

Assessment Schedule – 2012

English: Analyse significant aspects of unfamiliar written text(s) through close reading, supported by evidence (91100)

Achievement	Achievement with Merit	Achievement with Excellence
<p><u>Analysing significant aspects of unfamiliar written text(s)</u> involves making developed interpretations of how significant aspects of texts create meaning.</p> <p>The response is likely to be explanatory rather than analytical, presenting a reasonable, but not necessarily accurate, explanation of meanings in the text.</p> <p>Understanding of the text will be linked to evidence of technique(s) used by the writer.</p>	<p><u>Analysing significant aspects of unfamiliar written text(s)</u> <u>convincingly</u> involves making reasoned and clear interpretations of how significant aspects of texts create meaning.</p> <p>The response is likely to be more connected to the writer's intentions, presenting appropriate evidence from the text to support an interpretation.</p> <p>The response may move outside the text, or deliver a view of the meaning or purpose of the text.</p>	<p><u>Analysing significant aspects of unfamiliar written text(s)</u> <u>perceptively</u> involves making insightful and / or original interpretations of how significant aspects of texts create meaning.</p> <p>The response will show awareness of the writer's purpose in creating the text, presenting an analysis of the meanings and implications associated with the ideas in the text.</p>

Guidelines for applying the Assessment Schedule

- The guidance offered with each question is designed to help the candidate to develop an answer. However, the candidate should not be penalised for failing to use this guidance; nor should any part of a response which draws on the guidance be ignored.
- 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 accuracy of content knowledge or agreement with expert interpretations of the texts.

Evidence Statement**QUESTION ONE: FICTION (Text A: from *Gifted*)**

“Analyse how the writer depicts the first meeting between the experienced writer and the young writer.”

N1	N2	A3	A4	M5	M6	E7	E8
<p>Recognises aspects of the meeting, but shows no awareness of how it is presented</p> <p>OR</p> <p>Identifies technique(s) used in the text, but does not connect them to meaning or effect.</p>	<p>Recognises techniques, and aspects of the meeting, and attempts to draw connections between them.</p>	<p>Explains how the writer contrasts Sargeson's fixation on the practicalities of living as a writer with Frame's admiration of Sargeson's way of life.</p> <p>eg</p> <p>Sargeson wants to focus on writing but everyday life gets in the way of it, especially the need to make money. Frame seems unaware of these realities and admires Sargeson's way of life.</p>	<p>Clearly explains the contrasting views of living as a writer that Sargeson and Frame portray.</p> <p>eg</p> <p>Sargeson wants to focus on writing but everyday life gets in the way of it, especially the need to make money. He expresses his frustrations of dealing with growing vegetables, cooking and washing. Frame seems unaware of these realities and admires Sargeson's way of life. She seems unaware of the challenges ahead of her as a writer; instead she focusses on the “magical” world Sargeson lives in, as she perceives it.</p>	<p>Analyses how Sargeson depicts the mundane aspects of life as frustrations and Frame seems oblivious to the realities of living as a writer.</p> <p>eg</p> <p>Sargeson uses references to the vegetable garden as a metaphor for all of the mundane things in life which take him away from writing and reading: “It doesn't sow itself. It doesn't weed itself. It doesn't water itself. The more time I spend on that and the cooking and the washing the less time I have to write and read. Even going down to Coldicutt's for bread wastes time.” (lines 5–7) Whereas when Frame looks outside the window she sees a “magical” world, because it is Sargeson's garden and he is an established writer: “But it's magical, she said ... Your world – the one you've made here” (lines 27–31).</p>	<p>Analyses how Sargeson's language shows how the mundane aspects of life frustrate him, and Frame's language shows her obliviousness to the realities of a writer's life.</p> <p>eg</p> <p>Sargeson uses references to the vegetable garden as a metaphor for all of the mundane things in life which take him away from writing and reading: “It doesn't sow itself. It doesn't weed itself. It doesn't water itself. The more time I spend on that and the cooking and the washing the less time I have to write and read. Even going down to Coldicutt's for bread wastes time.” The nature of his language (eg use of repetition) highlights his frustrations. Whereas when Frame looks outside the window she sees a “magical” world because it is Sargeson's garden and he is an established writer.</p>	<p>Convincingly analyses with some insight into how Sargeson is depicted as frustrated by the irritations of the realities of a writer's existence, and how in contrast Frame is portrayed through language and action as naïve.</p> <p>eg</p> <p>Frame is depicted as a naïve child (through her choice of language and child-like behaviour) who has romantic notions of the life of a writer: “But that's what I want! I want to live like you!” (line 11). Despite Sargeson's passionate ramblings about how difficult it is to make enough money to furnish a writer's lifestyle, Frame seems too young and inexperienced to understand what he is saying.</p>	<p>Analyses with insight how language and syntax contrast Sargeson as a frustrated writer and Frame as a child-like idealist.</p> <p>eg</p> <p>Sargeson's language and use of syntax depict him as agitated and frustrated by the mundane things in life. The staccato nature of his short sentences and abruptly punctuated dialogue demonstrates his passion for writing and irritation at anything that stands in his way. He is further agitated by Frame's naivety and mystical view of the life of a writer. Frame appears enchanted by Sargeson's lifestyle (“But it's magical, she said”) and naively unprepared for the realities of what she will have to face. She appears to have idealised how Sargeson is living (“Your world – the one you've made here”).</p>

