

2024 ASSESSMENT REPORT

ENG315117 ENGLISH

General Comments

The examination questions were deemed fair and open-ended inviting a range of response; however, questions in Sections A and B for 2024 presented some challenges for students. This was addressed in the Marking Tool used by markers to ensure no student was disadvantaged. Essays that made genuine attempts to engage with the stimulus for each section and apply it to their texts were rewarded.

There were a number of candidates in 2024 who mislabelled booklets or responded to the wrong question (e.g. wrote on Dystopian Fiction in response to the Life-Writing question or wrote on their Close Text Study text in response to the Adaptation question). Students are encouraged to read through the exam booklet closely during the reading time provided. Teachers are also encouraged to familiarise students with the exam process and reading of exam instructions.

There were some issues concerning the illegibility of students' handwriting. While handwriting is not assessed, the legibility of handwriting can have an impact on marker's ability to assess work, particularly for Criterion 6. Students and teachers are reminded that issues with handwriting are the responsibility of individuals and providers and that mitigation strategies should be implemented for written exams.

Teachers and students are reminded that a blank booklet in an exam means the best a student can achieve is a Preliminary Achievement, even if they receive 'A' ratings for the other two sections. Students must ensure they make a reasonable effort to write as much as they can in each booklet and manage their time equally across all three sections of the paper.

Section A – Genre Study

Question 1 – Dystopian Fiction

Successful responses addressed the set question, offering an interpretation of suppressed individual freedoms and oppressive regimes within each text and outlined the composers' intended purpose. Effective Dystopian Fiction responses demonstrated a clear awareness of the genre and the codes and conventions that are associated with the genre. Additionally, they were able to consistently and accurately apply the meta-language of the course throughout their response.

Markers looked for essays which were comparative in structure and language. Responses that analysed both texts studied in equal depth were rewarded. Stronger responses compared the texts side-by-side, discussing similar conventions, codes and contexts wherever possible. Discussion focused on drawing and making connections between the texts and their historical context and/or the context of audiences. These essays explored the contexts of setting, composition, and reception, pointing to real-world topics to discuss the meaning and relevance of dystopian texts as cautionary tales. Students who analysed genre codes and conventions within the texts' social and political context were better able to understand how those conventions shape meaning and invite reader response.

Weaker responses tended towards description of the texts and retelling the plot and did not engage with the set question. Some weaker essays confused terms like “codes” and “conventions” with “themes”. Some made little to no reference to historical context, illustrating a limited understanding of the purpose of the genre.

Question 2 – Thriller Fiction

The set question asked students to explore how the use of unreliable, deceptive or ambiguous characters contributes to building suspense and tension in two thriller prescribed texts. Students could use any of the three prescribed texts they studied throughout the year. *The Dry* by Jane Harper and the films *North by Northwest*, and *The Bourne Identity* proved popular choices in this section. The other 7 prescribed texts only attracted a handful of responses, and some, none at all.

In general, there was robust consideration of both thriller texts in a balanced discussion and knowledge of this Module was evident. Candidates were rewarded when they included multiple scenes/examples within each body paragraph.

Stronger students responded to the set question ably. They commendably evaluated how the use of unreliable, deceptive or ambiguous characters contributes to building suspense and tension.

Responses in the ‘A’ range examined the relationships between thrillers and their contexts and were able to contrast and compare how the two texts used codes and conventions associated with the thriller genre to invite response and shape meaning. Candidates in the ‘A’ range provided compelling textual evidence from two thriller texts.

Most candidates focused on the codes of suspense and tension as identified in the set question, but many students made valid observations of other codes, conventions and tropes associated with the thriller genre, including moral ambiguity, pacing, cliffhangers, the dynamics between the antagonist and the protagonist, narrative exposition, particularly unexpected plot twists, red herrings, the high stakes confronting the main character, the role setting plays in evoking danger and uncertainty.

Strong responses demonstrated an appreciation of the codes and conventions of the genre, as well as the sociocultural context of texts studied. Markers rewarded essays which genuinely engaged with the stimulus, rather than simply repeating the language without showing its relevance to their memorised textual evidence. Markers rewarded responses which referred to the evolution of the genre over time, were comparative in nature, and effectively integrated evidence from both texts.

