Foreword

The Retrospective is a yearly publication that provides detailed and wide-ranging feedback on the Queensland Core Skills (QCS) Test and the responses of students.

The core skills are the threads or common curriculum elements that are within the curriculum experience of at least 95 per cent of students. The level of sophistication demanded by the test is appropriate for Year 12 students. It is a cross-curriculum test, which means that it does not test the content of specific subjects. Rather it tests the skills learnt from the combination of subjects in a balanced curriculum.

The QCS Test consists of four testpapers — Writing Task, Short Response and two Multiple Choice papers. Students experience a variety of stimulus material such as prose passages, poetry, graphs, tables, maps, mathematical and scientific data, cartoons, and reproductions of works of art.

The Retrospective is a definitive and descriptive report on the integration of the test specifications, the expectations of the testsetters, and the performance characteristics of the students. It also provides information on the relative worth of items on the test, data that allow the determination of student achievement on the test.

The Retrospective does not include copies of the testpapers. All schools receive copies of the testpapers during the administration of the QCS Test. Any individual or organisation requiring copies may buy these from the Queensland Studies Authority.

In addition to having value at school level, this publication should appeal to a wider audience. In fact, anyone interested in cross-curriculum testing is sure to find it informative.

Kim Bannikoff
Director
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Multiple Choice (MC) I & II

Commentary

The table on pages 3–5 gives the name of each multiple choice unit in order on the MC subtest, the keyed response for each item, and the common curriculum elements tested in each unit. The table on page 6 gives average facilities for each unit, and the average facility for the MC subtest as a whole.

The MC testpapers

In 2006 the MC subtest consisted of 100 items divided evenly across two testpapers, each with 12 units. As in all previous subtests, a wide variety of common curriculum elements was assessed.

A broad spectrum of stimulus material was included in 2006, including literature (Eva, Marlow, Since then), personal reflection (Eva, Belfrage), philosophy/religion (Zen), history (Philo), popular culture (Sport, Many have eyes), politics (Sugar) and art (War workers); various areas of science including physics (Blood flow, Parnell, Gadgets), geology (Alluvial fans), chemistry (Soil pH), psychology (Uncertainty reduction, Learning), biology (Chimp culture), sociology (Movement, Ageing Australia); and mathematics (Number tree, Harmonics, Counting strategies, Word shapes).

Stimulus material was presented in a variety of forms, including poetic texts (Eva, Since then), prose fiction texts (Marlow), prose non-fiction texts (Zen, Parnell), symbolic forms (e.g. musical notation in Harmonics), pictures (War workers), illustrations (Sugar, Many have eyes, Uncertainty reduction, Gadgets), diagrams (Word shapes, Blood flow, Counting strategies, Number tree), maps (Movement), tables (Chimp culture, Uncertainty reduction), graphs (Alluvial fans, Learning) and charts (Soil pH, Ageing Australia). This year, unlike several previous years, there was little mixing of verbal (V) and quantitative (Q) items within each unit; also, very few units contained more than one piece of stimulus material.

In about two-thirds of the units, students performed very much as expected. In the remaining one-third, however, students performed consistently above expectation on Q units (e.g. Alluvial fans, Word shapes, Learning and Chimp culture) and consistently below expectation on V units (e.g. Parnell, Belfrage and Sport). The most difficult V units on the subtest included Sugar (based on a cartoon), Many have eyes (poster), and Zen (prose non-fiction philosophical text); the most difficult Q units were Blood flow and Number tree. At the other end of the difficulty spectrum, students coped well with units such as Chimp culture, Sport, Since then, Gadgets and Learning. Overall, and despite the apparent anomaly noted above, this year students handled the V material significantly better than they did the Q material.
Common Curriculum Elements and the MC format

Of the 49 CCEs, the following cannot be tested directly in MC format:

- Summarising/condensing written text
- Compiling lists/statistics
- Recording/noting data
- Compiling results in a tabular form
- Graphing
- Setting out/presenting/arranging/displaying
- Structuring/organising extended written text
- Structuring/organising a mathematical argument
- Explaining to others
- Expounding a viewpoint
- Creating/composing/devising
- Observing systematically
- Gesturing
- Manipulating/operating/using equipment
- Sketching/drawing.

These CCEs can be validly tested in Short Response (SR) format.

