



ETAWA Year 12 ATAR English, Semester Two Examination, 2017: Marking Guide

Some of the advice in this guide may be used in the classroom with activities to assist students in their progress in the subject.

Note: *This examination is written for students who have completed the Year 12 ATAR English 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 WACE 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 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 WACE 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 1 – 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 probably 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 are able to 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 but worthy responses. Avoid using the points in the scaffolding as a rigid guide to penalties.

² SCSA Examination Design Brief, Year 12 ATAR English.



Question 1

(10 marks)

Examine how the relationship between the characters is developed in Text 1.

In their response to Question 1, candidates may:

- Candidates should identify the type of relationship between the two characters. Discussion could include:
 - conflicted or oppositional due to misunderstanding based on age gap or lack of technological awareness
 - transactional relationship between customer and sales person
 - power relationship between the characters where one is active, demanding and assertive and the other is passive and tentative
 - Dysfunctional
- Allow for any description of the relationship that is supported by the text.

Candidates might discuss some of the following ways that this relationship is developed:

- structure – characters introduced separately, with Ove first (and dominant) and the salesperson only introduced via his function
- structured to focus on the salesperson's responses – highlights the tension between the expectations of his role and the position in which he finds himself; as well as Ove's dominance and increasing frustration (begins with questions and ends with exclamations)
- third person point of view allows equal awareness of each character's developing responses to the situation
- point of view/perspective allows us to see the relationship as humorous through the misunderstanding, the escalation of tension and the lack of likely resolution; the juxtaposition of opposites - the combination of ignorance and patronising attitude of Ove and the salesman's anxious, helpless response
- short 'factual' statements that establish Ove's character as abrupt, black and white, impatient, whilst the assistant is constructed by multiple descriptive phrases such as 'ill at ease' emphasising the struggle to maintain professional distance
- short, sharp dialogue indicates a lack of relationship; all questions receive another question or an incomplete/unsatisfactory answer
- short paragraph structure indicating pauses, gaps, lack of connection
- ellipsis reinforces gaps in communication or understanding between the characters
- punctuation – exclamatory statements for Ove and question marks and ellipsis for the salesman
- words that indicate that the transactional sales relationship is unable to be established and that the salesperson is unsure of what he can contribute – 'hesitates', 'silence descends', 'nods confusedly', 'scratches his chin'.



Question 2

(10 marks)

Explain how Text 2 uses written and visual elements to appeal to a particular audience.

In their response to Question 2, candidates may:

- The question asks candidates to consider both written and visual elements of the text. Candidates who only discuss one without the other should not be as highly rewarded.
- Candidates should clearly identify an audience.
- Better responses will identify the attitudes and values of this audience to specify the nature of the appeal.
- Stronger responses might also refer to the context of production and likely audience response as part of establishing the text's appeal.
- Candidates should identify written and visual elements and explain how each position the identified audience to respond to particular ideas.
- Stronger responses might include some discussion of the genre of the text (advertisement) and explain how ideas about the product are connected to the attitudes and values of the identified audience.

Candidates might approach the discussion through some of the written and visual elements below. The degree to which candidates are able to link this discussion of textual elements to an explanation of how the audience is positioned/appeal is constructed will be a key discriminator.

Candidates might identify the audience and its attitudes and values as:

- young women seeking marriage, male attention, belonging in a patriarchal society
- middle/upper class women – confirms the values to which they ascribe
- those aspiring to be part of this world – gender/class/partner
- people with bad breath or more broadly with social anxieties about physical inadequacies
- mothers of unmarried daughters for whom marriage is a social goal and who are conscious of positioning their daughters to be successful in that social context
- a 1950s audience with social and cultural values of that time – gender (patriarchal), class (upper middle class), race (white, euro-centric)
- men/people who ascribe to the idea of valuing women based on degrees of female perfection.

Written elements include:

- headings and sub headings – creates a sense of crisis, establishes the 'issue' and provides the 'solution'
- punctuation – ellipsis, questions, exclamation marks to dramatise the issue
- modifiers and absolutes to dramatise/assert the problem
- emotive language – verbs imply drama and urgency: 'kills', 'stops', 'banishing', 'poor girl'
- hyperbole – 'far and away', 'most widely used ...in the world', 'super efficient'
- repetition – 'every night, every date...'



- scientific discourse – ‘halitosis’ and ‘antiseptic’ to establish the authority of the advertisement (product) and link to the solution offered
- rhetoric – ‘Is it any wonder...’ – creates conversation with audience, assumes agreement
- pronouns/nouns/proper nouns – ‘Eleanor’, ‘girls’, ‘her’
- structured as problem/solution through anecdote.

