



**NARROGIN Senior High School**

**English Assessment Cover Sheet – Upper School**

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| **STUDENT’S NAME** |  | **TEACHER’S NAME** | **HOBSON**  **DAVIDSON** | **UNIT: ATENG\_CO** |
| **DATE DUE:** |  | **DATE SUBMITTED:** |  | **YEAR: 12** |
| **The words and ideas in this work are all my own. The sources of any information used in the completion of the task are credited in an attached bibliography.** | **STUDENT SIGNATURE:** | **TEACHER SIGNATURE:** |  |  |

**TASK 2:**

**Answer three questions modelled on the WACE exam.**

**ASSESSMENT WILL BE BASED ON:**

**RESPONDING** 5%

**TASK DETAILS:** Students will:

* Practice essay questions
* Undertake an assessment under exam conditions

**TEACHING AND LEARNING FOUCS:**

The teaching and learning program for this task will enable students to develop the necessary skills to be assessed. These include:

* Revision of the codes and conventions of reading and viewing and writing theory
* Revision of different genres
* Opportunities to practice and refine composition skills for the writing section of the WACE exam.

**ASSESSMENT:**

Students will be assessed on:

* The quality of the final responses completed in class under exam conditions.

**RESOURCES:**

* Variety of resources from different genres

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**ASSESSMENT DETAILS**

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| **OUTCOME** | **ASSESSED** | **SCORE:** |
| **Responding** |  |
| Creating |  |

**COMMENTS:**

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|  |  |
| --- | --- |
| **CRITERIA AND CATEGORIES** | **Marks** |
| **Question 1** | **/10** |
| Discussion of different techniques | /2 |
| Explanation of how the techniques contribute to the interpretation of the text | /2 |
| Use of examples to support statements | /2 |
| Use of metalanguage that is terms belonging to the English course | /2 |
| Strong expression in writing | /2 |
| **Question 2** | **/10** |
| Quality and number of relationships made in relation to the question | /2 |
| Use of appropriate metalanguage | /2 |
| Show link between relationships and the effect on audience | /2 |
| Expresses ideas clearly and concisely | /2 |
| Uses examples to support statements | /2 |
| **Question 3** | **/10** |
| Outlines the viewer’s response | /2 |
| Use of technical codes | /2 |
| Use of appropriate metalanguage belonging to the course | /2 |
| Use of examples or brief quotes | /2 |
| Historical Context | /2 |
| **Total** | **/30** |
| **Mark converted to a percentage out of 10% for this assessment** | **/5%** |

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|  | | | **GRADE DESCRIPTIONS** |  | |
| A | Demonstrates sustained control of sophisticated language conventions, varying expression to manipulate language for effect. | | | |
| Demonstrates a sophisticated understanding of purpose, audience and genre in producing and responding to complex texts. | | | |
| Demonstrates understanding of a variety of contexts and synthesises understandings to produce and make critical judgments about texts. | | | |
| Develops structures to manipulate audience responses and makes meaningful connections between a variety of texts. | | | |
| B | Demonstrates control of language conventions for clarity, variety and fluency, and manipulates language for effect. | | | |
| Demonstrates a clear understanding of purpose, audience and genre in producing and responding to texts. | | | |
| Demonstrates understanding of contexts to produce and make critical judgments about texts. | | | |
| Develops well-structured responses that make meaningful connections between texts. | | | |
| **C** | | Demonstrates control of most language conventions for clear communication. | | |
| Demonstrates an understanding of purpose, audience and genre in producing and responding to texts. | | |
| Demonstrates some understanding of the significance of context in producing and making meaning/s of texts. | | |
| Develops clear responses and makes appropriate references to other texts; may include references to familiar experiences. | | |
| **D** | Generally demonstrates appropriate use of language conventions. | | | |
| Demonstrates awareness of language requirements and of genre, but shows limited understanding of purpose and audience. | | | |
| May demonstrate awareness of context in addressing familiar aspects of the topic or task. | | | |
| May attempt to organise ideas but includes little supporting evidence. | | | |
| **E** | Demonstrates some control of language conventions. | | | |
| Meets few of the requirements of the task. | | | |
| Generally demonstrates literal understanding of texts and little or no understanding of context. | | | |
| Offers ideas that are not related or are disconnected.­ | | | |

**NARROGIN SENIOR HIGH SCHOOL**

**English Learning Area**

**YEAR 12 ATAR – TASK 2**

NAME:

TEACHER:

INSTRUCTIONS TO CANDIDATES

All writing must be done in blue or black pen only.