Some students directly incorporated the Gillian Flynn quote into their thesis statements, while others referenced it when analysing the narrative structure and characterisation of their chosen texts. Even students who did not refer to the Flynn quote at all, were able to at least identify the characters in the texts they used as unreliable, deceptive, flawed or ambiguous. Analysis of characters in thrillers dealt mainly with their motivations, flaws and moral complexity.

Some terrific responses discussed the use of point of view in thriller genre and how this can influence the audience's connection to the protagonist. Some responses also analysed tone and mood, dramatic irony, foreshadowing and dialogue in their responses. Students writing on *The Dry* dealt with the authenticity of the Australian laconic language reasonably well.

Another aspect which was dealt well in Q2 in commendable responses was imagery and symbolism, especially how language and the presence of the drought as well as physical isolation in *The Dry* evoke fear and represent themes of danger and morality.

Such responses were well-structured, cohesive, skilful and sustained, and free from errors in grammar and syntax, punctuation, and spelling. They were also characterised by the use of a sophisticated vocabulary and appropriate metalanguage, as appropriate to the thriller genre.

Textual support in Q2 was varied. Some were able to integrate quotes from their two texts judiciously but some quotes from, especially films, strained to provide support for the claims being made.

Weaker responses failed to address the question directly, discussing the two texts in isolation rather than comparing and contrasting them. Some responses listed codes and conventions without analysis or comparison of their use between the two texts, others used the terms interchangeably without demonstrating understanding of their meaning. Some students omitted context or discussed it in very general or inaccurate terms; for example, *North by Northwest* was set in the late stages of the Cold War.

Students need to be reminded to move beyond basic 'listing'/retelling the plot/describing the scenes which was typical of responses in the 'C' range. It is recommended that students provide a comparative explanation.

A focus or reference to previous essay questions (or even stem quotes) weakened responses, as they appeared 'rehearsed'. Yes, the Thriller genre is "fluid and ever-changing" but this oft-repeated phrase in multiple responses came across as cliché and forced, as it did not relate directly to the current stem quote or directive statement.

Better responses were specific with their vocabulary and identification of genre features specific to the Thriller genre. All fiction uses "setting, language, characterisation and narrative" – so what is special or distinct about the settings in a Thriller text? What sort of language (filmic and literary) is conventionally used in Thriller texts? How are Thriller characters portrayed?

Question 3 – Life Writing Fiction

The set question worked well for analysis of the Life Writing texts. The stem was accessible and helpful to generate discussion of the genre. Most teachers teaching this option agreed this was a great question.

To score in the 'A' range students were required to evaluate convincingly how the notions of self-discovery and the impact of external circumstances were explored in two prescribed texts within the genre of life writing. They also needed to provide compelling textual evidence from two life writing prescribed texts, to organise, develop, and present a skilful, coherent and sustained analytical essay in the 3rd person that answered the set question.

Candidature Strengths:

- Students generally understood the characteristics of Life Writing and showed familiarity with their set texts.
- Most students attempted to address the question and provide relevant analysis.
- Many responses were well-developed with appropriate evidence from the texts.
- Students often recognised the different aims and objectives of their chosen Life Writing texts.

Weaknesses:

- Some students didn't analyse the techniques specific to the modes (e.g., film, memoir) of their chosen texts, nor did they compare their effectiveness.
- There was some confusion about the concepts of truth and transparency in Life Writing.
- The connection between the texts and their sociocultural contexts could have been clearer in some responses.
- Some responses were too short to provide adequate analysis, and others lacked a comparative structure, treating the texts separately.
- Some students focused on summarising the life stories instead of analysing how the composers used techniques to shape meaning and invite response.

Other observations:

- Varied interpretations of Life Writing: Teachers had different understandings of the key features of the genre, highlighting the need for clearer definitions.
- Prepared answers, characterised by their poor engagement with the set Question, did not score well.

