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| cid:image001.jpg@01D501BC.189B5490 | **ETAWA Year 12 English ATAR Course Examination, Semester Two, 2022: Marking Guide** |

*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 product, 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 how the author of **Text 1** uses language features to convince readers of her attitudes.

## In their response to Question 1, candidates may:

* + discuss language features used by the author and explore how these are used to persuade a reader to adopt her attitudes
  + discuss the attitudes that the author aims to convince readers of, which may include:
    - a critical attitude towards fast fashion (fast fashion is a deadly pollutant)

2 SCSA Year 12 English ATAR Examination Design Brief.

* + - an attitude of disapproval towards consumers who prefer (or choose) to remain ignorant of the facts surrounding the harmful impact that fast fashion has on the environment
    - condemnation towards the societal expectation that women feel to constantly update their outfits
    - disapproval of the ‘patriarchal morals’ that result in the issue of ‘outfit repeating’ as an issue faced predominantly by women
    - a reassuring or optimistic attitude that societal expectations can be shifted and that this will impact the problem of fast fashion and its detrimental effects on the environment
  + identify the language features that the author uses to convince the reader, which may include:
    - the use of facts and statistics, for example:
      * ‘Fast fashion is the world’s second largest pollutant.’
      * ‘It took 2,700 litres of water to make.’
    - direct address and questioning, for example:
      * ‘...would that make you feel more aware of the consequences of fast fashion?’
    - language choices, for example:
      * ‘patronised’ and ‘shamed’ used to describe the guilt associated with ‘outfit repeating’
      * ‘ridiculous’ and ‘problematic’ used to convey the author’s critical attitude towards ‘outfit repeating’
    - short sentences that operate as statements to enhance the author’s disapproval, for example:
      * ‘We have washing machines for a reason!’
    - inclusive language to create a sense of responsibility and promote the attitude that only together may this problem be combatted, for example:
      * ‘we could make a real difference; one that could save Mother Nature from the death we are causing her.’

**Question 2**

Explain how **Text 2** employs multimodality to achieve a purpose.

**(10 marks)**

## In their response to Question 2, candidates may:

* + explain how different modes of communication work in combination to achieve a purpose; in relation to Text 2, candidates should identify and discuss both the visual and written modes
  + identify the purpose of the text
  + discuss the reason or intention that the text has been produced, which may include:
    - to encourage people to travel and see more of Australia
    - to educate people about how to travel on a budget
    - to create an awareness about the wide range of activities on offer around Australia that are free
    - to encourage people to experience the natural beauty of Australia
  + identify the target audience (for example, campers, people who travel, the budget conscious traveller, adventure seekers, nature lovers); reward candidates for doing so
  + explain the multimodal aspects of the text, for instance:
    - the visual feature of body language of the woman located on the right-hand side of the image with her arms outstretched – how the confident, wide stance works in combination with the written mode of repetition on the word ‘free’ used in the title and in the list on the left-hand side of the image to promote positive ideas about freedom and escape associated with travelling around Australia (on a budget)
    - the written feature of the list on the left-hand side declaring, ‘Thousands of the best...Free things to see’ alongside the visual mode of the four inset images of various locations in Australia emphasising the great variety of opportunities that exist
    - the visual features depicting remote and appealing settings in combination with the written text, ‘Wildlife and gardens...lookouts and beaches’ which illustrates the wealth of natural beauty on offer
  + a key discriminator will be based on a candidate’s ability to discuss modes in combination
  + reward candidates who are able to explain how the multimodal features of the text work to appeal to the values of the target audience (for example, freedom, nature, saving money).

**Question 3**

Analyse how a particular mood is established in **Text 3**.

