reproduction of memorised information about a text.
- The marking process should be focused on rewarding candidates for what they **have** done rather than penalising them for errors. Avoid being too harsh on minor spelling or syntactical errors, as examination scripts are only first draft products. Consider the quality of writing when making judgements.
- Higher marks should be awarded to candidates who demonstrate skilful use of textual interpretation and analysis, comparison, contrast or evaluation, as required by the specific question.
- Candidates must refer to a text when responding to a question in this section. This can be **any text or text type studied**.

Specific points for each Responding question

These points should be augmented and qualified by your pre-marking discussions of the questions, your knowledge of the teaching and learning programs in which candidates have been engaged and by your analysis of the candidates' sample responses that you preview. Be prepared to reward the unexpected.

Question 4

(40 marks)

Explain how and why two distinctly different responses may be generated by the **same studied text**.

- Candidates should identify two responses that are obviously different. Responses may relate to emotions, feelings, thoughts or understandings. Allow for a range of interpretations of the term 'response'.
- Candidates should be rewarded for clearly identifying audience/s. Stronger responses will most likely examine two different audiences. There is, however, the possibility that candidates may discuss how one particular audience may respond in different ways. They should not be penalised for doing so, nor for examining their own personal responses.
- A discriminator will be based on the level of engagement that candidates have with the 'how and why' of the question. Candidates must address both. Candidates who demonstrate an understanding of the way in which context influences the reception of a text should be rewarded. Candidates may also refer to the text's construction and should also be rewarded for doing so.
- Candidates may also refer to the way in which changing situational contexts may influence the way a text is received and therefore the response.

- Candidates may approach this question by examining the way in which different reading practices may influence responses to their chosen text and should be rewarded for doing so.
- Candidates should offer relevant evidence to support their analysis and demonstrate their understanding.

Question 5

(40 marks)

Examine how the conventions of genre in **one studied text** have been used in an unexpected way to surprise an audience.

- Candidates must identify a specific genre and may refer to either text form (such as novel, feature film, documentary etc.) or subject matter (horror, romance, SF, crime etc.).
- Candidates will need to identify specific conventions using appropriate metalanguage.
- Candidates should offer relevant evidence to support their analysis and to demonstrate their understanding.
- A key discriminator for this question will be the way in which candidates examine how conventions have been used in an 'unexpected way'. It is important that candidates take time to identify and explain what is unexpected about the way in which the conventions have been used. For example, in a discussion of the film conventions used in *District 9*, a candidate may discuss the unexpected way that camera is used through the inclusion of handheld shots or the use of CCTV footage.
- Candidates should also clearly articulate how the unexpected use of conventions works to 'surprise' an audience. Reward candidates who can articulate and examine the connection between the audience response and the conventions that are used.

Question 6

(40 marks)

Compare the way in which the stylistic features of **two studied texts** reflect a changing social or cultural context.

- Candidates must refer to two studied texts. There is no requirement for their analysis of each text to be equal.
- This response should be comparative and candidates will be rewarded for the degree to which they control an argument structure that makes connections between texts (similarities and differences) and draws conclusions.
- Candidates will need to demonstrate an understanding of 'stylistic features'. 'Stylistic features' are defined in the syllabus glossary as *the ways in which aspects of texts (such as words, sentences, images) are arranged and how they affect meaning*.
- Candidates must demonstrate an engagement with the phrase 'changing social or cultural context' and may do so through the discussion of aspects such as societal expectations, attitudes, values or social environment. Reward students who can clearly articulate and identify the way in which these have changed.
- A key discriminator will be based on the candidate's ability to draw connections between the stylistic features of each text and the way in which they reflect change.
- Candidates may choose to examine texts from similar or different cultural or social contexts.

- Candidates should offer relevant evidence to support their analysis and to demonstrate their understanding.

Question 7

(40 marks)

Explore how the construction of voice in at least **one studied text** has challenged or reinforced your attitude towards a person, event or idea.

