

Assessment Schedule – 2018

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><u>Responding critically to unfamiliar written texts through close reading, using supporting evidence</u>, involves making evaluative interpretations and judgements about significant aspects of the texts, supported by accurate and relevant evidence.</p>	<p><u>Responding critically and convincingly to unfamiliar written texts through close reading, using supporting evidence</u>, involves making discerning, informed critical responses to significant aspects of the texts, supported by accurate and relevant evidence.</p>	<p><u>Responding critically and perceptively to unfamiliar written texts through close reading, using supporting evidence</u>, 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 – 7	8 – 12	13 – 18	19 – 24

Evidence

QUESTION ONE: PROSE (Text A: “Vampire Running”)

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies an idea from the text about the writer’s personal struggles</p> <p>OR</p> <p>Gives an example of an aspect of written texts without accurately identifying an idea about the writer’s personal struggles.</p>	<p>Identifies an idea from the text about the writer’s personal struggles.</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>Begins to present a critical discussion of the writer’s reflection on her personal struggles.</p> <p>Gives an example of at least TWO valid aspects of written texts (one may be weaker or less specific than the other).</p> <p>Makes a relevant comment on how the aspects convey the writer’s ideas about her personal struggles.</p>	<p>Presents a critical discussion of the writer’s reflection on her personal struggles.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Makes a relevant comment on how the aspects convey the writer’s ideas about her personal struggles.</p>	<p>Presents a convincing critical discussion of the writer’s reflection on her personal struggles.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents a valid discussion, with some detail, of how the aspects convey the writer’s ideas about her personal struggles.</p> <p>Demonstrates a convincing awareness of the writer’s reflection on her personal struggles.</p>	<p>Presents a convincing critical discussion of the writer’s reflection on her personal struggles.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents a valid and detailed discussion of how the aspects convey the writer’s ideas about her personal struggles.</p> <p>Demonstrates a convincing awareness of the writer’s reflection on her personal struggles, and may attempt to trace the development of ideas throughout the text.</p>	<p>Presents a perceptive critical discussion of the writer’s reflection on her personal struggles.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents an insightful or discerning critical discussion of how the aspects convey the writer’s ideas about her personal struggles.</p> <p>Demonstrates an integrated and perceptive awareness of the writer’s reflection on her personal struggles, and may trace the development of ideas throughout the text.</p>	<p>Presents a perceptive critical discussion of the writer’s reflection on her personal struggles.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents a consistently insightful or discerning critical discussion of how the aspects convey the writer’s ideas about her personal struggles.</p> <p>Demonstrates an integrated and perceptive awareness of the writer’s reflection on her personal struggles, and may trace the development 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 writer’s emotional difficulties / inertia / motivation / physical discomfort / shift in perspective / relationship to others)
- language features (e.g. figurative language, syntax, style, symbolism, diction, vocabulary, emotive language)
- structures (e.g. narrative sequence, chronology, general to specific).

N0 = No response; no relevant evidence.

QUESTION TWO: POETRY (Text B: “Charms”)