Some of these CCEs can be tested at "second order" level in MC format.
### Keyed responses and common curriculum elements tested within MC I & II

<table>
<thead>
<tr>
<th>Unit</th>
<th>Item</th>
<th>Key</th>
<th>Common Curriculum Elements</th>
</tr>
</thead>
<tbody>
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<td>1 Belfrage</td>
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<td>2</td>
<td>A</td>
<td>Empathising</td>
</tr>
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<td></td>
<td>3</td>
<td>D</td>
<td>Interpreting the meaning of words or other symbols</td>
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<tr>
<td></td>
<td>4</td>
<td>B</td>
<td>Inferring</td>
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<tr>
<td>2 Chimp culture</td>
<td>5</td>
<td>A</td>
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<td>6</td>
<td>D</td>
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<td></td>
<td>7</td>
<td>D</td>
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<td>8</td>
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<td>Interpreting the meaning of tables or diagrams or maps or graphs</td>
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<td>9</td>
<td>B</td>
<td>Searching and locating items/information</td>
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<td>11</td>
<td>B</td>
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<tr>
<td>3 Zen</td>
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<td>Interrelating ideas/themes/issues</td>
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<td>13</td>
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<td>D</td>
<td>Applying strategies to trial and test ideas and procedures</td>
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<td>C</td>
<td>Extrapolating</td>
</tr>
<tr>
<td>5 Since then</td>
<td>20</td>
<td>C</td>
<td>Judging</td>
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<td>25</td>
<td>D</td>
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<td>6 Ageing Australia</td>
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<td>11 Many have eyes</td>
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<td>C</td>
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<td>46</td>
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<td>12 Harmonics</td>
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<td>70</td>
<td>D</td>
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<td></td>
<td>86</td>
<td>A</td>
<td></td>
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<td>22 Marlow</td>
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Note: The order of the CCEs tested for each unit does not reflect the order of the items, nor does it imply a cognitive hierarchy.
### Average facilities of units (in increasing order)

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<th>Unit</th>
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<td>Sugar</td>
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<td>Blood flow</td>
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<td>3</td>
<td>Zen</td>
<td>39.5</td>
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<tr>
<td>11</td>
<td>Many have eyes</td>
<td>40.1</td>
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<td>Number tree</td>
<td>41.4</td>
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<td>Eva</td>
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<td>Parnell</td>
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<td>Harmonics</td>
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<td>Marlow</td>
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<td>24</td>
<td>Movement</td>
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<td>Counting strategies</td>
<td>52.0</td>
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<td>Philo</td>
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<td>6</td>
<td>Ageing Australia</td>
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<td>War workers</td>
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<td>Alluvial fans</td>
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<td>Belfrage</td>
<td>57.6</td>
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<td>4</td>
<td>Learning</td>
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<td>13</td>
<td>Sport</td>
<td>67.9</td>
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<td>15</td>
<td>Gadgets</td>
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<tr>
<td>2</td>
<td>Chimp culture</td>
<td>71.1</td>
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</table>

**Average facility on subtest**: 54.6

**Note**: For an item, the facility (F) is the proportion of students who gave the correct response. For a unit, the average facility (AF) is the average of the facilities of all items in that unit.
Short Response (SR)

Commentary

This year’s SR subtest was varied in its content and covered a broad range of CCEs. Testpaper units were grouped into five marking units.

As students worked through each unit, they interacted with challenging stimulus material. Test developers paid careful attention to framing each item in a way that made it accessible to most students.

The SR paper comprised units with stimulus material selected from fields as diverse as mathematics, literature, the arts (both creative and visual) and the social sciences. This year’s paper was again rich in practical content. The diverse tasks included assisting editors in choosing material, developing patterns for quilting, creating mud maps, calculating ages of cats and designing a health and safety poster as well as empathising with a five-year-old museum visitor. These topics seemed to interest students and impart knowledge at the same time as assessing student achievement.

Model responses and commentaries on students’ performances

What follows is an item-by-item discussion that includes model responses, graphs of the distributions of grades, commentaries on how students performed the tasks, and marking schemes. At times, student responses are included to exemplify observations. Model responses are those that demonstrate a high level of performance and would have been awarded the highest grade, A.

For some items, especially the more open-ended items, responses were extremely varied. For these it is not possible to provide an example of each of the many ways in which students responded. The detailed and item-specific marking schemes indicate the scope of acceptability of responses. Even for the more closed items the marking schemes demonstrate that different ways of perceiving “the solution” were acceptable.

