

## Assessment Schedule – 2017

### English: Respond critically to significant aspects of unfamiliar written texts through close reading, supported by evidence (91474)

#### Assessment Criteria

| Achievement   | Achievement with Merit  | Achievement with Excellence  |
|---|---|--|
| <p>Responding critically to unfamiliar written texts through close reading, using supporting evidence, involves making evaluative interpretations and judgements about significant aspects of the texts, supported by accurate and relevant evidence.</p> | <p>Responding critically and convincingly to unfamiliar written texts through close reading, using supporting evidence, involves making discerning, informed critical responses to significant aspects of the texts, supported by accurate and relevant evidence.</p> | <p>Responding critically and perceptively to unfamiliar written texts through close reading, using supporting evidence, involves making sophisticated and insightful and / or original critical responses to significant aspects of the texts, integrated with accurate and relevant evidence.</p> <p>The response may include explanation of how significant aspects communicate ideas about contexts such as human experience, society, and the wider world.</p> |

“Aspects” of the written texts may include (as per Explanatory Note 4 of the standard):

- audiences and purposes
- ideas (e.g. themes, attitudes, beliefs, experiences, feelings, insights, meanings, opinions, thoughts, understandings within the text)
- language features (e.g. figurative language, syntax, style, symbolism, diction, vocabulary, sound devices)
- structures (e.g. narrative sequence, beginnings and endings).

#### Guidelines for applying the Assessment Schedule

- The answer space provided in the exam paper is NOT an indication of the word-count required. The candidate may exceed the lines provided, or respond succinctly using fewer lines. For Merit/Excellence, however, the candidate needs to analyse, usually beyond a brief statement.
- The evidence in this Assessment Schedule offers one example of the skill required to achieve at each level. Each response must be marked for skills displayed, and not for accuracy of content knowledge or agreement with expert interpretations of the texts.

#### Cut Scores

| Not Achieved | Achievement | Achievement with Merit | Achievement with Excellence |
|--------------|-------------|------------------------|-----------------------------|
| 0 – 6        | 7 – 12      | 13 – 18                | 19 – 24                     |

**Evidence**

**QUESTION ONE: PROSE (Text A: “Home, Sweet Home Office”)**

| N1  | N2   | A3   | A4   | M5  | M6   | E7  | E8  |
|---|--|--|--|---|--|---|---|
| <p><b>Identifies</b> an idea from the text about the writer’s attitude to work</p> <p><i>OR</i></p> <p>Gives an example of an aspect of written texts without accurately identifying an idea about the writer’s attitude to work.</p> | <p><b>Identifies</b> an idea from the text about the writer’s attitude to work</p> <p>Gives an example of an aspect of written texts with a tenuous link to the identified idea.</p> <p>Recognises techniques, and aspects of meaning. Discussion of the technique(s) may be unconvincing or not well supported.</p> | <p><b>Begins to present a critical discussion</b> of the writer’s attitude to work.</p> <p>Gives an example of at least <b>TWO valid</b> aspects of written texts (one may be weaker or less specific than the other).</p> <p>Makes a <b>relevant comment</b> on how the aspects convey the writer’s attitude to work.</p> | <p><b>Presents a critical discussion</b> of the writer’s attitude to work.</p> <p>Gives an example of at least <b>TWO valid and specific</b> aspects of written texts.</p> <p>Makes a <b>relevant comment</b> on how the aspects convey the writer’s attitude to work.</p> | <p><b>Presents a convincing critical discussion</b> of the writer’s attitude to work.</p> <p>Gives an example of at least <b>TWO valid and specific</b> aspects of written texts.</p> <p>Presents a <b>valid discussion, with some detail</b>, of how the aspects convey the writer’s attitude to work.</p> <p>Demonstrates a <b>convincing awareness</b> of the writer’s attitude to work.</p> | <p><b>Presents a convincing critical discussion</b> of the writer’s attitude to work.</p> <p>Gives an example of at least <b>TWO valid and specific</b> aspects of written texts.</p> <p>Presents a <b>valid and detailed discussion</b> of how the aspects convey the writer’s attitude to work.</p> <p>Demonstrates a <b>convincing awareness</b> of the writer’s attitude to work, and <b>attempts to trace the development</b> of ideas throughout the text.</p> | <p><b>Presents a perceptive critical discussion</b> of the writer’s attitude to work.</p> <p>Gives an example of at least <b>TWO valid and specific</b> aspects of written texts.</p> <p>Presents an <b>insightful or discerning critical discussion</b> of how the aspects convey the writer’s attitude to work.</p> <p>Demonstrates an <b>integrated and perceptive awareness</b> of the writer’s attitude to work, and <b>traces the development</b> of ideas throughout the text.</p> | <p><b>Presents a perceptive critical discussion</b> of the writer’s attitude to work.</p> <p>Gives an example of at least <b>TWO valid and specific</b> aspects of written texts.</p> <p>Presents a <b>consistently insightful or discerning critical discussion</b> of how the aspects convey the writer’s attitude to work.</p> <p>Demonstrates an <b>integrated and perceptive awareness</b> of the writer’s attitude to work, and <b>traces the development</b> of ideas throughout the text.</p> |