**(10 marks)**

## In their response to Question 3, candidates may:

* + identify a mood relevant to the short story extract, such as: gloomy, calm, quiet, eerie, tense, monotonous, portentous, ominous, foreboding, nostalgic, anxious.
  + closely analyse how the mood is created, for instance:
    - the third-person narration observing two characters at their daily tasks
    - the structural choice to separate the present from the past with paragraph breaks and/or asterisks
    - verb choices: ‘shuffles’, ‘rouses’,’ yawn’, ‘work’ (repeated four times), ‘feel’, ‘prepare’, ‘watches’, ‘ripple’
    - adjective patterns: ‘cold, dark’, ‘gently, winding’, ‘inky’, ‘oil-skinned’, ‘calm’, ‘hushed’
    - sensory imagery:
      * auditory: onomatopoeia: ‘bracken crunching’, ‘soft thunk’; alliteration: ‘boat bobs’
      * olfactory: ‘scent of eucalyptus and pine’
      * visual: ‘oil-skinned lake reflects a pink sky’
    - dialogue between the characters which indicates the story is set in a dystopian future impacted by pollution
    - choice of subject: a father-daughter relationship or similar
    - personification: ‘oars cut the lake’s skin’, ‘wind from the valley whips up the water’
    - temporal comparison: ‘used to be that’, ‘back when there was always more’, ‘this is work now’
    - tricolon list: ‘a bed spring, two cigarette butts, a crumpled-up bottle’ and the implication that these items are all that remain in the water.
  + a discriminator will be candidates’ ability to convincingly connect the construction of the text to the mood.

# 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)**

Reflect on the ways your response to **a studied text** may differ to the response of a reader

from a different context.

* + Candidates must refer to one text studied.
  + Candidates should clearly reflect on their own context as well as explain at least one reader from a different context based on their gender, class, experience, generation, society, culture or any other pertinent factor.
  + Candidates should demonstrate a knowledge of the term ‘response’ by explaining clear emotional or intellectual responses, such as feeling anger, frustration, hope, compassion or empathy for a character, or questioning a belief. For example, a reader who has the lived experience of being a refugee may have a deeply emotional response to Nam Le’s *The Boat,* while a reader who was previously ignorant of the refugee experience may question their unsympathetic attitudes and take on new understandings.
  + Candidates may illustrate their understanding of the production context of their chosen text and may discuss the degree to which the text aligns with their personal context or the context of the alternate reader.
  + Reward candidates who are able to make convincing connections between reader context and response.
  + Candidates are invited to respond personally, given the directive ‘you’. Candidates should clearly articulate what *their* response is, such as:
* reflecting on and thinking critically about the themes or ideas in the text
* accepting or rejecting beliefs or perspectives expressed in the text
* feeling a particular emotion or range of emotions in response to the text.
  + Stronger responses will engage with the phrase ‘reflect on’ by using a personal voice and exploring their own response and reading practice, as well as the response of a different reader.

**Question 5**

**(40 marks)**

Examine the impact of language choices in positioning the audience of at least **one studied**

**text** to accept or critique particular values.

* + Candidates must refer to at least one text studied.
  + Candidates should clearly articulate values or value sets examined by their chosen text, such as Australian values, patriarchal values or progressive values.
  + Candidates should clearly identify a particular audience relevant to their focus text and may do so by examining contextual factors.
  + Candidates are required to demonstrate their understanding of language choices by closely analysing evidence from the text and identifying specific written, visual, spoken or film language features.
  + This question also requires candidates to examine the impact that these choices have on audience positioning. The extent to which they are able to engage with this aspect of the question will be a key discriminator.
  + Candidates should demonstrate an understanding of the terms ‘accept or critique’ by exploring the ways the audience may interact with the text or be persuaded by it. Stronger responses may show an understanding of how the text aligns with or challenges dominant values within its context.

**Question 6**

**(40 marks)**

Compare the ways **two studied texts** position their audiences to empathise with a group or

an individual.

* + Candidates must refer to two studied texts.
  + Candidates should clearly identify audiences relevant to the two texts.
  + Candidates should identify a group or individual represented in each text. There is no requirement for the texts to represent the same group or individual; however, this may lead to a stronger comparison of audience positioning.
  + The directive to ‘compare’ asks candidates to consider the similarities and differences between the two texts. Candidates should be rewarded for the degree to which they are able to structure an argument that makes connections between both texts and draws conclusions.
  + Candidates should provide evidence of audience positioning and use appropriate metalanguage to discuss text construction in relation to empathy.
  + Candidates should show a developed understanding of empathy by explaining how the texts supported their understanding of the experience and identity of the group or individual, rather than just feeling sympathy.
  + Strong responses will likely demonstrate rich connections between reader positioning and the ability to empathise with the individual or group.
  + Strong responses will likely be based on texts that allow readers to access the experience of the group or individual or texts written from the perspective of the individual, rather than factual or academic texts.