An Area for improvement:

- Students need to develop skills in analysing mode-specific techniques, connecting texts to their contexts, and employing comparative structures in their writing. They also need to focus on analysis rather than simply retelling the stories.

Section B – Adaptation

Stronger responses effectively engaged with the adaptation process, focusing on the 'emotional truth' of the hypotext and how this was preserved, altered or enriched when adapted into a film text. The idea of "emotional truth" was explored with varying levels of success. Some strong responses clearly defined the emotional truths of both the hypotext and hypertext, tying them to the broader themes, ideas and concepts in the texts. Exceptional responses took this a step further, identifying the 'emotional truth' as the key value emphasised by the original author and showing how these values were represented across the adaptation.

The strongest essays maintained a clear focus on the question throughout and were rewarded for a balanced comparative analysis of both texts. Students who engaged with the set question thoughtfully showed a deeper understanding of their texts. Rather than relying on pre-prepared essays, students in 2025 should aim to tailor their responses to the specific terms in the question and apply them meaningfully to their analysis.

Markers looked for balanced and evaluative essays that demonstrated a deep understanding of the adaptation process. Successful responses were those that responded to the set question and not only identified themes and changes but also critically examined their impact and the motivations behind them.

Stronger responses included explicit analysis of language and film devices and were able to directly compare key scenes from both the hypotext and hypertext (*Shawshank* responses did this well). Successful essays addressed both themes and the meaning conveyed by them, using the language of literary and film analysis. This included discussing themes, ideas, and concepts, as well as employing terms related to point of view, tone, style, symbolism, and cinematography. Responses highlighted how text creators composed these on their chosen themes and explored how and why these changed in the adaptation process, acknowledging composers' motivations and ideology. Some excellent responses even linked "emotional truth" with ideas about fidelity, showing a deeper understanding of how adaptations work on a more theoretical level.

Some able candidates integrated relevant information regarding genre and form in their discussion. For example, the use of the ecothriller genre in *The Hunter* or the western film genre in *The Dressmaker*.

Effective responses on *The Shawshank Redemption* included examples of synthesised characters and condensed action, with some critiques of the film's melodramatic style. Some interesting responses used the metalanguage of adaptation studies correctly when referring to the merging of the three wardens in King's novella.

Strong analyses of *Breakfast at Tiffany's* demonstrated how Capote's novel challenged societal norms, while the film confirmed them for popularity and thereby shifted both the genre and intent of the original work.

Successful responses on *Jindabyne* noted the dramatic shift in themes due to the change in setting, focusing on race relations in Australia.

Convincing analysis of *The Hunter* was provided on the transformation of the central character from a detached killer to a sympathetic protagonist.

Weaker essays often memorised content without relevance to the question, lacked comparative analysis, and failed to identify changes in meaning. Some responses noted key themes but did not elaborate on the composers' ideas or their impact on meaning. A recurring issue was the lack of a strong thesis statement and evaluative response.

Students should define the question in their own terms and clearly state this in the introduction. They should be more selective with the evidence they choose. It is important to avoid overusing quotes that have been highlighted by teachers and commonly used by others, as this can hinder understanding of why the evidence is valuable. Students should select their own quotes to provide a unique perspective on the impact of the devices used by the composer. Ensuring they choose a strong piece of evidence for both the hypotext and the hypertext.

Too often, students focused on plot points without delving into the stylistic and compositional features used by the author of the hypotext. For example, in *Rita Hayworth* and *The Shawshank Redemption*, some students mentioned Red's first-person narration, but didn't explore the purpose or effects of King's narrative choice in enough detail. Similarly, while Morgan Freeman's voice-over narration was often discussed, students could have linked this to the broader way the film adapts characters to suit its medium and audience. Moving forward, it would be helpful for students to pay more attention to the literary devices in the hypotext and think about how filmmakers reinterpret these elements for film. While students are generally more confident discussing cinematic techniques, they often don't explore literary devices as deeply.

Some students struggled with the concept that adaptation can be both problematic and rewarding. A paragraph-by-paragraph theme analysis often detracted from a sustained argument. Pre-prepared essays sometimes led to a rigid response, avoiding the essay question. Stronger

responses emerged from synthesising knowledge gained throughout the year in relation to the essay question.