Marking schemes

The marking schemes used during the marking operation and included in this commentary are not designed to be read in isolation. They are but one element of the marking prescription. During the marking operation markers undergo rigorous training (immersion) in one marking unit on how to apply the marking schemes to student responses. The training involves careful consideration of the training material presented by immersers.

For organisational purposes during the marking operation, testpaper units are combined into marking units. In 2006, Marking Unit 1 contained Testpaper Units One and Six, Marking Unit 2 contained Testpaper Units Two and Seven, Marking Unit 3 contained Testpaper Units Three and Four; Marking Units 5 and 8 contained Testpaper Units Five and Eight, respectively.
Unit One

ITEM 1

Model responses

1. The character demonstrates self-righteousness by presuming to correct the youngsters' grammar when they are playing baseball. His ungraciousness in giving such a reply to an invitation to play is a put down and shows intolerance. The use of “one” is somewhat smug, as it is overly formal. He is an incompetent because his “correction” is actually wrong — it should be “Come play with Ferdie and me” (not “I”).

2. The character on the left is firstly shown as being self-righteous as it speaks very haughtily to the children through the rather formal word choice of “One does not say...”. This self-righteous feeling is reinforced by the drawing of the turkey’s eye in a way that gives it a look of feeling superior. The turkey is shown as incompetent as in its correction of the children’s speech, it makes a mistake itself. It says that it should be “Come play with Ferdie and I” when basic grammatical knowledge says it should be “Come play with Ferdie and me”. The “turkey”, however, is convinced that it is right, suggesting a sense of smugness and intolerance towards anyone it believes to be wrong.

Item 1 was a three-star item, but proved to be quite difficult for many students. This item was based on stimulus material from Sandra Boynton’s book, Don’t Let the Turkeys Get You Down, where she defines a turkey as “a self righteous, intolerant and smug incompetent”. The item required students to explain why the character on the left of the cartoon fits Boynton’s definition of a turkey. Students had considerable scope in explaining how elements of the cartoon support the definition. The item engaged students in using CCE 10 Using vocabulary appropriate to a context, CCE 9 Using correct spelling, punctuation, grammar, CCE 5 Interpreting the meaning of pictures/illustrations and CCE 31 Interrelating ideas/themes/issues.

To be awarded an A-grade the student had to

- demonstrate that the character was “(an) incompetent”
- provide the correct wording for the character’s so-called correction

and show how

- self-righteous
- intolerant
- smug

applied to the character.

Responses were not penalised if they referred to the word “incompetent” as if it was an adjective. While most students who were able to demonstrate that the character was (an) incompetent did so
through recognition that the character’s “correction” was wrong, some students picked up on the character’s incompetence in other ways, such as in his choosing an inappropriate venue or occasion to lecture the young turkeys on their grammar. Some students gave the correct wording, but did not describe how his error reinforced any part of the definition of a turkey.

Few students identified that there was a grammatical error and even fewer students were able to identify the error and then correct it. “Come play with Ferdie and me” was the correct “correction”, and only about 2.5 per cent of responses were awarded an A- or B-grade. Many students, however, were able to provide evidence to support one or more of the four features of a turkey.

In support of “self righteous”, students variously referred to the character’s tone or posture, the pointing wing, his/her presumption that s/he is entitled to correct the youngsters, or the “look” he gives the youngsters. Examples of how “intolerant” was illustrated included his disregard for context, since he presumes that it is appropriate to correct the youngsters while they are playing, the ungracious response when he is invited to play with the young turkeys (“he just can’t let it go”) and the look conveyed by looking down his beak/nose. “Smug” was supported through the tone of the character’s response, the seeming affectation in using “I” or “one”, and again, the effect created by his looking down his beak/nose.

It was possible for a piece of evidence to demonstrate support for more than one of the features of a turkey, but the response had to indicate which feature(s) the evidence supported to gain credit for more than one feature. Some students were able to cite evidence to support the definition in general rather than show how individual words in the definition apply to the character. Citation of four pieces of appropriate evidence could result in a C-grade. A notable number of students confused the words “grammar” and “punctuation”; others confused “punctuation” and “pronunciation”.