Visual elements include:

- downward gaze: passivity, helplessness, lost
- solemn, resigned, hopeless expression: rejected, alone
- contrast between bridesmaid’s costume – formality of dress, gloves, hair adornment, posy, jewellery – and her expression and aloneness
- posture: leaning against the wall for support
- composition: fills the frame, but looking to right of frame and not the centre of attention
- the image dominates the advertisement as the first thing seen; this sets the emotional appeal before reading
- juxtaposition of gaze and heading: one leads to the other to link/introduce the two
- sell-line for the product at the bottom of the advertisement underlines both the image and the copy and reinforces the connection between problem and solution
- image of product is very small in bottom right hand corner – the advertisement is selling a lifestyle rather than just a product
- typeface and font: variations in size, italics, graphics, capitalisation.



Question 3

(10 marks)

Discuss the way that two visual elements work to construct an idea in Text 3.

In their response to Question 3, candidates should:

- Identify an idea constructed in Text 3.
- Identify at least two visual elements.
- Explain how these two identified visual elements work to communicate the specified idea.

Note:

1. The question requires some depth of discussion and candidates who discuss more than one idea or more than two visual elements may not be as highly rewarded.
2. Candidates who discuss written elements except in terms of their compositional function should also not be as highly rewarded.

Possible ideas:

- gender roles: women in men's world/gender equality
- violence/guns as empowering
- conflict as central to the narrative
- female power/dominance
- reinforcing/challenging of conventions of Westerns/representations of the Wild West (guns, cowboys, women with guns etc.)
- ideas relating to the purpose of the DVD cover to advertise the film by introducing key narrative elements (action and enigma codes)
- changing role/representation of Jane
- romance/love/problematic relationship between 3 people.

Markers should be open to a range of interpretations of Text 3 and be prepared to reward a variety of readings. The key discriminator will be the way that the candidate specifically links the interpretation to a reading of Text 3.

Candidates might discuss the following visual elements:

- Gaze/Facial Expression: on front cover, all are looking different ways – idea of lack of unity or purpose. Three different types of gaze (suspicious, wistful/determined, confident/reserved). Man on left looking towards others rather than outwards suggests conflict/lack of unity. On back cover: gaze/expression in central image on bottom row tells a story of romance, as does unity of gaze on top left image.
- Composition: woman at centre – leading and flanked by two men – form a triangle. Her eyeline is higher, suggesting she sees further/differently. Three people close together suggests an element of teamwork. Man on left is slightly further back and turned away: adds to idea about fracture/suspicion. Jane with only one of the men in the image on left suggests they both have separate roles in her life, but top image is with man on left and centre on bottom row, suggesting her relationship is with the dominant one. Man on right is pictured alone twice, suggesting he is more isolated. Juxtaposition of him with wanted poster could suggest he's linked to/motivated by reward. Jane stands behind him but ahead of other man suggesting different relationship.



- Camera Angle (positioning): looking up at figures on front – establishing power/heroic nature. Above for bottom centre on back – love makes them more vulnerable.
- Costume: formality of two on right in dark colours – contrasts with informality of some of shots on left – typical of genre, era. Woman dressed liked men when holding gun.
- Symbols/Props: gun – pointed at unknown antagonist; held by men and woman. Gun dominates 3 of shots on left – importance. Guns facing two different directions (centre-left) suggests problems from all directions – gun is powerful / answer. Title in centre top reinforces gun as answer.



Section 2 – 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 probably 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 make reference 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)

Consider the extent to which the perspective offered by **at least one studied text** is controversial.

- Candidates must refer to one or more texts studied.
- The phrase 'consider the extent' requires a judgement call – candidates may agree, disagree or 'sit on the fence'. Reward responses that establish a clear thesis in relation to the question and sustain a cohesive argument structure.
- Candidates should clearly identify the perspective that the text presents on a particular issue, idea or event.
- An understanding of perspective, as informed by context (see glossary), is required by this question.
- Candidates should argue whether the chosen focus is controversial or merely surprising, unexpected, conflicted etc.



- A discriminator will be the degree to which responses explain why the perspective is (or is not) controversial in reference to context of production and/or reception.
- Another discriminator may be the way that the word 'controversial' is defined and used to frame the discussion of how conventions operate in the text.

Question 5

(40 marks)

Compare the ways that **two texts** from the same genre employ the same convention, but for different purposes or effects.