- Candidates must demonstrate an understanding of the key concept 'voice', which according to the syllabus definition, *in a literary sense, is the distinct personality of a piece of writing. Voice can be created through the use of syntax, punctuation, vocabulary choices, persona and dialogue. Texts often contain 'multiple voices'. These are the views, positions, ideas and perspectives of individuals or groups.*
- Candidates should engage with the term 'construction' by examining the elements or features (such as those listed above) that the text's producer uses to create the voice.
- Candidates must specify whether their attitude has been reinforced or challenged.
- A discriminator may be based on the candidate's engagement with the level of detail when examining the key concept 'attitude' which is defined in the syllabus glossary as *an outlook or a specific feeling about something. Our values underlie our attitudes.*
- Candidates who make clear connections between the construction of voice and the way in which their attitude has been supported or challenged should be rewarded.
- Reward responses that demonstrate an ability to engage with a sense of personal voice, as the question directs candidates to do so.
- Candidates should offer relevant evidence to support their analysis and to demonstrate their understanding.

Question 8

(40 marks)

With reference to **two studied texts**, analyse how texts from different genres have treated a similar idea.

- Candidates must identify a specific genre and may refer to either text form (such as novel, feature film, documentary etc.) or subject matter (horror, romance, SF, crime etc.).
- Candidates should identify one idea that is common to both texts.
- Candidates should examine the ways the texts have been deliberately constructed in order to explore the idea that they have identified.
- Candidates should offer relevant evidence to support their analysis and to demonstrate their understanding.
- Reward candidates based on the depth of their analysis. Responses that illustrate a level of comparison or evaluation should be rewarded more highly than those who simply discuss the texts in isolation.

Question 9

(40 marks)

Explain the way in which language choices work to offer a perspective in **one studied text**.

- Candidates may interpret the term 'language' in different ways depending on the type of text on which they base their analysis. For example, if discussing a film, candidates may not only refer to dialogue and written text but also to choices regarding film language such as framing and camera angles. If discussing a written text, candidates may decide to examine vocabulary as well as punctuation and sentence structure.
- Reward candidates who can focus their discussion on the deliberate selections that are made.
- Candidates must demonstrate an understanding of the term 'perspective' which, according to the syllabus, is *a position from which things may be viewed or considered. People may have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values. A perspective is more than an opinion; it is a viewpoint informed by one or more contexts.*
- Candidates should offer relevant evidence to support their analysis and to demonstrate their understanding.

Section Three – Composing

Please note the following suggestions are not comprehensive. Markers are strongly recommended to consider a diversity of responses and assess them based on their individual merits.

General observations to keep in mind for all Composing questions

- The Composing section provides candidates with the opportunity to demonstrate their control of language, sense of audience, knowledge of generic conventions and the ability to shape them in relation to the examination topics. The syllabus for the course requires candidates to demonstrate that they can create a range of texts, *transforming and adapting texts for different purposes, context and audiences, making innovative and imaginative use of language features*, and demonstrating that they can sustain analysis and argument. They should be marked on the extent to which they achieve this.
- A key discriminator will be how well candidates 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 quite acceptable. All questions allow for such responses.
- Candidates may refer to texts studied in this section if such reference supports their writing purpose. The references should be relevant to the questions, rather than reproducing memorised information about a text.
- Candidates should be assessed on their **writing skills**, not their understanding of particular texts or their reading and/or viewing skills. These skills may include the use of connotation, shaping language for persuasive effect for different audiences; conventions associated with presenting arguments; considering 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.
- Answers should be marked on the **quality of the writing**. Markers should look to reward candidates who 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 and engage effectively with the question.
- Key elements in assessing candidates' 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.

Specific points for each Composing question

These points should be augmented and qualified by your pre-marking discussions of the questions, your knowledge of the teaching and learning programs in which candidates have been engaged, and by your analysis of the candidates' sample responses that you preview. Be prepared to reward the unexpected.

Question 10

(30 marks)

Using a form of your choice, compose a text featuring a conversation between two people who represent different perspectives.

- Responses may be in any form. They may be part of a text (e.g. an exposition), or a complete text. This prompt lends itself to conversational forms such as interviews, podcasts, radio shows, drama, tv or film scripts, or narratives featuring dialogue.
- Candidates should include the conversation as a feature of the text. This implies it should play a significant role in the text.
- Candidates should ensure the text features a conversation between two people. This could be interpreted as people, personas or characters.
- Reward candidates who can fluently include contextual or background information to indicate the perspective of each person.
- Reward candidates whose language choices clearly connect to the perspective of the person and the context of the text.

Question 11

(30 marks)

‘At the end of the day, it isn’t where I came from. Maybe home is somewhere I’m going and never have been before.’

Using the quote above, craft an interpretive text that employs structural devices for effect.