The D-grade was most commonly awarded to a response which described how two of the words applied to the character. Approximately 90 per cent of responses were awarded a creditable grade. The item had a low omit rate of less than 1.5 per cent.
# UNIT ONE  ITEM 1

## MARKING SCHEME

### PERFORMANCE DOMAIN

<table>
<thead>
<tr>
<th>Marking</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>The response demonstrates that the character is an incompetent through recognition that the character's &quot;correction&quot; is wrong and shows how self-righteous, intolerant, and smug apply to the character.</td>
</tr>
</tbody>
</table>
| B       | The response demonstrates that the character is an incompetent through recognition that the character's "correction" is wrong and provides the correct wording and shows how two of self-righteous, intolerant, and smug apply to the character.  

**OR**  

The response demonstrates that self-righteous, intolerant, and smug apply to the character. |
| C       | The response demonstrates that the character is an incompetent through recognition that the character's "correction" is wrong and provides the correct wording and shows how one of self-righteous, intolerant, and smug applies to the character.  

**OR**  

The response demonstrates that self-righteous, intolerant, and smug apply to the character. |
| D       | The response demonstrates that three of self-righteous, intolerant, smug, and incompetent apply to the character.  

**OR**  

The response cites four pieces of evidence from which support for the definition can be inferred. |
| E       | The response demonstrates that two of self-righteous, intolerant, smug, and incompetent apply to the character.  

**OR**  

The response cites three pieces of evidence from which support for the definition can be inferred. |
| N       | Response is unintelligible or does not satisfy the requirements for any other grade. |
| O       | No response has been made at any time. |

### UNMARKED ITEMS

10 Using vocabulary appropriate to a context  
31 Interrelating ideas/themes/issues  
9 Using correct spelling, punctuation, grammar
UNIT ONE   ITEM 1

Notes:

1. Ignore any comments to the effect that “Ferdie” should be “Freddie”. No credit; no penalty.
2. Ignore any comments that “come play” should be “come and play”. No credit; no penalty.
3. If it has been demonstrated that a word applies to the character, then evidence has been supplied from which support for that part of the definition can be inferred. Demonstration subsumes citation of evidence.
4. Exercise caution when deciding whether an explanation of “smug incompetent” applies to “smug” or “incompetent” or both.

Model Responses:

1. The character demonstrates self-righteousness by presuming to correct the youngsters’ grammar when they are playing baseball. His ungraciousness in giving such a reply to an invitation to play is a put down and shows intolerance. The use of “one” is somewhat smug, as it is overly formal. He is incompetent because his “correction” is actually wrong — it should be “Come play with Ferdie and me” (not “I”).

2. The character on the left is firstly shown as being self-righteous as it speaks very haughtily to the children through the rather formal word choice of “One does not say...”. This self-righteous feeling is reinforced by the drawing of the turkey’s eye in a way that gives it a look of feeling superior. The turkey is shown as incompetent as in its correction of the children’s speech, it makes a mistake itself. It says that it should be “Come play with Ferdie and I” when basic grammatical knowledge says it should be “Come play with Ferdie and me”. The “turkey”, however, is convinced that it is right, suggesting a sense of smugness and intolerance towards anyone it believes to be wrong.
Unit Two

ITEM 2

Model response

\[
\begin{align*}
\text{I.} & \quad 238 \\
\text{II.} & \quad 150
\end{align*}
\]

16 + 6 + 32 \times 4 = 150

Commentary

Item 2, a two-star item, contained two parts. Part I asked students to determine the equivalent human age of a 34-year-old cat named Ma, using the rule of thumb method, and Part II required them to use the in reality advice system in an alternative calculation of her age. Completion of these tasks involved performance in CCE 37 Applying a progression of steps to achieve the required answer and CCE 16 Calculating with or without calculators. This item was relatively easy.

More than 90 per cent of students were able to achieve a creditable grade. Few students did not attempt this item.

The rule of thumb calculation for Part I was straightforward and the majority of students calculated Ma’s equivalent age to be \(7 \times 34 = 238\) years. Although Part II was more challenging, more than 50 per cent of students were able to complete the calculations in Part I and Part II successfully, and thus be awarded an A-grade. To reach the correct answer students used a variety of approaches. One approach was to count from 22 in lots of four and another was to equate 10 cat years to 54 human years which meant that 34 – 10 = 24 more years were to be accounted for, leading to 54 + 24 \times 4 = 150 human years. More conventional methods such as 16 + 6 + 32 \times 4 = 150 were also used. No working was required for an A-grade but students could receive some credit when a mechanical error was shown to be the cause of an incorrect answer. Common mechanical errors included transcription errors within the response and incorrect calculation of correctly stated expressions.
## MARKING SCHEME