- Candidates must refer to two texts from the same genre.
- The word 'ways' invites a close discussion of the construction of the text.
- The response should be comparative and candidates should be rewarded for the degree to which they control an argument structure that makes connections between texts and draws conclusions.
- Candidates should identify the genre and demonstrate a confident understanding of one of the conventions of that genre. Candidates who explore more than one convention or genre will not be highly rewarded.
- Candidates should clearly identify the purposes or effects being constructed by the convention and compare the ways that the convention operates in each text.
- A discriminator may be the degree to which candidates evaluate the use of this convention and link to ideas, representation or issues.
- Stronger responses might articulate and evaluate possible audience responses beyond just feelings and might include consideration of values, attitudes or beliefs.
- Stronger responses might also evaluate what makes the use of this convention 'especially effective' to them or in the context of the production/reception. Reward candidates who clearly identify and explain the purpose or effects. These might include: challenging and/or reinforcing representations/attitudes/values/ideologies; entertaining; provoking intrigue; creating empathy or controversy; inciting social action etc.
- Candidates should not be penalised for discussing both purpose and effect in the one response.

Question 6

(40 marks)

Discuss how an outsider (or 'other') is used as a device to represent the attitudes or values of a particular group in **at least one text** you have studied.

- Candidates must refer to at least one text studied.
- The word 'how' invites a close discussion of the construction of the text.
- Candidates should clearly identify a group and the attitudes or values being represented.
- There are many approaches candidates might take in discussing attitudes or values – personal, social, cultural, those embedded in a text, those of a writer or producer or those stirred within the candidate.
- Responses should identify the outsider (or other) and explain what makes them so in the world of the text.



- The question requires candidates to evaluate how the outsider is used as a device in the text to invite comment on the attitudes and values of their chosen group.
- A discriminator will be the extent to which candidates link the construction of the outsider to its role in representing or critiquing attitudes and values.

Question 7

(40 marks)

With reference to **at least one text** you have studied, examine the role of symbols or recurring motifs in conveying ideas.

- Candidates must refer to one text studied.
- The word 'examine' invites a close discussion of specific examples of symbols and recurring motifs in at least one text.
- Candidates should define at least one idea and responses should be rewarded for the degree to which they explore the ways that symbols and motifs work to construct that idea.
- Candidates should not be penalised for focusing on a single idea.
- The question requires a consideration of the function (or role) of the symbols or motifs in that text.
- This question requires a detailed and specific textual knowledge closely supported by quotation or example.

Question 8

(40 marks)

Explore the way that the opening and the ending of **at least one text** work together to frame its themes or argument.

- Candidates must refer to at least one text studied.
- The response should be comparative in the way it connects ideas, characterisation, language, mood, plot etc. across the opening and ending of a text.
- Candidates should identify themes or arguments and link them to text structure.
- The word 'way' invites a close discussion of the construction of the text.
- This question requires a detailed and specific textual knowledge closely supported by quotation or example.
- Better responses will demonstrate understanding of the purpose and/or effect of a text's opening and closing. They might also engage with the generic concepts of orientation and resolution in more sophisticated ways.
- Candidates should be rewarded for the degree to which they control an argument structure that makes connections between the text's opening and ending and draws conclusions.



Question 9

(40 marks)

Fiction texts can often make as serious and effective a social commentary as non-fiction texts.

Evaluate this statement with reference to **at least one fiction and one non-fiction text** you have studied.

- Candidates are required to discuss at least two texts, one fiction and one non-fiction; however, focus can be more on one text/genre than the other.
- Candidates who evaluate only two fiction or two non-fiction texts (or who only discuss one text) have not met the request of the question to compare and evaluate different genres and should be penalised accordingly.
- The response should evaluate the statement directly and candidates should be rewarded for the degree to which they control an argument structure that considers the purpose and effects of a particular genre/text and also draws conclusions.
- The question requires a judgement call – candidates may agree, disagree or ‘sit on the fence’. Reward responses that establish a clear thesis in relation to the question and sustain a cohesive argument structure.
- A strong understanding of the two genres should be apparent in the response.
- Responses should address both of the terms ‘serious’ and ‘effective’. The definitions might be personal, social, cultural or related to context.
- The ‘social commentary’ of each text should be specified.
- Better responses might consider attitudes, values, perspectives and/or ideologies, and evaluate the impact of the texts in critiquing these.



Section 3 – Composing

Please note the following suggestions are not comprehensive. Markers are strongly recommended to consider a diversity of responses and assess them on the basis of 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. Answers should be marked on the quality of the writing. 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 make reference 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; taking into account 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)

Craft a narrative (or part of a narrative) that uses evocative language to create an unsettling relationship between character and setting.