For this section write all notes and planning, as well as your responses in this answer book. Ideas included in your notes and planning will contribute to your assessment.

Do not remove pages from this answer book. Extra pages may be added.

Working time ONE HOUR.

**RESPONDING: (5%)**

In this section there are **three (3)** texts and **three (3)** questions. Answer **all** questions.

You are required to respond, comprehend and analyse unseen written and visual texts and respond concisely in approximately 200-300 words for each question.

Suggested working time: 60 minutes

**Question 1: (10 marks)**

Analyse how cause and effect is created to reveal an idea in **Text 1.**

**Question 2: (10 marks)**

Show how the relationships between different cultures are represented in **Texts 1** and **2.**

**Question 3: (10 marks)**

Explain how the viewer’s response to this image, **Text 3**, has been affected by the arrangement of visual elements within the frame.

**Text 1**

***“The Secret River” by Kate Grenville***

*Note: this is an extract from the novel The Secret River by Kate Grenville, which outlines the transportation to New South Wales from London for William Thornhill.*

They wandered about, naked as worms, sheltering under an overhang of rock or a sheet of bark. Their dwellings were no more substantial than those of a butterfly resting on a leaf. They caught their feeds of fish, gathered a few oysters, killed a possum or two, then moved on. The most Thornhill ever saw was a silhouette stalking along a ridge, or bending over with a fishing spear poised to strike through the water. He might see a splinter of canoe, fragile as a dead leaf against the dazzle of the sun on the water, with a figure sitting in it, knees drawn up to its shoulders, or a twist of blue smoke rising from some hidden place in the forest. But the canoe had always gone by the time he rowed over to it, and the smoke vanished when he looked at it too closely.

During the day, if a person kept to the settlement and did not look about himself too hard, he would see no one out there in the tangled landscape. He might even imagine that there was no one there at all. But at night, a man out in a boa on Port Jackson saw the campfires everywhere, winking among the trees. Sometimes the breeze brought the sound of their singing, a high hard dirge, and the rhythmic clapping of sticks.

There were no signs that he blacks felt the place belonged to them. They had no fences that *said this is mine*. No house that said, *this is our home*. There were no fields or flocks that said, *we have put the labour of our hands into this place.*

**Question 1: (10 marks)**

Analyse how cause and effect Is created to reveal an idea in **Text 1.**

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**Text 2**

***“Racism and the Australian Dream” A speech by Stan Grant***

*Note: This an extract of the speech ‘racism and the Australian dream’ by Stan Grant. The speech highlights the feelings that Stan Grant portrays of himself and the Aboriginal People regarding the colonisation of Australia.*

We heard a howl. We heard a howl of humiliation that echoes across two centuries of dispossession, injustice, suffering and survival. We heard the howl of the Australian dream and it said to us again, you're not welcome.   
  
The Australian Dream.  
  
We sing of it, and we recite it in verse. Australians all, let us rejoice for we are young and free.   
  
My people die young in this country. We die ten years younger than average Australians and we are far from free. We are fewer than three precent of the Australian population and yet we are 25 precent, a quarter of those Australians locked up in our prisons and if you are a juvenile, it is worse, it is 50 precent. An Indigenous child is more likely to be locked up in prison than they are to finish high school.  
  
I love a sunburned country, a land of sweeping plains, of rugged mountain ranges.  
  
It reminds me that my people were killed on those plains. We were shot on those plains, disease ravaged us on those plains.  
  
I come from those plains. I come from a people west of the Blue Mountains, the Wiradjuri people, where in the 1820's, the soldiers and settlers waged a war of extermination against my people. Yes, a war of extermination! That was the language used at the time. Go to the Sydney Gazette and look it up and read about it. Martial law was declared and my people could be shot on sight. Those rugged mountain ranges, my people, women and children were herded over those ranges to their deaths.  
  
The Australian Dream.

**Question 2: (10 marks)**

Show how the relationships between different cultures are represented in **Texts 1** and **2.**

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**Text 3**

**“The Drover’s Wife” by Russell Drysdale.**

The Drover's Wife is a 1945 painting by Australian artist Russell Drysdale. The painting depicts a flat, barren landscape with a woman in a plain dress in the foreground—a man, a wagon and two horses are in the background.

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**Question 3: (10 marks)**

Explain how the viewer’s response to this image, **Text 3**, has been affected by the arrangement of visual elements within the frame.

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END OF PAPER