### UNIT TWO ITEM 2

<table>
<thead>
<tr>
<th>PERFORMANCE DOMAIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>37 Applying a progression of steps to achieve the required answer</td>
</tr>
<tr>
<td>16 Calculating with or without calculators</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>N</th>
<th>O</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The response includes final answers of:</td>
<td>The response includes final answers of:</td>
<td>The response includes final answers of:</td>
<td>The response includes final answers of:</td>
<td>Response is unintelligible or does not satisfy the requirements for any other grade.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I. 238</td>
<td>I. 238</td>
<td>I. 238</td>
<td>I. 150</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>II. 150</td>
<td>II. 150</td>
<td>II. 150</td>
<td>II. 238</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Notes:

1. Examples of mechanical errors may include: incorrect arithmetic, transcription error, no final value given to a correct expression.
2. Mark as the final answer what is written on the response lines provided or what is obviously meant as the answer.

**Model Response:**

I. 238  
II. 150
ITEM 3

Model response

I.

II. The cat must have lived ............ calendar years and ............ months.

Commentary

Item 3 was a three-star item composed of two related parts. Part I of this item required students to graph equivalent human ages for the first eight years of a cat’s life using both the rule of thumb and the in reality advice methods. For Part II, students were asked to determine the actual age at which the rule of thumb and the in reality advice would give the same equivalent human age. The answer was required to be expressed in years and months. The CCEs assessed were CCE 15 Graphing and CCE 34 Interpolating.
The stem indicated that line graphs were to be drawn and the majority of students followed this instruction. Column graphs and unconnected points were not credited with more than an E-grade. More than 40 per cent of responses included two line graphs and the interpolation and were awarded an A- or B-grade. Of those responses that gave creditable graphs, some did not include the interpolation which was needed for an A- or B-grade. Two of the most common problems with graphing were lines not beginning at the origin and a general lack of care and precision (blunt pencils and not using a ruler seeming to be the main causes of this).

Lines “drawn consistent with the given method” included cases where some points were inaccurately plotted and cases where there was a systematic error (for example an incorrect gradient for the linear section of the in reality graph). Generally, it was expected that the rule of thumb graph would be linear and include the origin and the point (8,56). For the in reality graph, it was important that the response showed that the relationship was not linear for the first two years, but clearly was linear for the remaining years. A line of best fit was not credited.

Common errors in Part II included interpolating using the vertical axis, for which students received no credit, and incorrectly calculating the number of months. Typically, this miscalculation involved students recording 4.6 years as 4 years 6 months.
UNIT TWO ITEM 3

PERFORMANCE DOMAIN 15 Graphing 34 Interpolating

A
I. The response correctly shows, to a high degree of precision, all of:
   - the rule of thumb line graph
   - the in reality line graph
   - sensible and consistent vertical scale
   - suitable and correct identification of graphs.

AND

II. The answer shows 4 calendar years and between 7 and 9 months inclusive.

B
I. The response shows:
   - two line graphs drawn consistent with the given methods of calculation
   - sensible and consistent vertical scale
   - suitable and correct identification of graphs.

AND

II. Based on the intersection point of the graphs given in I, the number of years and months are within the given tolerance.

OR

I. The response correctly shows, to a high degree of precision, all of:
   - the rule of thumb line graph
   - the in reality line graph
   - sensible and consistent vertical scale
   - suitable and correct identification of graphs.

AND

II. The answer shows 4 calendar years.

C
I. The response shows:
   - two line graphs drawn consistent with the given methods of calculation
   - sensible and consistent vertical scale
   - suitable and correct identification of graphs.

AND

II. Based on the intersection point of the graphs given in I, a correct number of years is written.

OR

I. The response correctly shows, to a high degree of precision, all of:
   - the rule of thumb line graph
   - the in reality line graph
   - sensible and consistent vertical scale
   - suitable and correct identification of graphs.

AND

II. The answer shows 4 calendar years.

D
I. The response shows:
   - one line graph drawn consistent with one of the given methods of calculation
   - a vertical scale.

   AND

II. Based on the intersection point of the graphs given in I, a correct number of years is written.

OR

I. The response correctly shows, to a high degree of precision, all of:
   - the rule of thumb line graph
   - the in reality line graph
   - sensible and consistent vertical scale
   - suitable and correct identification of graphs.