Section C – Close Text Study

Students generally demonstrated strong knowledge of their Close Study texts including: perspectives, themes, contexts, characters, author’s intent and stylistic features of the text type. The way “perspectives” are taught or framed clearly differs across providers. This was reflected in the range of approaches to the exam. The question for the Close Text Study was challenging and offered scope for good discussion of all prescribed texts. Students interpreted the question in a range of ways. Some candidates focussed on the influence of past events on the ideas, attitudes and values of characters in their present within the story of their chosen text. For example, Tom Sherborne’s attitudes in *The Light Between Oceans* are shaped by his past experience as a soldier in World War 1. Others looked at the socio-cultural past of the text’s setting and the impact this has on contemporary ideas, attitudes and values. For example, the historical events represented in *The Secret River* reflect ideas, attitudes, and values that shaped Australia’s past and have consequences in the present. Both interpretations were rewarded by markers as authentic attempts to engage with the exam question.

The nature of the close study requires a close examination of the study text. Strong responses included close analysis of the language and stylistic devices used by authors and creators. Interpretations that were text-centred rather than personal experience-centred were more sophisticated; especially those that reflected on contemporary social context. The most successful responses offered clear insight into textual perspectives regarding the influence of the past on the present; this invited a consideration of social and historical contexts and how, for example, such contexts have changed (or not) over time. There were a range of responses to texts such as *Jasper Jones*, *The Secret River* and *Black Diggers* that competently addressed issues such as reconciliation and/or racism in Australia and how these perspectives are present in the language, symbolism, or themes of the studied texts. Strong responses demonstrated a sound understanding of concepts such as the invited reading of a text. Students who justified their interpretation of the text based on the intended reading, or a critique of it, were able to demonstrate a considered evaluation.

Weaker responses presented evidence that was largely explanatory serving as plot retell rather than analysis. Students should always be aware of the important need to incorporate quotes into their analysis or argument. Evidence shouldn’t stand alone as proof. Context and the text’s relationship to context were also missing in many responses. A number of weaker essays did not address the prompt question in their response.

Use of literary lenses is not necessary in the Close Text Study module. While this did not hinder students’ results, there were often multiple lenses addressed in each essay. Students who attempt to address multiple lenses take away from the focus of the essay. Perspectives that are explored or developed, should be the focus of study. Students are encouraged to make use of the meta-language and vocabulary of textual analysis; “invited reading”, “representation”, and a range of literary devices.

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2024 MARKING TOOL

Section A Question 1 – Genre Study: Dystopian Fiction

Criterion 1 – Elements 1, 2, and 3

A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-
Evaluates the relationships between two dystopian prescribed texts and contexts			Analyses the relationships between two dystopian prescribed texts and contexts			Explains the relationships between two dystopian prescribed texts and contexts			Displays limited understanding of dystopian prescribed texts Uses one text		
Compares, contrasts and evaluates distinctive features of genres			Compares and contrasts distinctive features of genres			Compares distinctive features of genres			Does not compare distinctive features of genres		
Evaluates how the codes and conventions of texts and genre invite response and shape meaning			Analyses how codes and conventions of texts and genres invite responses and shape meaning			Explains how codes and conventions of texts and genres invite responses and shape meaning			Does not explain how conventions of texts and genres invite response and shape meaning		