**Question 7**

**(40 marks)**

Analyse the ways voice is constructed for particular emotional or intellectual effects in at least

**one studied text**.

* + Candidates must refer to at least one text studied.
  + Candidates should clearly identify at least one voice within the text, such as the writer’s voice, the narrator’s voice or a character or subject’s voice.
  + Candidates should closely analyse evidence and unpack how each voice is constructed through language patterns or choices, narrative techniques, rhetorical devices, structural choices, syntax and so on.
  + Candidates should clearly identify emotional effects on the reader such as sympathy, hatred, rejection, love or confusion, and/or intellectual effects such as critical thought, questioning or doubting.
  + A discriminator will be the extent to which a candidate is able to connect the construction of the voice to the effect. For example, in *The Yellow Wallpaper*, the slow unravelling of logic and sanity in the narrative voice causes the reader to doubt the reliability of the narrator and realise the detrimental impact of keeping her in confinement.
  + Stronger responses may connect the emotional or intellectual effect achieved by the text to its overall purpose.

**Question 8**

**(40 marks)**

Reflect on how and why at least **one studied text** creates controversy within a particular

social context.

* + Candidates must refer to at least one text studied.
  + Candidates should demonstrate a clear understanding of controversy by examining how their focus text raises questions, challenges dominant beliefs or norms, or goes against convention within a particular context.
  + Candidates should discuss how the text creates controversy by examining evidence and discussing how the text is constructed. For example, texts may blend typically contrasting genres, privilege voices that are typically marginalised or use language in a provocative manner.
  + Candidates should discuss why the text creates controversy by examining the social purpose or why controversy can be a useful way of progressing social change.
  + Candidates should demonstrate an understanding of a particular social context by exploring dominant values, cultural beliefs and power structures in a society.
  + Candidates should engage with the term ‘reflect’ by using personal voice, providing some discussion of the controversy generated by the text or whether it was effective in pushing for change.
  + Candidates should be selective in their text choices, ensuring their focus text pushes boundaries and challenges norms.
  + Stronger responses may show a well-developed understanding of the connections between controversy, social context and audience.

**Question 9**

**(40 marks)**

Evaluate the effectiveness of the choice of genre in communicating a perspective in **one**

**studied text**.

* + Candidates must refer to one text studied.
  + Reward candidates who are able to clearly articulate a perspective embedded in or presented by their focus text, as per the course glossary.
  + Candidates should clearly define the particular genre/s of the text they choose to examine. Candidates may discuss genre in terms of subject matter (science fiction, romance, crime etc.) or in terms of form and structure (novel, short story, feature film etc.).
  + Candidates should also identify conventions of their focus genre and provide examples of these conventions from the text.
  + Candidates should evaluate the effectiveness of generic conventions in presenting the perspective. For example, the documentary genre is a highly effective way for Gameau to present his progressive, environmentalist perspective in *2040*, as it allows him to make his vision for the future tangible and engaging.
  + Candidates who are able to draw meaningful connections between the genre and perspective should be rewarded.
  + The extent to which candidates are able to evaluate the effectiveness of this connection will be a key discriminator.

# 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)**

Drawing inspiration from the image below, craft a text in a form of your choice that explores a

conflict.