- 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. Allow for the full range of responses, including multimodal.
- Candidates should include the quotation fluently, which likely requires them to sustain a personal voice.
- Candidates should craft a text focusing on ideas closely related to the prompt’s quote, such as identity, belonging, home, journey or personal history.
- Candidates should clearly employ structural devices which may include antithesis, motif, flashback or temporal shifts, language patterns, syntactical choice or headings.
- Reward candidates who can create specific effects with these choices, such as controlling the pace of the text, changing mood, creating impact or emphasising an idea.
- Candidates should engage with the term ‘craft’ by carefully selecting language features and controlling their writing.
- The composed text may be a complete text or part of a larger text.

Question 12

(30 marks)

Inspired by the image below, craft an imaginative text where language features are used to shift the mood at a key point.

- Responses should be imaginative: texts whose primary purpose is to entertain or provoke thought through imaginative use of literary elements. These may take a range of forms such as narrative, poetry, drama script or multimodal text.
- Candidates should make a clear reference to the image of the skyscraper or tower block, which they may do by setting their text in a futuristic or dystopian city, setting the text within the building or by describing or referring to the building in their piece. Allow for a range of interpretations.
- Candidates are prompted to shift the mood of the text at a key point. This will require a change in language features within the text and may be achieved by changing the setting, resolving or introducing a conflict or introducing a new point of view.
- Reward candidates who can use language features to create specific, targeted effects.

Question 13

(30 marks)

Create a persuasive text designed to position a powerful audience to empathise with a disempowered person or group.

- Responses should be persuasive: texts whose primary purpose is to put forward a viewpoint and persuade a reader, viewer or listener. These include advertisements, speeches, arguments, essays and articles.
- Candidates should clearly indicate and address a particular powerful audience. This could be an individual in a position of authority or a group of powerful people, such as the Members of Parliament.
- Candidates should use text structures and language features appropriate to the context and audience of their text. For instance, a speech in Parliament should include a formal address and register.
- Reward candidates who can create empathy or understanding for the disempowered person or group. This likely requires candidates to use techniques such as anecdote or story, appeal to emotion, direct address or analogy, rather than presenting a logical or statistical argument.
- Reward candidates who are clearly working to position their audience through strategic structural and language choices.

Question 14

(30 marks)

Write a text to accompany the following image that is suitable for publication on an online platform of your choice.

- Responses should be appropriate to online publication via social media, online news platforms, blogs, websites etc. They may be imaginative, persuasive or interpretive.

- Candidates should use language and style suitable for the chosen online platform, including headings, and may include multimodal elements.
- Candidates should create texts that clearly reference or connect to the image. This could include texts about isolation, loneliness, wishing or longing, watching something through a window or where the window takes on a symbolic function. Allow for a range of interpretations.
- The composed text may be a complete text or part of a larger text. Allow for online text types such as captions, stories, discussion threads, Reddit threads, AMAs, (Ask Me Anything) or more traditional texts.

ETAWA Marking Key

NOTE:

- This marking key has been developed by ETAWA. This ETAWA marking key is different from the sample marking key provided by SCSA and which is available on its website at: <https://senior-secondary.scsa.wa.edu.au/further-resources/past-atar-course-exams/english-past-atar-course-exams>
- Schools may choose to use or adapt the ETAWA marking key to suit their particular school requirements or use the marking key provided by SCSA.
- The ETAWA marking key may be used *in conjunction with* the marking guide above.
- The ETAWA marking key offers guidance about the relative weighting that could be applied to generic criteria related to the particular section of the examination.

Comprehending (10 Marks)

Questions require the candidate to comprehend and analyse unseen written and visual texts and respond concisely. (Exam Design Brief, SCSA)

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 the 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

Responding (40 Marks)

Questions require the candidate to demonstrate analytical and critical thinking skills in relation to studied texts. (Exam Design Brief, SCSA)

Engagement with the 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

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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; 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

Composing (30 Marks)

Questions require the candidate to demonstrate writing skills by choosing form(s) of writing appropriate to specific audiences, contexts and purposes. (Exam Design Brief, SCSA)

Engagement with the 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 the chosen form for a chosen audience and purpose.	8–10
Effective control of conventions of the chosen form for an audience and/or purpose.	6–7
Limited understanding and/or use of conventions of the chosen form with little consideration of audience or purpose.	3–5
Insufficiently developed or displayed use of conventions of the chosen form.	0–2