Criterion 4 – Elements 1, 2, 3 and 4

A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-
Develops a complex argument that responds to the set question either by agreeing or refuting. Their response integrates the language of the question. Supports this argument by discussing two prescribed texts within the genre of life writing with close analysis of compelling textual evidence			Develops a coherent argument that responds to the set question either by agreeing or refuting. Their response includes the language of the question. Supports this argument by discussing two prescribed texts within the genre of life writing with analysis of relevant textual evidence			Develops an argument that contains reference to the set question. Supports this argument by discussing two prescribed texts within the genre of life writing with some supporting textual evidence			Does not develop an argument that shows an understanding of the life writing genre. Response does not have any textual evidence		
Composes a nuanced analytical essay to sustain a point of view			Composes an effective analytical essay and sustains a point of view			Composes an analytical essay to support a point of view			Insufficient writing for complete analytical essay that supports a point of view		
Adapts appropriate form, content, style (3 rd person) and tone when synthesising and conveying ideas			Selects and uses appropriate form, content, style (3 rd person) and tone to effectively communicate ideas			Selects and uses appropriate form, content, style and tone of an analytical essay to communicate ideas			Does not use appropriate form, content, style and tone of an analytical essay		
Successfully uses a range of stylistic features for effect to sustain a point of view			Uses a range of stylistic features to sustain a point of view			Uses appropriate stylistic features to support a point of view			Response does not use appropriate stylistic features		

Criterion 6 – Elements 1, 2, and 4

A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-
Communicates ideas using nuanced language with precision and subtlety			Communicates ideas using clear, controlled and precise language			Communicates ideas using clear and controlled language			Does not use clear and controlled language to communicate ideas		
Accurately uses grammatical conventions, punctuation and spelling to achieve effect			Accurately uses grammatical conventions, punctuation and spelling			Uses grammatical conventions, punctuation and spelling to achieve clarity			Does not achieve clarity and demonstrates limited control of grammatical conventions, punctuation and spelling		
Accurately uses register, and sophisticated vocabulary and syntax			Accurately uses register, vocabulary and syntax			Uses appropriate register, vocabulary and syntax			Does not use appropriate register, vocabulary and syntax		
Communicates ideas skillfully using logical organisational structures and cohesive devices			Communicates ideas effectively using logical organisational structures and cohesive devices			Communicates ideas using logical organisational structures and cohesive devices			Does not use logical organisational structures and cohesive devices to communicate ideas		

Note: For exam purposes an exam booklet that only contains a rewritten exam question and nothing else counts as a 'z.'

Section A Question 2 – Genre Study: Thriller

Criterion 1 – Elements 1, 2, and 3

A+ A A-	B+ B B-	C+ C C-	D+ D D-
Evaluates the relationships between two thriller prescribed texts and contexts	Analyses the relationships between two thriller prescribed texts and contexts	Explains the relationships between two thriller prescribed texts and contexts	Displays limited understanding of dystopian prescribed texts Uses one text
Compares, contrasts and evaluates distinctive features of genres	Compares and contrasts distinctive features of genres	Compares distinctive features of genres	Does not compare distinctive features of genres
Evaluates how codes and the conventions of texts and genre invite response and shape meaning	Analyses how codes and conventions of texts and genres invite responses and shape meaning	Explains how codes and conventions of texts and genres invite responses and shape meaning	Does not explain how conventions of texts and genres invite response and shape meaning

Criterion 4 – Elements 1, 2, 3 and 4

A+ A A-	B+ B B-	C+ C C-	D+ D D-
Develops a complex argument that responds to the set question either by agreeing or refuting. Their response integrates the language of the question. Supports this argument by discussing two thriller prescribed texts with close analysis of compelling textual evidence	Develops a coherent argument that responds to the set question either by agreeing or refuting. Their response includes the language of the question. Supports this argument by discussing two thriller prescribed texts with analysis of relevant textual evidence	Develops an argument that contains reference to the set question. Supports this argument by discussing two thriller prescribed texts with some supporting textual evidence	Does not develop an argument that shows an understanding of the thriller genre. Response does not have any textual evidence
Composes a nuanced analytical essay to sustain a point of view	Composes an effective analytical essay and sustains a point of view	Composes an analytical essay to support a point of view	Insufficient writing for complete analytical essay that supports a point of view
Adapts appropriate form, content, style (3 rd person) and tone when synthesising and conveying ideas	Selects and uses appropriate form, content, style (3 rd person) and tone to effectively communicate ideas	Selects and uses appropriate form, content, style and tone of an analytical essay to communicate ideas	Does not use appropriate form, content, style and tone of an analytical essay
Successfully uses a range of stylistic features for effect to sustain a point of view	Uses a range of stylistic features to sustain a point of view	Uses appropriate stylistic features to support a point of view	Response does not use appropriate stylistic features

