Assessment Schedule – 2015

English: Show understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence (90851)

Achievement	Achievement with Merit	Achievement with Excellence
Responses showing **understanding** of significant aspects of an unfamiliar written text through close reading, using supporting evidence involve: • **identifying / selecting / describing** an aspect of the text (reading "on the lines") • commenting briefly on that aspect.	Responses showing **convincing understanding** of significant aspects of an unfamiliar written text through close reading, using supporting evidence involve: • making a statement **explaining** an aspect of the text, with considerable further detail giving reasons to justify the explanation (reading "between the lines") • making several comments in relation to at least one aspect. The responses may: • use a range of examples to illustrate a point • include multiple points to show connections are being made.	Responses showing **perceptive understanding** of significant aspects of an unfamiliar written text through close reading, using supporting evidence involve: • **appreciating** how significant aspects of the text communicate the writers' purpose (reading "beyond the lines") • synthesising points from across the text • exploring a theme with examples from throughout the text. • showing understanding of the writer's craft. The responses may: • relate the understanding of the writer's purpose to the wider context of society and human experience.

"Aspects" of the written texts may include (as per Explanatory Note 3 of the standard):

• purposes and audiences
• ideas (e.g. character, theme, setting)
• language features (e.g. figurative language, style, syntax, symbolism, vocabulary)
• structures (e.g. part text, whole text, narrative)
• text conventions (spelling, punctuation, grammar).

Cut Scores

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

Evidence Statement

QUESTION ONE: FICTION (Text A: "Arrival at Magpie Hall")

N1	N2	A3	A4	M5	M6	E7	E8
Identifies (or describes without accurately labelling) ONE language feature from the text OR gives an example of a language feature without further explanation.	Identifies (or describes without accurately labelling) ONE language feature in the text AND gives an appropriate example.	Identifies (or describes without accurately labelling) ONE language feature in the text AND gives an appropriate example.	Identifies (or describes without accurately labelling) ONE language feature in the text, AND gives an appropriate example that clearly supports this choice.				
		Shows **understanding** of the way the feature describes the setting.	Shows **a clear understanding** of the way the feature describes the setting, through an appropriate comment or supporting statement.	Presents **some explanation** of how language features show the influence of the setting on the writer's feelings.	Presents **a thorough explanation** of how language features show the influence of the setting on the writer's feelings.	Shows **some appreciation** of how the writer develops a change in the setting and her feeling towards it.	Shows **a clear appreciation** of how the writer develops a change in the setting and her feeling towards it.
						Shows **some appreciation** of the writer's purpose:	Shows **a clear appreciation** of the writer's purpose:
						e.g. to help us to understand how a setting that was once warm and welcoming can change because of loss.	
						Shows **an awareness** of the writer's craft by examining the language choices used to create meaning and tone.	Shows **strong understanding** of the writer's craft by examining the language choices used to create meaning and tone.
						Shows **some understanding** of the text in relation to wider contexts:	Shows **perceptive understanding** of the text in relation to wider contexts:
						e.g. human / personal experience of loss, dealing with change; confronting the past.	
				Supports the response with at least one appropriate example, and may begin to combine examples.	Supports the response with appropriate examples, some of which are combined.	Supports the response with appropriate examples.	Supports the response with a range of appropriate examples.

N0 = No response; no relevant evidence.

Sample evidence for Question One

*Note: Evidence of "appreciation" is highlighted in **bold***.