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies an idea from the text about change</p> <p><i>OR</i></p> <p>Gives an example of an aspect of written texts without accurately identifying an idea about change.</p>	<p>Identifies an idea from the text about change.</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>Begins to present a critical discussion of the writer’s exploration of change.</p> <p>Gives an example of at least TWO valid aspects of written texts (one may be weaker or less specific than the other).</p> <p>Makes a relevant comment on how the aspects convey the writer’s ideas about change.</p>	<p>Presents a critical discussion of the writer’s exploration of change.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Makes a relevant comment on how the aspects convey the writer’s ideas about change.</p>	<p>Presents a convincing critical discussion of the writer’s exploration of change.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents a valid discussion, with some detail, of how the aspects convey the writer’s ideas about change.</p> <p>Demonstrates a convincing awareness of the writer’s exploration of change.</p>	<p>Presents a convincing critical discussion of the writer’s exploration of change.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents a valid and detailed discussion of how the aspects convey the writer’s ideas about change.</p> <p>Demonstrates a convincing awareness of the writer’s exploration of change, and may attempt to trace the development of ideas throughout the text.</p>	<p>Presents a perceptive critical discussion of the writer’s exploration of change.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents an insightful or discerning critical discussion of how the aspects convey the writer’s ideas about change.</p> <p>Demonstrates an integrated and perceptive awareness of the writer’s exploration of change, and may trace the development of ideas throughout the text.</p>	<p>Presents a perceptive critical discussion of the writer’s exploration of change.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents a consistently insightful or discerning critical discussion of how the aspects convey the writer’s ideas about change.</p> <p>Demonstrates an integrated and perceptive awareness of the writer’s exploration of change, and may trace the development 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. a return to one’s past – reflection and memory; the accuracy of memories over time; a change in place and a change in the narrator – a sense of replacement / improvement)
- language features (e.g. figurative language, syntax, style, symbolism, diction, vocabulary, emotive language, geographical references)
- structures (e.g. open-ended structure; the text follows a physical journey).

N0 = No response; no relevant evidence.

QUESTION THREE: Comparison of the texts

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies a way the writer relates to their surroundings in ONE text</p> <p><i>OR</i></p> <p>Gives an example of an aspect of written texts without accurately identifying a relationship to the surroundings.</p>	<p>Identifies a way the writer relates to their surroundings in ONE text.</p> <p>Gives an example of an aspect of written texts with a tenuous link to the identified relationship.</p> <p>Recognises techniques, and aspects of meaning. Discussion of the technique(s) may be unconvincing or not well supported.</p>	<p>Begins to present a critical discussion of how the writers relate to their surroundings.</p> <p>May attempt to compare and / or contrast the texts.</p> <p>Gives an example of at least ONE valid aspect of written texts used in EACH text (one may be weaker or less specific than the other).</p> <p>Makes a relevant comment on how the aspects convey the writers' attitude to their surroundings.</p>	<p>Presents a critical discussion comparing how the writers relate to their surroundings.</p> <p>Gives an example of at least ONE valid and specific aspect of written texts used in EACH text.</p> <p>Makes a relevant comment on how the aspects convey the writers' attitude to their surroundings.</p>	<p>Presents a convincing critical discussion comparing how the writers relate to their surroundings.</p> <p>Gives an example of at least ONE valid and specific aspect of written texts used in EACH text.</p> <p>Presents a valid discussion, with some detail, of how the aspects convey the writers' attitude to their surroundings.</p>	<p>Presents a convincing critical discussion comparing how the writers relate to their surroundings.</p> <p>Gives an example of at least ONE valid and specific aspect of written texts used in EACH text.</p> <p>Presents a valid and detailed discussion of how the aspects convey the writers' attitude to their surroundings.</p>	<p>Presents a perceptive critical discussion comparing how the writers relate to their surroundings.</p> <p>Gives an example of at least ONE valid and specific aspect of written texts used in EACH text.</p> <p>Presents an insightful or discerning critical discussion of how the aspects convey the writers' attitude to their surroundings.</p> <p>Demonstrates an understanding of the significance to the writers of their surroundings; may draw on contexts beyond the texts.</p>	<p>Presents a perceptive critical discussion comparing how the writers relate to their surroundings.</p> <p>Gives an example of at least ONE valid and specific aspect of written texts used in EACH text.</p> <p>Presents a consistently insightful or discerning critical discussion of how the aspects convey the writers' attitude to their surroundings.</p> <p>Demonstrates an understanding of the significance to the writers of their surroundings; may draw on contexts beyond the texts.</p>

The discussion might include reference to:

- comfort and discomfort; familiarity; habitual connections
- looking forwards and looking back
- affection and distress
- belonging to / being apart from one's surroundings.

N0 = No response; no relevant evidence.