Criterion 6 – Elements 1, 2, and 4

A+ A A-	B+ B B-	C+ C C-	D+ D D-
Communicates ideas using nuanced language with precision and subtlety	Communicates ideas using clear, controlled and precise language	Communicates ideas using clear and controlled language	Does not use clear and controlled language to communicate ideas
Accurately uses grammatical conventions, punctuation and spelling to achieve effect	Accurately uses grammatical conventions, punctuation and spelling	Uses grammatical conventions, punctuation and spelling to achieve clarity	Does not achieve clarity and demonstrates limited control of grammatical conventions, punctuation and spelling
Accurately uses register, and sophisticated vocabulary and syntax	Accurately uses register, vocabulary and syntax	Uses appropriate register, vocabulary and syntax	Does not use appropriate register, vocabulary and syntax
Communicates ideas skillfully using logical organisational structures and cohesive devices	Communicates ideas effectively using logical organisational structures and cohesive devices	Communicates ideas using logical organisational structures and cohesive devices	Does not use logical organisational structures and cohesive devices to communicate ideas

Note: For exam purposes an exam booklet that only contains a rewritten exam question and nothing else counts as a 'z.'

Section A Question 2 – Genre Study: Life Writing

Criterion 1 – Elements 1, 2, and 3

A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-
Evaluates the relationships between two Life Writing prescribed texts and contexts			Analyses the relationships between two Life Writing prescribed texts and contexts			Explains the relationships between two Life Writing prescribed texts and contexts			Displays limited understanding of Life Writing prescribed texts		
Compares, contrasts and evaluates distinctive features of genres			Compares and contrasts distinctive features of genres			Compares distinctive features of genres			Uses one text		
Evaluates how codes and the conventions of texts and genre invite response and shape meaning			Analyses how codes and conventions of texts and genres invite responses and shape meaning			Explains how codes and conventions of texts and genres invite responses and shape meaning			Does not explain how conventions of texts and genres invite response and shape meaning		

Criterion 4 – Elements 1, 2, 3 and 4

A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-
Develops a complex argument that responds to the set question either by agreeing or refuting. Their response integrates the language of the question. Supports this argument by discussing two prescribed texts within the genre of life writing with close analysis of compelling textual evidence			Develops a coherent argument that responds to the set question either by agreeing or refuting. Their response includes the language of the question. Supports this argument by discussing two prescribed texts within the genre of life writing with analysis of relevant textual evidence			Develops an argument that contains reference to the set question. Supports this argument by discussing two prescribed texts within the genre of life writing with some supporting textual evidence			Does not develop an argument that shows an understanding of the life writing genre. Response does not have any textual evidence		
Composes a nuanced analytical essay to sustain a point of view			Composes an effective analytical essay and sustains a point of view			Composes an analytical essay to support a point of view			Insufficient writing for complete analytical essay that supports a point of view		
Adapts appropriate form, content, style (3 rd person) and tone when synthesising and conveying ideas			Selects and uses appropriate form, content, style (3 rd person) and tone to effectively communicate ideas			Selects and uses appropriate form, content, style and tone of an analytical essay to communicate ideas			Does not use appropriate form, content, style and tone of an analytical essay		
Successfully uses a range of stylistic features for effect to sustain a point of view			Uses a range of stylistic features to sustain a point of view			Uses appropriate stylistic features to support a point of view			Response does not use appropriate stylistic features		

Criterion 6 – Elements 1, 2, and 4

A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-
Communicates ideas using nuanced language with precision and subtlety			Communicates ideas using clear, controlled and precise language			Communicates ideas using clear and controlled language			Does not use clear and controlled language to communicate ideas		
Accurately uses grammatical conventions, punctuation and spelling to achieve effect			Accurately uses grammatical conventions, punctuation and spelling			Uses grammatical conventions, punctuation and spelling to achieve clarity			Does not achieve clarity and demonstrates limited control of grammatical conventions, punctuation and spelling		
Accurately uses register, and sophisticated vocabulary and syntax			Accurately uses register, vocabulary and syntax			Uses appropriate register, vocabulary and syntax			Does not use appropriate register, vocabulary and syntax		
Communicates ideas skillfully using logical organisational structures and cohesive devices			Communicates ideas effectively using logical organisational structures and cohesive devices			Communicates ideas using logical organisational structures and cohesive devices			Does not use logical organisational structures and cohesive devices to communicate ideas		

Note: For exam purposes an exam booklet that only contains a rewritten exam question and nothing else counts as a 'z.'