AND

II. The answer shows 4 calendar years.

E
I. The response shows
   - at least one graph drawn consistent with one of the given methods of calculation
   - a vertical scale.

   AND

II. Based on the intersection point of the graphs given in I, a correct number of years is written.

OR

I. The response correctly shows, to a high degree of precision, all of:
   - the rule of thumb line graph
   - the in reality line graph
   - sensible and consistent vertical scale
   - suitable and correct identification of graphs.

AND

II. The answer shows 4 calendar years.

N
Response is unintelligible or does not satisfy the requirements for any other grade.

O
No response has been made at any time.

Tables of values:

Rule of thumb

<table>
<thead>
<tr>
<th>Cat</th>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human</td>
<td>0</td>
<td>7</td>
<td>14</td>
<td>21</td>
<td>28</td>
<td>35</td>
<td>42</td>
<td>49</td>
<td>56</td>
</tr>
</tbody>
</table>

In reality

<table>
<thead>
<tr>
<th>Cat</th>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human</td>
<td>0</td>
<td>16</td>
<td>22</td>
<td>26</td>
<td>30</td>
<td>34</td>
<td>38</td>
<td>42</td>
<td>46</td>
</tr>
</tbody>
</table>

Marking Unit 2 2 of 9
MARKING SCHEME

UNIT TWO  ITEM 3

Notes:

1. The rule of thumb line graph is one line joining (0,0) to (8,56).
2. The in reality line graph is either three line sections joining (0,0) to (1,16); (1,16) to (2,22); (2,22) to (8,46) or a curve from (0,0) through (1,16) to (2,22) with a line joining (2,22) to (8,46).
3. A sensible and consistent vertical scale starts at the origin and extends, or could be extended to, at least 60 years but not more than 120 years at the top of the grid provided.
4. If one graph is identified then it is assumed that by default the other is identified.
5. When a sensible and consistent vertical scale is a grade requirement, apply a penalty of one grade if it is omitted, not sensible or not consistent.
6. When suitable and correct identification of graphs is a grade requirement, apply a penalty of one grade if it is omitted or incorrect.
7. In II, the “calendar year” is the year to the left of the intersection point not the nearest calendar year.
8. Use the following diagram to determine if the number of months is within the given tolerance. Acceptable months are gauged according to where the intersection point falls between the years.

- 0 mths
- 2.4 mths
- 4.8 mths
- 7.2 mths
- 9.6 mths

Acceptable estimates

Exact values
UNIT TWO  ITEM 3

Model Response:

I. 

II.  The cat must have lived .......... calendar years and .......... months.
Unit Three

ITEM 4

Model response

Commentary

Nearly every student attempted both items in this unit about two friends, Andrew and David, who travel to a regional hockey carnival.

In Item 4, a three-star item, Andrew needs instructions to drive from the motel to the hockey grounds. Students were asked to read the instructions and, based on these instructions, draw a mud map of the route to be taken. This item tests CCE 7 Translating from one form to another.

At approximately 0.5 per cent, the omit rate for this item was the lowest of any item on the paper. Students seemed to find this item very accessible; over 80 per cent of responses were awarded an A- or B-grade. An A-grade was awarded to a map which showed, firstly, a complete route marked
by arrows from the motel to the hockey fields. Along this route, the five features mentioned in the note were shown in order with the correct driving action occurring at each.

*B*-grades were awarded to responses containing such errors as the correct symbol not being used (especially the roundabout symbol), the route not being marked with arrows and either one feature being missed out or an incorrect action being taken at one feature.

A *C*-grade, where three of the five features needed to be shown correctly, was obtained by about 10 per cent of students. Generally, these responses were characterised by the two left turns being shown as bends so that the driver was not given an option as to which way to travel, rather than as intersections, where other turns were possible.

The *D*-grade and *E*-grade were awarded to approximately 6 per cent of responses — those that showed only one or two of the features with a correct action occurring at each feature.

