

English and English as an Additional Language marking guide and response

External assessment 2023

Extended response (45 marks)

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. use patterns and conventions of an analytical essay to respond to an unseen question/task
2. establish and maintain the role of essay writer and relationships with readers
3. analyse perspectives and representations of concepts, identities, times and places in a literary text
4. analyse the ways cultural assumptions, attitudes, values and beliefs underpin a literary text and invite audiences to take up positions
5. analyse the effects of aesthetic features and stylistic devices in a literary text
6. select and synthesise subject matter to support perspectives in an essay response to an unseen question/task
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of an essay
9. make language choices for particular purposes in an essay
10. use grammar and language structures for particular purposes in an essay
11. use written features to achieve particular purposes in an essay.

Purpose

This document consists of a marking guide and a sample response.

The marking guide:

- provides a tool for calibrating external assessment markers to ensure reliability of results
- indicates the correlation, for each question, between mark allocation and qualities at each level of the mark range
- informs schools and students about how marks are matched to qualities in student responses.

The sample response:

- demonstrates the qualities of a high-level response
- has been annotated using the marking guide.

Mark allocation

Where a response does not meet any of the descriptors for a question or a criterion, a mark of '0' will be recorded.

Where no response to a question has been made, a mark of 'N' will be recorded.

Marking guide

Extended response

Criterion: Knowledge application

The response, for analysis of perspectives and representations:	M	The response, for analysis of the ways ideas underpin the literary text:	M	The response, for analysis of the writer's choices:	M
<ul style="list-style-type: none"> examines relevant perspective/s or representations in the text provides an authoritative interpretation of these perspective/s or representations 	6	<ul style="list-style-type: none"> examines how the text is underpinned by cultural assumptions, attitudes, values or beliefs provides an authoritative interpretation of these cultural assumptions, attitudes, values or beliefs 	6	<ul style="list-style-type: none"> examines how the writer's stylistic or aesthetic choices shape the text provides an authoritative interpretation of these stylistic or aesthetic choices 	6
<ul style="list-style-type: none"> examines relevant perspective/s or representations in the text provides a purposeful interpretation of these perspective/s or representations 	5	<ul style="list-style-type: none"> examines how the text is underpinned by cultural assumptions, attitudes, values or beliefs provides a purposeful interpretation of these cultural assumptions, attitudes, values or beliefs 	5	<ul style="list-style-type: none"> examines how the writer's stylistic or aesthetic choices shape the text provides a purposeful interpretation of these stylistic or aesthetic choices 	5
<ul style="list-style-type: none"> examines relevant perspective/s or representations in the text provides an interpretation of these perspective/s or representations 	4	<ul style="list-style-type: none"> examines how the text is underpinned by cultural assumptions, attitudes, values or beliefs provides an interpretation of these cultural assumptions, attitudes, values or beliefs 	4	<ul style="list-style-type: none"> examines how the writer's stylistic or aesthetic choices shape the text provides an interpretation of these stylistic or aesthetic choices 	4
<ul style="list-style-type: none"> examines relevant perspective/s or representations in the text provides a summary of these perspective/s or representations 	3	<ul style="list-style-type: none"> examines how the text is underpinned by cultural assumptions, attitudes, values or beliefs provides a summary of these cultural assumptions, attitudes, values or beliefs 	3	<ul style="list-style-type: none"> examines how the writer's stylistic or aesthetic choices shape the text provides a summary of these stylistic or aesthetic choices 	3
<ul style="list-style-type: none"> identifies relevant perspective/s or representations evident in the text 	2	<ul style="list-style-type: none"> identifies cultural assumptions, attitudes, values or beliefs in the text 	2	<ul style="list-style-type: none"> identifies the writer's stylistic or aesthetic choices in the text 	2

The response, for analysis of perspectives and representations:	M	The response, for analysis of the ways ideas underpin the literary text:	M	The response, for analysis of the writer's choices:	M
<ul style="list-style-type: none"> identifies some views or roles in the text 	1	<ul style="list-style-type: none"> identifies some ideas in the text 	1	<ul style="list-style-type: none"> identifies some choices of the writer in the text 	1
<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0	<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0	<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0