Section B Question 4 – Adaptation Study

Criterion 2 – Elements 1, 2, 3, and 4

A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-
Evaluates the main themes, ideas and concepts in the adaptation intertexts			Analyses the main themes, ideas and concepts in the adaptation intertexts			Explains the main themes, ideas and concepts in the adaptation intertexts			Does not explain the main themes, ideas and concepts in the adaptation intertexts - may refer to only one text		
Critically analyses how representations of the themes, ideas and concepts are constructed in texts			Analyses how representations of themes, ideas and concepts are constructed in texts			Explains how representations of themes, ideas and concepts are constructed in texts			Does not explain how representations of themes, ideas and concepts are constructed in the texts		
Evaluates how different texts represent similar ideas, themes and concepts in different ways			Analyses how different texts represent similar ideas, themes and concepts in different ways			Explains how different texts represent similar ideas, themes and concepts in different ways			Does not explain how different texts represent similar ideas, themes and concepts in different ways		
Evaluates how meaning changes when texts are transformed into a different medium or genre			Analyses how meaning changes when texts are transformed into a different medium or genre			Explains how meaning changes when texts are transformed into a different medium or genre			Does not explain how meaning changes when a text is transformed into a different medium or genre		

Criterion 4 – Elements 1, 2, 3 and 4

A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-
Develops a complex argument that responds to the set question either by agreeing or refuting. Their response integrates the language of the question (e.g. 'the emotional truth'). Supports their discussion of adaptation with comparison of at least 2 key scenes with close analysis of compelling textual evidence			Develops a coherent argument that responds to the set question either by agreeing or refuting. Their response includes the language of the question (e.g. 'the emotional truth'). Supports their discussion of adaptation with comparison of at least 2 key scenes including analysis of relevant textual evidence			Develops an argument that contains reference to the set question (e.g. 'the emotional truth'). Supports their discussion of adaptation with comparison of at least 2 key scenes with some supporting textual evidence			Does not develop an argument that demonstrates understanding of the adaptation process. Response does not have any textual evidence Discussion is limited to one text		
Composes a nuanced analytical essay to sustain a point of view			Composes an effective analytical essay and sustains a point of view			Composes an analytical essay to support a point of view			Insufficient writing for complete analytical essay that supports a point of view		
Adapts appropriate form, content, style (3 rd person) and tone when synthesising and conveying ideas			Selects and uses appropriate form, content, style (3 rd person) and tone to effectively communicate ideas			Selects and uses appropriate form, content, style and tone of an analytical essay to communicate ideas			Does not use appropriate form, content, style and tone of an analytical essay		
Successfully uses a range of stylistic features for effect to sustain a point of view			Uses a range of stylistic features to sustain a point of view			Uses appropriate stylistic features to support a point of view			Response does not use appropriate stylistic features		

*Note that in response to the instruction to address 2 key scenes candidates may only write two body paragraphs

Criterion 6 – Elements 1, 2, and 4

A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-
Communicates ideas using nuanced language with precision and subtlety			Communicates ideas using clear, controlled and precise language			Communicates ideas using clear and controlled language			Does not use clear and controlled language to communicate ideas		
Accurately uses grammatical conventions, punctuation and spelling to achieve effect			Accurately uses grammatical conventions, punctuation and spelling			Uses grammatical conventions, punctuation and spelling to achieve clarity			Does not achieve clarity - limited control of grammar, punctuation and spelling		
Accurately uses register, and sophisticated vocabulary and syntax			Accurately uses register, vocabulary and syntax			Uses appropriate register, vocabulary and syntax			Does not use appropriate register, vocabulary and syntax		
Communicates ideas skillfully using logical organisational structures and cohesive devices			Communicates ideas effectively using logical organisational structures and cohesive devices			Communicates ideas using logical organisational structures and cohesive devices			Does not use logical organisational structures and cohesive devices to communicate ideas		