Achievement	Achievement with Merit / Excellence
The <u>verbs</u> used suggest the setting is not a welcoming one – everything is quiet or closed up, e.g.: • "The house was <u>shuttered</u> against the coming winter" (line 1) • "The flowers had <u>retreated</u>" (lines 12–13). The <u>adjectives</u> used are negative, showing that the setting is not welcoming, or is scary, lonely, neglected, e.g.: • "the <u>weak</u> <u>autumn</u> light" (line 3) • "The <u>looming</u> presence of the house … the <u>great</u> shadows it cast" (line 11)" • "<u>Rotten</u> <u>autumn</u> leaves" (line 14). <u>Sibilance</u> (the "s" sound) makes the setting seem eerie and sinister, e.g.: • "the <u>s</u>pectre of my grandfather <u>s</u>tood on the front <u>s</u>tep to greet me before di<u>ss</u>olving into the shadow<u>s</u>" (lines 1–2) • "<u>s</u>pik<u>es</u> <u>s</u>tretched" (line 12). <u>Personification</u> makes the elements of nature seem sinister or threatening, adding to the unwelcome, dark setting, e.g.: • "the weak autumn light <u>descended</u> from the clouds" (line 3) • the macrocarpas … seemed to have <u>moved</u> closer" (lines 14–15) • "A single magpie … <u>leering</u>" (line 16). A <u>simile</u> with a <u>negative connotation</u> is used to show how quiet the setting is: • "When I kicked the car door closed, the sound was <u>like an explosion</u>" (lines 19–20).	The writer is returning to a place – her grandfather's house – that was once very special to her. Once a place of movement and sound, where the writer was obviously very happy, it is now still and quiet: "Grandpa waving, one of the dogs wriggling its hips and coming over to sniff and bark hello, always at least one chicken out of its coop, scratching and nudging the earth with a crowing rooster not far behind" (lines 5–7) has changed – now, "the house was shuttered", "the flowers had retreated". The setting is described over two different time-periods: when her grandfather was alive, and after his death. The loss the writer feels is represented in the setting. Words like "spectre", "autumn", "shadows" have connotations of death and loss. The setting has been tainted by her grandfather's death, shown by words like "rotten" and "tangle" (line 14), "leering" (line 16). The writer is disturbed by the stillness and quiet of the setting – the absence of sound reflects the absence of life, and emphasises how deeply she feels the loss of her grandfather. **The writer uses the setting as a representation of the loss she feels for her grandfather. The once vibrant, noisy, and boisterous activities are now quiet, eerie, and frightening. She may not have completely confronted her feelings about her grandfather's death, and returning to his house may be a way to come to terms with his death and her loss. There is a feeling of apprehension about responsibility for the farm.**

QUESTION TWO: POETRY (Text B: "Boy")

N1	N2	A3	A4	M5	M6	E7	E8
Identifies (or describes without accurately labelling) ONE language feature from the text OR gives an example of a language feature without further explanation.	Identifies (or describes without accurately labelling) ONE language feature in the text AND gives an appropriate example.	Identifies (or describes without accurately labelling) ONE language feature in the text, AND gives an appropriate example.	Identifies (or describes without accurately labelling) ONE language feature in the text, AND gives an appropriate example that clearly supports this choice.				
		Shows **understanding** of the way the feature describes the dog.	Shows **a clear understanding** of the way the feature describes the dog, through an appropriate comment or supporting statement.	Presents **some explanation** of how the language feature helps us understand the writer's feelings towards the dog.	Presents **a thorough explanation** of how the language feature helps us understand the writer's feelings towards the dog.	Shows **some appreciation** of how the writer helps us understand the differing attitudes towards the dog.	Shows **a clear appreciation** of how the writer helps us understand the differing attitudes towards the dog.
						Shows **an awareness** of the writer's craft by examining the language choices used to create meaning and tone.	Shows **strong understanding** of the writer's craft by examining the language choices used to create meaning and tone.
						Shows **some understanding** of the text in relation to wider contexts:	Shows **perceptive understanding** of the text in relation to wider contexts:
						e.g. how an animal is perceived depends on personal circumstances.	
				Supports the response with at least one appropriate example, and may begin to combine examples.	Supports the response with appropriate examples, some of which are combined.	Supports the response with appropriate examples.	Supports the response with a range of appropriate examples.

N0 = No response; no relevant evidence.

Sample evidence for Question Two

*Note: Evidence of "appreciation" is highlighted in **bold***.