- Responses should be in the form of a narrative, such as short story, novel, drama script, monologue, autobiography, biography, memoir or poem, rather than an expository form.
- Candidates should demonstrate control of the generic conventions of the chosen narrative form.
- Reward candidates who focus on developing a clear relationship between character and setting. A discriminator might be the extent to which candidates make the unsettling nature of this relationship apparent. It could be unsettling for the character and/or the reader.
- Reward candidates who actively use evocative language to promote a particular response or develop character and setting in interesting ways.
- The composed text may be a complete text or part of a larger text.

Question 11

(30 marks)

Create a text designed to surprise or amuse an audience with an unconventional use of a generic feature.

- Responses may be persuasive or interpretive, such as a feature articles or speech, or imaginative, such as a narrative.
- The generic features might be in the form of a convention such as narrative point of view, dialogue, anecdote, interview, quotes from 'experts', tone/voice or an aspect of characterisation such as actions, setting and structural elements. Alternatively, it might be a genre-specific feature, such as the masculine cowboy characters of the Western genre or post-apocalyptic setting of dystopian fiction.
- Candidates should make some kind of change from the conventional use of a feature in order to 'surprise or amuse'. How successfully they do this will be the discriminator.
- It is expected that there will be great variety in response to this question. Stronger responses will demonstrate an understanding of generic conventions and an ability to play with them for effect.
- Reward candidates who choose a form to suit the purpose, context and their (imagined) audience.
- Reward those who demonstrate the ability to 'design' a text by using appropriate generic and language conventions to suit purpose, context and audience.



Question 12

(30 marks)

Create an interpretive text to accompany the following image.

- Reward responses that clearly reference elements within the image. Candidates could refer to the portrait, the river, the empty chair or any other aspects of the setting. A discriminator could be a response that features an aspect of the image as the focal point of the response.
- 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.
- Stronger responses will provide a clear interpretation of or perspective on the events, ideas, representations etc. suggested by this image.
- Reward candidates who demonstrate the ability to use appropriate generic and language conventions in a way that effectively conveys ideas relating to this image.
- Reward candidates whose writing demonstrates they have chosen a form to suit the purpose, context and their (imagined) audience.
- The composed text may be a complete text or part of a larger text.

Question 13

(30 marks)

Compose a text that starts and ends with the same sentence, but where the meaning or impact of the final sentence has changed.

- Responses are likely to be imaginative and in some form of narrative, such as short story, novel, drama script, monologue, autobiography, biography, memoir or poem, but could be persuasive or interpretive, such as feature article, speech or biography. Allow for the full range of genres and responses.
- Candidates are required to start and end with the same sentence. A discriminator will be the impact of the use of this sentence: the extent to which candidates use the structural device of the same opening and closing sentence to convey a message/sense of change from beginning to end.
- Reward candidates who demonstrate the ability to use appropriate generic and language conventions in a way that effectively builds ideas around the opening and closing sentence.
- Reward candidates whose writing demonstrates they have chosen a form to suit the purpose, context and their (imagined) audience.
- The composed text may be a complete text or part of a larger text, but should have a sense of completion provided by the repeated sentence.



Question 14

(30 marks)

Use a well-known saying, a lyric or a quote from a text as the controlling metaphor of a persuasive piece that addresses a contemporary concern.

- Candidates need to reference/define their understanding of a specific 'contemporary concern' at some point within their response. A discriminator might be responses that clearly make this the focal point of the response.
- Responses need to be persuasive, such as feature articles, blogs or speeches. Allow for the full range of responses, including multimodal.
- Reward responses that clearly reference the chosen saying, lyric or quote and use this as a focus throughout the response. A discriminator will be how effectively candidates link this to the contemporary concern selected.
- Reward candidates whose writing demonstrates they have chosen a form to suit the purpose, context and their (imagined) audience.
- Reward responses that demonstrate the ability to construct a persuasive text by using appropriate generic and language conventions in a way that effectively highlights the concerns about a contemporary issue. A discriminator will be how effectively persuasive devices are used to appeal to the (imagined) audience.
- The composed text may be a complete text or part of a larger text.



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: <http://wace1516.scsa.wa.edu.au/english/>
- 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 is to 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 Brief, SCSA)

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 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 Brief, SCSA)

Engagement with 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
Critical Literacy	15
Sophisticated response demonstrating interpretation, analysis, comparison, contrast and/or evaluation of the text/s in relation to the question	11-15
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) or writing appropriate to specific audiences, contexts and purposes. (Exam Brief, SCSA)

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 chosen form for chosen audience and purpose	8-10
Effective control of conventions of chosen form for an audience and/or purpose	6-7
Limited understanding and/or use of conventions of chosen form with little consideration of audience or purpose	3-5
Insufficiently developed or displayed use of conventions of chosen form	0-2