Section C Question 5 – Close Text Study - Perspectives

Criterion 3 – Elements 1, 2, 3, and 4

A+ A A-	B+ B B-	C+ C C-	D+ D D-
Evaluates relationships between the prescribed text and its context	Analyses the relationship between the prescribed text and its context	Explains the relationship between the prescribed text and its context	Does not explain the relationship between the prescribed text and its context
Evaluates how the prescribed text conveys perspectives	Analyses how the prescribed text conveys perspectives	Explains how the prescribed text conveys perspectives	Does not explain how the prescribed text conveys perspectives
Evaluates different perspectives, attitudes and values represented in the text	Analyses different perspectives, attitudes and values represented in the text	Explains different perspectives, attitudes and values represented in the text	Does not explain different perspectives, attitudes and values represented in the text
Justifies their own considered, sustained and coherent interpretation of the text.	Defends their own reasoned interpretation of the text (explains and sustains own reasoned interpretation)	Develops a reasoned interpretation of text (explains the student's own interpretation)	Does not develop a reasoned interpretation of text (the student's own interpretation)

Criterion 4 – Elements 1, 2, 3 and 4

A+ A A-	B+ B B-	C+ C C-	D+ D D-
Develops a complex argument that addresses the set question. Their response integrates the language of the question (e.g. "perspectives" that are "explored or developed" or the "influence of the past"). Supports their interpretation of the Mod 3 study text with close analysis of compelling textual evidence	Develops a coherent argument that addresses the set question. Their response includes the language of the question (e.g. "perspectives" that are "explored or developed" or the "influence of the past"). Supports their interpretation of the Mod 3 study text with analysis of relevant textual evidence	Develops an argument that partly addresses the set question (e.g. "perspectives" that are "explored or developed" or the "influence of the past"). Supports their interpretation of the Mod 3 study text with some supporting textual evidence.	Does not develop an interpretation of the study text. Response does not have any textual evidence
Composes a nuanced analytical essay to sustain a point of view	Composes an effective analytical essay and sustains a point of view	Composes an analytical essay to support a point of view	Insufficient writing for complete analytical essay that supports a point of view
Adapts appropriate form, content, style (3 rd person) and tone when synthesising and conveying ideas	Selects and uses appropriate form, content, style (3 rd person) and tone to effectively communicate ideas	Selects and uses appropriate form, content, style and tone of an analytical essay to communicate ideas	Does not use appropriate form, content, style and tone of an analytical essay
Successfully uses a range of stylistic features for effect to sustain a point of view	Uses a range of stylistic features to sustain a point of view	Uses appropriate stylistic features to support a point of view	Response does not use appropriate stylistic features

Criterion 6 – Elements 1, 2, and 4

A+ A A-	B+ B B-	C+ C C-	D+ D D-
Communicates ideas using nuanced language with precision and subtlety	Communicates ideas using clear, controlled and precise language	Communicates ideas using clear and controlled language	Does not use clear and controlled language to communicate ideas
Accurately uses grammatical conventions, punctuation and spelling to achieve effect	Accurately uses grammatical conventions, punctuation and spelling	Uses grammatical conventions, punctuation and spelling to achieve clarity	Does not achieve clarity - limited control of grammar, punctuation and spelling
Accurately uses register, and sophisticated vocabulary and syntax	Accurately uses register, vocabulary and syntax	Uses appropriate register, vocabulary and syntax	Does not use appropriate register, vocabulary and syntax
Communicates ideas skillfully using logical organisational structures and cohesive devices	Communicates ideas effectively using logical organisational structures and cohesive devices	Communicates ideas using logical organisational structures and cohesive devices	Does not use logical organisational structures and cohesive devices to communicate ideas

Note: For exam purposes an exam booklet that only contains a rewritten exam question and nothing else counts as a 'z.'