Achievement	Achievement with Merit / Excellence
The dog's <u>name</u>, "Boy" has connotations of youth, innocence, lack of malice The <u>verbs</u> used show the characteristics of the dog through his behaviour, e.g.: • "<u>wagging</u> his tail" (line 6) – he is friendly • "<u>sniffing</u> … <u>snacking</u> … <u>pooping</u> … <u>peeing</u>" [also <u>alliteration</u>] (lines 4–5) – he does (base, instinctive) things that are (or may be) undesirable • "hasn't <u>snarled</u> or <u>bitten</u> anyone" (lines 12–13) – he is not threatening or dangerous. The <u>adjectives</u> used show the dog in a positive or forgiving light, e.g.: • "<u>wibbly wobbly</u>" [also <u>alliteration</u>] (line 2) – he has a comical appearance • "<u>young</u> black lab" (line 2) – he is still learning • "I like … the <u>silly</u> bugger" (lines 9–10) – used affectionately to show a generally positive attitude to the dog despite his undesirable behaviour • "he's … a <u>nice</u> dog" (line 11) – a positive perception of the dog as harmless. A <u>qualifier</u> is used to show that the dog is likeable despite his undesirable behaviour, e.g.: • "<u>But</u> I like *Boy*" (line 9). <u>Direct speech</u> is used to show the writer doesn't think the dog is dangerous: • "He's not in the high-risk category,' I tell her" (lines 23–24).	The writer conveys how a dog can be perceived by different people, either as harmless or as a threat. **The poem begins with a description of the dog and all his behaviours, which could be undesirable or annoying:** "*Boy* … spends too much time in my place, sniffing the compost, snacking there, pooping on the grass, peeing against the wall of my garage, and wagging his tail". After listing this series of potentially negative attributes, the writer uses qualification to contradict any sense of building animosity: "But I like *Boy*". The writer perceives the behaviour as normal doggy behaviour and sees the dog as harmless; he even likes the dog, despite its behaviour. However, because the dog is young, the dog's owner perceives that he may not always be (or seem) harmless to everyone – that he may in time chase or attack animals: "But ever since he followed her son for two kilometres up the rail trail the other day, my neighbour's worried: she's scared he will make a habit of it and might get shot by one of the local farmers, especially while there's lambs all round the place" (lines 13–18). **Different people perceive the dog differently, depending on their own circumstances. The writer does not own animals, so the dog is not a threat, but a farmer might perceive the dog as a threat to his lambs, and the dog might even attack them, being young and untrained.** There is also an underlying suggestion that the dog following the son may not be harmless – he could bite the boy. **Hints that the dog may not always be harmless include:** • "<u>so far</u> he's proven to be a nice dog" (line 11), the qualifier indicating that things might yet change • "you can't trust a dog you can't see" (lines 8–9), suggesting that the writer feels more at ease when the dog is in his sight • "He's not in the high-risk category'" (line 23), suggesting the writer is reassuring the neighbour despite their (shared) misgivings. The ambiguity of the last line ("though I wouldn't bet a bundle on it") suggests either that the writer hasn't really learnt to say the right thing, or that the dog may yet let him (or them) down and do some or all of those negative things they fear. **The writer identifies with the dog, because he too is driven by his instincts and motivated by food** ("I can see a batch of scones coming up"), **and tries to please his neighbour by doing the right thing** ("I've finally learned how to say the right thing at the right time"), **even though he isn't always sure he will succeed** ("I wouldn't bet a bundle on it").**

QUESTION THREE: NON-FICTION (Text C: "Growing Pains")

N1	N2	A3	A4	M5	M6	E7	E8
Identifies (or describes without accurately labelling) ONE language feature from the text OR gives an example of a language feature without further explanation.	Identifies (or describes without accurately labelling) ONE language feature in the text AND gives an appropriate example.	Identifies (or describes without accurately labelling) ONE language feature in the text, AND gives an appropriate example.	Identifies (or describes without accurately labelling) ONE language feature in the text, AND gives an appropriate example that clearly supports this choice.				
		Shows **understanding** of the way the feature describes gardening.	Shows **a clear understanding** of the way the feature describes gardening, through an appropriate comment or supporting statement.	Presents **some explanation** of how the language feature helps us understand the writer's feelings about gardening.	Presents **a thorough explanation** of how the language feature helps us understand the writer's feelings about gardening.	Shows **some appreciation** of how the writer helps us understand his ideas about gardening.	Shows **a clear appreciation** of how the writer helps us understand his ideas about gardening.
						Shows **an awareness** of the writer's craft by examining the language choices used to create meaning and tone.	Shows **strong understanding** of the writer's craft by examining the language choices used to create meaning and tone.
						Shows **some understanding** of the text in relation to wider contexts:	Shows **perceptive understanding** of the text in relation to wider contexts:
						e.g. persevering with gardening teaches tenacity; the most satisfying rewards come from hard work.	
				Supports the response with at least one appropriate example, and may begin to combine examples.	Supports the response with appropriate examples, some of which are combined.	Supports the response with appropriate examples.	Supports the response with a range of appropriate examples.