Language features that may be referred to at any level include:

Simple sentences / parallel sentence structure, eg “Look out there, I said. It doesn't sow itself. It doesn't weed itself. It doesn't water itself.” (line 5)

Use of punctuation, eg “Can you imagine what it’s like in a full-time job – I had one once, I was a solicitor, can you believe that? – not for long, just long enough to know I was in the wrong trade.” (lines 21–22)

Personification, eg “the lettuces and beans that fluttered and throbbed beneath the beat of the water sprinkler” (lines 3–4)

Repetition, eg “The world is – ? ... This world – ... Your world” (lines 28–31)

Alliteration / cliche , eg “grassy green” (line 25)

N0 = No response; no relevant evidence.

QUESTION TWO: POETRY (Text B: *Hat*)

“Analyse how the poet uses techniques to examine the relationship between the elderly woman and her son.”

N1	N2	A3	A4	M5	M6	E7	E8
<p>Recognises aspects of the relationship, but shows no awareness of how it is presented</p> <p>OR</p> <p>Identifies technique(s) used in the text, but does not connect them to meaning or effect.</p>	<p>Recognises techniques, and aspects of the relationship, and attempts to draw connections between them.</p>	<p>Explains how the writer establishes the relationship between the characters.</p> <p>eg</p> <p>The mother and her grown-up son have not spoken for years, even though they are neighbours. While the Dad seems to have a busy life, his mother is worrying about their fight.</p>	<p>Clearly explains how the writer establishes the relationship between the characters.</p> <p>eg</p> <p>The mother and her grown-up son have not spoken for years, even though they are neighbours. There must have been a difficult situation between them in the past. Dad's hats represent his busy and varied life, but his mother's "bloodhound eyes" (line 24) suggest that she wishes things were different.</p>	<p>Analyses how the writer establishes the relationship between the characters and how each is affected by it.</p> <p>eg</p> <p>The narrator's father is a strong 'outdoors man' who is confident and independent. His mother, on the other hand, is unhappy. There is tension between them.</p> <p>Neither mother nor son is comfortable with their relationship: each has developed techniques for coping with it.</p>	<p>Analyses how the writer establishes the relationship between the characters and how it is affected by their attitudes.</p> <p>eg</p> <p>The narrator's father is a strong 'outdoors man' who is confident and independent. His mother, on the other hand, is unhappy. There is tension between them. Although the mother contrives an opportunity for them to meet, her son ignores her and they cannot heal their relationship.</p> <p>When mother and son meet, "the whole air stopped" (line 25) because there is a moment in which the (child) narrator experiences hope – that her family may reunite.</p>	<p>Convincingly analyses how the writer establishes the natures of the characters and how their relationship is affected by their attitudes.</p> <p>eg</p> <p>Mother and son are estranged. The narrator's father is a confident, multi-skilled man who demonstrates independence and resilience, and who is unwilling to forgive perceived wrongs.</p> <p>The (child) narrator observes these adults with some sympathy: the poet describes the grandmother's unrest using intense imagery to support the strength and immediacy of her desire for reunion ("she gave a coy look from the bags of her bloodhound eyes" – line 24).</p>	<p>Analyses with insight how the writer establishes the natures of the characters and how their relationship is affected by their attitudes.</p> <p>eg</p> <p>The writer establishes the characters, an elderly woman and her adult son, as having contrasting attitudes towards their conflict. The son is determinedly active and confident and he has put disturbing past events aside, whereas his mother retains a degree of sadness and a need for resolution. Her attempt to artificially create a meeting opportunity fails as her son, fiercely independent, refuses to interact with her.</p>
<p><i>Language features that may be referred to at any level include:</i></p> <ul style="list-style-type: none"> • <u>Symbolism</u>: Dad's hats • <u>Colloquial language</u>: "Dad wouldn't be seen dead" (line 1) • <u>Repetition</u>: "Hat on an angle, hat on horse" – value of humour (line 5) • <u>Alliteration</u>: "from the bags of her bloodhound eyes" (line 24) • <u>Metaphor / hyperbole</u>: "the whole air stopped" (line 25) 							