*The discussion might include reference to aspects of the written text such as:*

- *audiences and purposes*
- *ideas (e.g. the perceived value of the way time is spent, misunderstandings about the writer’s work, the importance of the environment, procrastination)*
- *language features (e.g. figurative language, syntax, style, symbolism, diction, vocabulary, listing, emotive language)*
- *structures (e.g. narrative sequence, chronology, past and present, cause and effect, general to specific).*

**N0** = No response; no relevant evidence.

**QUESTION TWO: POETRY (Text B: “The Lighthouse Man”)**

| N1  | N2  | A3  | A4  | M5   | M6  | E7   | E8   |
|---|---|---|---|--|---|--|--|
| <p><b>Identifies</b> an idea from the text about the passing of time</p> <p><i>OR</i></p> <p>Gives an example of an aspect of written texts without accurately identifying an idea about imagination.</p> | <p><b>Identifies</b> an idea from the text about the passing of time.</p> <p>Gives an example of an aspect of written texts with a tenuous link to the identified idea.</p> <p>Recognises techniques, and aspects of meaning. Discussion of the technique(s) may be unconvincing or not well supported.</p> | <p><b>Begins to present a critical discussion</b> of the writer’s exploration of the passing of time.</p> <p>Gives an example of at least TWO <b>valid</b> aspects of written texts (one may be weaker or less specific than the other).</p> <p>Makes a <b>relevant comment</b> on how the aspects convey the writer’s ideas about the passing of time.</p> | <p><b>Presents a critical discussion</b> of the writer’s exploration of the passing of time.</p> <p>Gives an example of at least TWO <b>valid and specific</b> aspects of written texts.</p> <p>Makes a <b>relevant comment</b> on how the aspects convey the writer’s ideas about the passing of time.</p> | <p><b>Presents a convincing critical discussion</b> of the writer’s exploration of the passing of time.</p> <p>Gives an example of at least TWO <b>valid and specific</b> aspects of written texts.</p> <p>Presents a <b>valid discussion, with some detail</b>, of how the aspects convey the writer’s ideas about the passing of time.</p> <p>Demonstrates a <b>convincing awareness</b> of the writer’s exploration of the passing of time.</p> | <p><b>Presents a convincing critical discussion</b> of the writer’s exploration of the passing of time.</p> <p>Gives an example of at least TWO <b>valid and specific</b> aspects of written texts.</p> <p>Presents a <b>valid and detailed discussion</b> of how the aspects convey the writer’s ideas about the passing of time.</p> <p>Demonstrates a <b>convincing awareness</b> of the writer’s exploration of the passing of time, and <b>attempts to trace the development</b> of ideas throughout the text.</p> | <p><b>Presents a perceptive critical discussion</b> of the writer’s exploration of the passing of time.</p> <p>Gives an example of at least TWO <b>valid and specific</b> aspects of written texts.</p> <p>Presents an <b>insightful or discerning critical discussion</b> of how the aspects convey the writer’s ideas about the passing of time.</p> <p>Demonstrates an <b>integrated and perceptive awareness</b> of the writer’s exploration of the passing of time, and <b>traces the development</b> of ideas throughout the text.</p> | <p><b>Presents a perceptive critical discussion</b> of the writer’s exploration of the passing of time.</p> <p>Gives an example of at least TWO <b>valid and specific</b> aspects of written texts.</p> <p>Presents a <b>consistently insightful or discerning critical discussion</b> of how the aspects convey the writer’s ideas about the passing of time.</p> <p>Demonstrates an <b>integrated and perceptive awareness</b> of the writer’s exploration of the passing of time, and <b>traces the development</b> of ideas throughout the text.</p> |