* + Responses may be persuasive (such as a speech, letter or opinion article), interpretive (such as a feature article or biographical text) or imaginative (such as a narrative, drama or film script).
  + Reward candidates who choose a form to suit their purpose, context and (imagined) audience.
  + Reward candidates who demonstrate the ability to compose a text by using appropriate textual features to suit purpose, context and (imagined) audience.
  + Candidates do not need to feature the image directly, but reward those who show their text is linked to or ‘inspired’ by the image.
  + Candidates need to explore some type of conflict. The conflict may be defined in many different ways; for instance, it can be between characters, an internal conflict or a conflict with a person/character and their environment. How successfully a candidate explores this conflict and incorporates it effectively into their text will be a key discriminator.
  + It is expected that there will be great variety in response to this question. Stronger responses will demonstrate an understanding of generic conventions of their chosen genre.

**Question 11**

‘At its best, life is completely unpredictable.’

**(30 marks)**

Use this quote as a stimulus to create an imaginative text where something unpredictable

happens to a central character.

* + Responses must be imaginative (short story, novel, drama script, monologue etc.).
  + The composed text may be a complete text or part of a larger text.
  + Reward candidates whose writing demonstrates they have chosen a form to suit the purpose, context and their (imagined) audience.
  + Candidates should develop a character who is obviously central to their text.
  + A key discriminator will lie in the candidate’s ability to craft the structure of their piece so that whatever happens to the character is unexpected or ‘unpredictable’.
  + Reward candidates who illustrate an engagement with all parts of the quotation. Stronger responses should include an event or experience that could not have been predicted and may also explore whether or not this is a reflection of life at its best.

**Question 12**

**(30 marks)**

Compose a persuasive text that offers a perspective, shaped by the writer’s experience,

towards an issue that is of concern to a community.

* + Responses need to be persuasive, such as feature articles, blogs or speeches. Allow for the full range of responses, including multimodal.
  + Reward candidates whose writing demonstrates they have chosen a form to suit their purpose, context and (imagined) audience.
  + Candidates should demonstrate an understanding of the term ‘perspective’ which is defined in the syllabus as *a position from which things may be viewed or considered*. To engage with this term, candidates should identify a clear viewpoint and explore the underlying contexts that inform such a viewpoint.
  + A discriminating factor may be in the way candidates understand ‘an issue that is of concern to a community’. Examples might include things such as housing and homelessness, gender discrimination or crime. Reward candidates who clearly identify the community to whom the issue is of concern.
  + Reward candidates who demonstrate the ability to construct a persuasive text by using appropriate textual features in a way that effectively appeals to their (imagined) audience.

**Question 13**

**(30 marks)**

Craft a text that responds to the setting depicted in the image below and uses the conventions

of a specific genre.

* + Responses may be persuasive (feature article or speech), imaginative (narrative or short story) or interpretive (autobiography, blog or podcast).
  + Candidates should directly reference the setting depicted in the image. Reward candidates who clearly shape their response with this in mind by ensuring that the setting carries significance in the writing that they produce.
  + Reward candidates who make their chosen genre apparent in their writing. Candidates should demonstrate use and control of the generic conventions of their chosen form.
  + Reward candidates for their ability to select textual features that are reflective of their chosen genre. A discriminator may lie in the candidate’s interpretation of the term ‘genre’ and the sophistication of their approach to this term. Keep in mind that genre can refer to either text form (such as novel, podcast or feature article) or subject matter (such as horror, romance, SF or crime).
  + Reward candidates whose writing demonstrates they have structured their text to suit the purpose, context and their (imagined) audience.

**Question 14**

‘You have to get through the rain if you're ever going to see a rainbow.’

**(30 marks)**

Construct an interpretive text for an online audience that employs structural features to explore

the sentiments of this quotation.

* + 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 are required to make use of structural features. These could include for example, the inclusion of features such as sub-headings or language patterns like repetition of key

phrases or imagery. A discriminator will be how candidates select and use structural devices that allow for the exploration of the sentiments expressed in the quotation.

* + Reward responses which provide a clear engagement with the sentiments expressed in the quote. Be prepared for a variety of interpretations.
  + Reward candidates who demonstrate the ability to use appropriate textual features in a way that effectively conveys ideas relating to the quote.
  + Reward candidates whose writing demonstrates they have chosen a form to suit the purpose, context and their (imagined) audience.

# 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](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)

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| **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)

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| **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 |
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| **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)

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| **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 |