Criterion: Organisation and development

The response, for development:	M	The response, for selection and synthesis:	M	The response, for sequencing and organisation:	M	The response, for cohesion:	M
<ul style="list-style-type: none"> provides a discriminating thesis that responds to the question/task develops arguments to strengthen the thesis across the response provides clear conclusions based on the arguments 	5	<ul style="list-style-type: none"> provides a well-considered selection of evidence from the text uses this explicitly to strengthen arguments 	5	<ul style="list-style-type: none"> demonstrates logical sequencing of information and ideas in and between paragraphs 	3	<ul style="list-style-type: none"> uses cohesive devices to connect, develop, emphasise and transition between ideas within paragraphs and across the response 	3
<ul style="list-style-type: none"> provides a credible thesis that responds to the question/task develops arguments to strengthen the thesis across the response provides clear conclusions based on the arguments 	4	<ul style="list-style-type: none"> provides a well-considered selection of evidence from the text uses this to support arguments 	4	<ul style="list-style-type: none"> demonstrates sequencing of information and ideas in paragraphs 	2	<ul style="list-style-type: none"> uses cohesive devices to connect and develop ideas 	2
<ul style="list-style-type: none"> provides a credible thesis that responds to the question/task includes statements to support the thesis 	3	<ul style="list-style-type: none"> provides relevant evidence from the text uses this in connection with arguments 	3	<ul style="list-style-type: none"> includes fragmented information and ideas 	1	<ul style="list-style-type: none"> uses some connecting phrases or words to link ideas 	1
<ul style="list-style-type: none"> provides a statement that responds to an aspect of the question/task 	2	<ul style="list-style-type: none"> provides evidence from the text connects fragments of this to some ideas 	2	<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0	<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0
<ul style="list-style-type: none"> includes some statements on the literary text 	1	<ul style="list-style-type: none"> includes evidence from the text 	1				
<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0	<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0				

Criterion: Textual features

The response, for grammar and sentence structure:	M	The response, for language choices:	M	The response, for punctuation:	M	The response, for spelling:	M
<ul style="list-style-type: none"> uses a range of grammatically accurate sentence structures to develop ideas 	3	<ul style="list-style-type: none"> uses vocabulary with discrimination to develop ideas uses register appropriate to the role of essay writer with discrimination 	4	<ul style="list-style-type: none"> uses punctuation accurately and purposefully 	2	<ul style="list-style-type: none"> uses simple and complex words that are mostly spelt correctly 	2
<ul style="list-style-type: none"> uses grammar and sentence structures that may affect development of ideas, but meaning is still discernible 	2	<ul style="list-style-type: none"> uses suitable vocabulary to develop ideas uses register appropriate to the role of essay writer 	3	<ul style="list-style-type: none"> uses punctuation with lapses that may affect fluency, but meaning is still discernible 	1	<ul style="list-style-type: none"> spells words in a way that fluency may be affected, but meaning is still discernible 	1
<ul style="list-style-type: none"> uses grammar and sentence structures that may have lapses that impede meaning 	1	<ul style="list-style-type: none"> uses vocabulary that may affect development of ideas, but meaning is still discernible 	2	<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0	<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0
<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0	<ul style="list-style-type: none"> uses vocabulary that may have lapses that impede meaning 	1				
		<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0				