*The discussion might include reference to aspects of the written text such as:*

- *ideas (e.g. age and wisdom, change in perception, the imagination of a back-story, the change in imagination over time – speculative vs literal, inter-generational experience)*
- *language features (e.g. figurative language, syntax, style, symbolism, diction, sound devices, vocabulary)*
- *structures (e.g. narrative sequence, beginning and ending, chronology).*

**N0** = No response; no relevant evidence.

**QUESTION THREE: Comparison of the texts**

| N1  | N2   | A3   | A4   | M5  | M6  | E7   | E8  |
|---|--|--|--|---|---|--|---|
| <p><b>Identifies</b> a difference between fantasy and reality in ONE text</p> <p><i>OR</i></p> <p>Gives an example of an aspect of written texts without accurately identifying a difference.</p>   | <p><b>Identifies</b> a difference between fantasy and reality in ONE text.</p> <p>Gives an example of an aspect of written texts with a tenuous link to the identified difference.</p> <p>Recognises techniques, and aspects of meaning. Discussion of the technique(s) may be unconvincing or not well supported.</p> | <p><b>Begins to present a critical discussion</b> of how the writers examine the difference between fantasy and reality.</p> <p>May attempt to compare and / or contrast the texts.</p> <p>Gives an example of at least ONE <b>valid</b> aspect of written texts used in EACH text (one may be weaker or less specific than the other).</p> <p>Makes a <b>relevant comment</b> on how the aspects convey the writers' treatment of the difference between fantasy and reality.</p> | <p><b>Presents a critical discussion</b> comparing how the writers examine the difference between fantasy and reality.</p> <p>Gives an example of at least ONE <b>valid and specific</b> aspect of written texts used in EACH text.</p> <p>Makes a <b>relevant comment</b> on how the aspects convey the writers' treatment of the difference between fantasy and reality.</p> | <p><b>Presents a convincing critical discussion</b> comparing how the writers examine the difference between fantasy and reality.</p> <p>Gives an example of at least ONE <b>valid and specific</b> aspect of written texts used in EACH text.</p> <p>Presents a <b>valid discussion, with some detail</b>, of how the aspects convey the writers' treatment of the difference between fantasy and reality.</p> | <p><b>Presents a convincing critical discussion</b> comparing how the writers examine the difference between fantasy and reality.</p> <p>Gives an example of at least ONE <b>valid and specific</b> aspect of written texts used in EACH text.</p> <p>Presents a <b>valid and detailed discussion</b> of how the aspects convey the writers' treatment of the difference between fantasy and reality.</p> | <p><b>Presents a perceptive critical discussion</b> comparing how the writers examine the difference between fantasy and reality.</p> <p>Gives an example of at least ONE <b>valid and specific</b> aspect of written texts used in EACH text.</p> <p>Presents an <b>insightful or discerning critical discussion</b> of how the aspects convey the writers' treatment of the difference between fantasy and reality.</p> <p><b>Demonstrates an understanding</b> of the significance to the writers of the difference between fantasy and reality; may draw on contexts beyond the texts.</p> | <p><b>Presents a perceptive critical discussion</b> comparing how the writers examine the difference between fantasy and reality.</p> <p>Gives an example of at least ONE <b>valid and specific</b> aspect of written texts used in EACH text.</p> <p>Presents a <b>consistently insightful or discerning critical discussion</b> of how the aspects convey the writers' treatment of the difference between fantasy and reality.</p> <p><b>Demonstrates an understanding</b> of the significance to the writers of the difference between fantasy and reality.</p> |
| <p><i>The discussion of the differences between fantasy and reality might include reference to:</i></p> <ul style="list-style-type: none"> <li>• the distance between fantasy and reality</li> <li>• imaginative fantasy vs concrete (obtainable) fantasy; childish versus adult fantasies; change to fantasy over time / the longevity of fantasy</li> <li>• disillusionment vs wish fulfilment</li> <li>• different perceptions of reality / the level of self-awareness of fantasy; the fragility of fantasy.</li> </ul> |  |  |  |   |   |  |   |

**N0** = No response; no relevant evidence.