N0 = No response; no relevant evidence.

QUESTION THREE: NON-FICTION (Text C: *A Lot Like Us*)

“Analyse how the writer conveys his opinion and ideas about the importance of language.”

N1	N2	A3	A4	M5	M6	E7	E8
<p>Recognises aspects of the writer's stance, but shows no awareness of how it is presented</p> <p>OR</p> <p>Identifies technique(s) used in the text, but does not connect them to meaning or effect.</p>	<p>Recognises techniques, and aspects of the writer's stance, and attempts to draw connections between them.</p>	<p>Explains how the writer shows that language enables us to communicate effectively.</p> <p>eg</p> <p>The writer thinks that language is important as it is through language that we communicate with one another: “Until one boy said ‘language’ and we were away” (line 46).</p>	<p>Clearly explains how writer shows that language enables us to communicate effectively.</p> <p>eg</p> <p>The writer thinks that language is important as it is through language that we communicate with one another.</p> <p>The ability to use language effectively links to our ability to think through new ideas: “... language, its relationship to thought, its fundamental importance to learning ...” (lines 47–48).</p>	<p>Analyses how the writer asserts that language is important for all of society.</p> <p>eg</p> <p>As human beings we have the capability to use language effectively, which is what separates us from animals. If we have some understanding of language we are able to learn and shape the future: “... language, its relationship to thought, its fundamental importance to learning and therefore to civilisation ...” (lines 47–48).</p>	<p>Analyses in detail how the writer asserts language is important for all of society, observing that language use changes with time, and that this change is often initiated by young people.</p> <p>eg</p> <p>As human beings we have the capability to use language effectively, which is what separates us from animals. If we have some understanding of language we are able to learn and shape the future. Young people are often criticised for their use of language as they are the ones changing the way language is used. New use of language isn't bad; rather, it is as fresh as the young people using it. As long as it is empowering us to think and grow</p>	<p>Convincingly analyses with some insight how the writer asserts that language defines us.</p> <p>eg</p> <p>Language and an ability to use it in a controlled manner allows us to learn, think and act effectively. We must appreciate that language use changes and this influences the way we think about certain issues and how we act as a result of this. If we are limited in our expression, we will limit our ability to think and develop as a society: “I asserted that anyone with some control of language was in a position to do better thinking and better things than his yo-bro coeval” (lines 49–50).</p>	<p>Analyses with insight how the writer asserts that language defines and shapes us.</p> <p>eg</p> <p>Through a humorous tone the writer explores how our ability to use language allows us to learn, think and act in ways that enrich us as human beings. Being able to control your use of language means that you can affect others and help them to understand new ideas as well as explore new understandings yourself. Language is an ever-changing phenomenon. It needs to be fresh to engage with as many people as possible. By holding on to outdated forms of expression we prevent ourselves from progressing.</p>

Language features that may be referred to at any level include:

- Humour, eg “The kids shambled into the library. Some were earnest imitators of adults. Others had made unfortunate choices with their hair.” (lines 29–30)
- Repetition, eg “But children do provide zest. Even their lethargy is zestful. That zest is infectious.” (line 14)
- Hyperbole, eg “School teaching is viewed as a profession more or less on a par with zoo keeping.” (lines 8–9)
- Structure, eg framing the text with verbatim quotes from young people – ‘Yo bro, give me your lunch or I’ll beat you up’ (line 3) and ‘What’s a gibbon?’ (line 57)

N0 = No response; no relevant evidence.

Judgement Statement

	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0 – 7	8 – 12	13 – 18	19 – 24