N0 = No response; no relevant evidence.

Sample evidence for Question Three

*Note: Evidence of "appreciation" is highlighted in **bold**.*

Achievement	Achievement with Merit / Excellence
The use of <u>jargon</u> suggests the writer is familiar with his subject, e.g.: • "bolted" (lines 1, 31). **<u>Metaphors</u>** show that gardening isn't easy / involves struggle, e.g.: • "The plant that … goes to seed is a perfect metaphor …" (line 3) – suggests an out-of-control plant with a mind of its own. • "Gardens are battlefields" (line 20). <u>Personification</u> makes the nature / plants / vegetables seem like these things have minds of their own, e.g.: • "It's nature doing what nature does" [also repetition] (line 4) • "<u>muscular</u>, tenacious weeds" (line 20) • "[vegetables] … <u>demanding</u> not to be allowed to <u>rest</u> in the vege bin" (line 24). The use of <u>hyperbole</u> shows the writer thinks gardening is challenging and / or rewarding, e.g.: • "those of us who dare to hope" (line 4) • "miraculously quadruple in size overnight" (lines 23–24). <u>Contrast</u> is used to show the difference between the gardener's expectations and reality, e.g.: • "Gardening is a … mix of diligent effort followed by frustration …" (line 6) • "In an age where consumerism means you don't have to leave your bed to order almost anything in the world, reading … that the expected time to maturity is 120 days is almost incomprehensible." (lines 9–11) • "feast and famine" (line 16) • "there's nothing but the expectation of something" (lines 16–17). <u>Listing</u> shows how much the gardener is up against, and / or the rewards of gardening, e.g.: • "If it's not the elements or muscular, tenacious weeds, it's the birds and butterflies, slugs, snails, toileting cats, the occasional goat and rabbits" (lines 20–21) • "Kilos of tomatoes, cucumbers, and zucchinis that miraculously quadruple in size overnight" (lines 23–24).	The writer's purpose is to explore the positive and negative experiences of gardening, **and the life-lessons we can learn from the process**. The writer sees the process of gardening as full of promise, but that's before he's thought through the whole process and its consequences – "the excitement of the garden centre" and "the lush portraits of the produce" (lines 12–13) precede the realisation that "your vegetables won't be as perfect as the ones in store" (lines 18–19). Gardening is frustrating because the (amateur) gardener can't control the process or its outcome. Gardening is a war ("Gardens are battlefields" – line 20) against the weather / elements / animals that attempt to take back what man thinks he has won. It is cheaper / requires less effort to buy produce instead of growing it, but this is less satisfying than gardening. **We "persevere" with gardening precisely because of the experience ("the simple pleasure and the lessons" – line 7) it offers. The requirement to put in effort and patiently await an unpredictable outcome is a different experience from what is provided by the immediate gratification and control we expect to derive from "consumerism" (line 9) in other parts of our lives.** **The process of gardening teaches us life-lessons such as:** • **it is nature, not us, that is in control** • **man's efforts can always be undone by nature [there is potential here for examples from the world or allusions to literary texts] – gardening constantly reminds us not to get too big-headed** • **gardening takes us back to an older time / puts us in touch with the "cycles of old" (line 16) – the act allows us to escape modernity, if only temporarily** • **gardening teaches us the value of perseverance – the end result (or the process itself) is worth the effort.**