Sample response: *Hamlet*

<p>Knowledge application</p> <p>analysis of perspectives and representations examines relevant perspective/s or representations in the text</p> <p>provides an authoritative interpretation of these perspective/s or representations</p> <p><u>analysis of the ways ideas underpin the literary text</u></p> <p>examines how the text is underpinned by cultural assumptions, attitudes, values or beliefs</p> <p>provides an authoritative interpretation of these cultural assumptions, attitudes, values or beliefs</p>	<p>Organisation and development</p> <p><u>development</u></p> <p>provides a discriminating thesis that responds to the question/task</p> <p>develops arguments to strengthen the thesis across the response</p> <p>provides clear conclusions based on the arguments</p> <p><u>cohesion</u></p> <p>uses cohesive devices to connect, develop, emphasise and transition between ideas within paragraphs and across the response</p> <p><u>selection and synthesis</u></p> <p>provides a well-considered selection of evidence from the text</p> <p>uses this explicitly to support arguments</p>	<p>'In seeking to do what is right, Hamlet does more harm than good.' To what extent do you agree with this statement?</p> <p>Shakespeare's <i>Hamlet</i> is renowned as one of the greatest revenge plays ever written. The main character of the play, Hamlet, has been interpreted in a variety of ways, from a noble prince who suffers from a profound melancholy to an insane man whose madness precipitates his country's demise. A key question that arises from these interpretations is to what extent Hamlet is culpable for some of his more questionable moral actions, including his treatment of Ophelia, the murder of Polonius, and sentencing his two old friends, Rosencrantz and Guildenstern, to death. In attempting to follow his father's ghost's orders and get revenge for his father's murder, Hamlet does significantly more harm than good. This can be seen in his treatment of Polonius, Ophelia and Rosencrantz and Guildenstern. Through his representation of Hamlet, Shakespeare reinforces the idea that revenge, however justly motivated, is ultimately violent and destructive.</p> <p>Hamlet's hesitation in carrying out his father's order is caused by his realisation that revenge is problematic. When Hamlet is visited by his dead father's ghost and told to kill Claudius to get revenge, the ghost horrifies Hamlet by hinting at the torture that he endures every day in purgatory as penance for the sins he committed in his lifetime. As the ghost walks abroad dressed in a full suit of armour, the audience at the time would have inferred that Hamlet's father was likely being punished for violence he had committed in wars as a king. While the king's explicit instructions are to get revenge in the name of honour, his own fate shows Hamlet that those who kill in the name of honour will be punished in the hereafter. The ghost's direction to Hamlet to 'taint not thy mind' in pursuing revenge makes Hamlet's task impossible — how can he kill his own uncle without corrupting his own soul? It is the contradictory nature of the king's message that causes Hamlet to hesitate. This is why, in his famous 'to be or not to be' soliloquy, Hamlet says it is 'the threat of something after death' that causes him to hesitate: he knows that the king's direction threatens his immortal soul. This is also why he suspects at the end of Act 2 that 'the spirit I have seen may be the devil'. He suspects this because it has instructed him to do something evil. In implying that the act of revenge is evil, Shakespeare is foreshadowing the destruction that Hamlet will cause when he seeks to enact his father's orders.</p> <p>It is when Hamlet embraces his quest for revenge that he begins to harm innocent people. After the scene in which he has revealed Claudius's guilt using the staging of the play, Hamlet says that now he could 'drink hot blood, and do such bitter business as the day would quake to look on'. This</p>	<p>Textual features</p> <p><u>language choices</u></p> <p>uses vocabulary with discrimination to develop ideas</p> <p>uses register appropriate to the role of essay writer with discrimination</p> <p><u>grammar and sentence structure</u></p> <p>uses a range of grammatically accurate sentence structures to develop ideas</p> <p><u>punctuation</u></p> <p>uses punctuation accurately and purposefully</p> <p><u>spelling</u></p> <p>uses simple and complex words that are mostly spelled correctly</p>
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<p><u>analysis of the writer's choices</u> examines how the writer's stylistic or aesthetic choices shape the text provides an authoritative interpretation of these stylistic or aesthetic choices</p>	<p><u>sequencing and organisation</u> demonstrates logical sequencing of information and ideas in and between paragraphs</p>	<p><u>gruesome gustatory image of drinking hot blood clearly positions the audience to see how Hamlet is setting aside all moral qualms to prepare himself to kill to avenge his father. The reference to the day in these lines could be symbolic of God — another reference to the fact that God disapproves of repaying violence with violence. It is this night that Hamlet impulsively murders Polonius in his mother's room, mistaking him for the king. Even though Hamlet has killed the father of Ophelia, his romantic interest, he does not show any remorse for his actions, referring to Polonius as 'the guts' and making puns as he drags his body from the room. In this scene, the audience sees that Hamlet, because he has dedicated himself to getting revenge and put morality aside, is now able to murder without feeling or regret.</u></p> <p><u>This change in Hamlet's character is reinforced by his final lines as he watches Fortinbras's army cross Denmark to fight over a small, worthless piece of land. Hamlet approves of the waste of human life because honour is at stake and finishes the monologue with the famous lines: 'from this time forth, my thoughts be bloody or be nothing worth'. In this scene, we see that Hamlet is willing to accept that a great number of innocent people may have to die to achieve the 'honourable' ambition of a prince. The audience is then not surprised that Hamlet organises the death of his old friends, Rosencrantz and Guildenstern, at the hands of the English, and justifies his actions by saying that the two unlucky men came between the 'fell incensed points of mighty opposites'. This metaphor clearly positions the reader to view Hamlet as having no regard for the lives of his friends — they are but collateral damage in a fight between himself and the king.</u></p> <p><u>In the last act, we see Hamlet's response to Ophelia's death. Although Hamlet does express sadness at Ophelia's passing, he does not see himself as responsible for her suicide and is shocked that Laertes is angry at him, even though Laertes's situation is a mirror image of his own. The moment he made up his mind to get revenge at any cost, Hamlet became indifferent to the damage he had done. This decision directly caused the deaths of four relatively innocent characters.</u></p> <p><u>While seeking to avenge his father's death, Hamlet undoubtedly does more harm than good. The moment he dedicates himself to the path of revenge, Hamlet accepts that innocent people will have to die and shows no remorse for the collateral damage that is effected by his ruthless determination to kill King Claudius. By showing the destruction Hamlet causes when he dedicates himself to revenge, Shakespeare reinforces the point that paying back violence with violence can only lead to further tragedy.</u></p>
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