Students sometimes added extra detail to their maps, such as side streets and cul-de-sacs to make the map seem more authentic. This attracted no penalty as long as the route travelled was not altered in any fashion. Making extra turns at new intersections or turning at extra roundabouts, would, for example, alter the route.
UNIT THREE  ITEM 4

PERFORMANCE DOMAIN  7  Translating from one form to another

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>The mud map • shows a complete route • includes, on the route, only the five features from the note’s directions, in order • shows clearly that the correct action has occurred at each of the five features • uses the given symbols to identify the features • has the route marked with arrows.</td>
</tr>
<tr>
<td>B</td>
<td>The mud map • shows a complete route • includes, on the route, at least four of the features from the note’s directions, in order • shows or implies that the correct action has occurred at each of the four features.</td>
</tr>
<tr>
<td>C</td>
<td>The mud map • includes at least three features from the note’s directions, in order • shows or implies that the correct action has occurred at each of the three features.</td>
</tr>
<tr>
<td>D</td>
<td>The mud map • includes at least two features from the note’s directions, in order • shows or implies that the correct action has occurred at each of the two features.</td>
</tr>
<tr>
<td>E</td>
<td>The mud map • includes at least one feature from the note’s directions • shows or implies that the correct action has occurred at that feature.</td>
</tr>
<tr>
<td>N</td>
<td>Response is unintelligible or does not satisfy the requirements for any other grade.</td>
</tr>
<tr>
<td>O</td>
<td>No response has been made at any time.</td>
</tr>
</tbody>
</table>

Notes:
1. A complete route is shown by an uninterrupted roadway from the motel to the hockey fields.
2. A change of direction can only be considered “a turn” if an action other than that shown or implied could occur.
3. The note’s features and corresponding actions are provided in the table below.

<table>
<thead>
<tr>
<th>Feature</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roundabout</td>
<td>Take 3rd exit</td>
</tr>
<tr>
<td>2nd street</td>
<td>A left turn</td>
</tr>
<tr>
<td>Bridge</td>
<td>Cross over</td>
</tr>
<tr>
<td>Service station on a corner</td>
<td>A left turn</td>
</tr>
<tr>
<td>Y-junction</td>
<td>A veer left</td>
</tr>
</tbody>
</table>
UNIT THREE  ITEM 4

Model Response:

[Diagram of a map with a motel, airport, service station, roundabout, bridge, and hockey fields labeled. The map is not to scale.]
ITEM 5

Model response

<table>
<thead>
<tr>
<th>Questions posed</th>
<th>Reasons</th>
</tr>
</thead>
<tbody>
<tr>
<td>What sort of service station is it?</td>
<td>There could be more than one service station and he needs to know which one to turn right at.</td>
</tr>
<tr>
<td>How will I know when to turn right after I go over the bridge?</td>
<td>He needs to identify where to turn right because he can’t “count back” streets.</td>
</tr>
<tr>
<td>How many exits on the roundabout?</td>
<td>He needs to know which exit to take. For example if four exits, he would take first exit, if five exits, he would need second exit.</td>
</tr>
</tbody>
</table>

Commentary

In this item students were told that David wants to go to the motel to check in. As David went straight from the airport to the hockey field, he does not know the way to the motel so he collects the note from Andrew. He then realises that the instructions do not provide sufficient information to allow him to simply backtrack to the motel. The students are asked to pose at least three questions that David could ask of Andrew which would clarify the directions and thus allow him to set off for the hotel with confidence. They were also required to give a reason for asking each of these questions.

This three-star item tested CCE 43 Analysing, CCE 48 Justifying and CCE 50 Visualising. Students needed to analyse the note in its reverse order in an attempt to identify features that a driver would find difficult to locate accurately when driving back through town. The actions required at the majority of the features did not need clarification, e.g. a left turn on the way to the hockey fields would become a right turn on the reverse trip. In the case of the roundabout, its location was not in doubt but the action at the roundabout was not clear unless the number of exits on it was known.

Creditable responses included questions that fell into any of the following broad categories, that is, questions that clarified:

- which was the correct exit from the hockey field (in case the entrance and exit were in different places or were one-way roads),
- which was the correct road to turn right into after the bridge (in case there were other roads off to the right after the bridge that wouldn’t lead to the roundabout),
• which exit to take off the roundabout (as the number of exits was not stated),
• where the driveway to the motel was (as it could have been near the roundabout or a long way from it)
• whether any of the roads were one-way (as new instructions would be needed in this case).

A pertinent reason for asking each type of question is given in parentheses.

Some questions were considered salient regardless of the reason given for asking that question, e.g. Question: Were there any other service stations between the Y-junction and the service station you turned at? Other questions were deemed salient when read in conjunction with the reason given, e.g. Question: How do I know when to turn right? Reason: Because I don’t know how many other roads there were between the bridge and the street with the roundabout on it.

Sometimes when salient questions were asked, the reasons given for asking were too general to be considered pertinent. At other times the questions and/or reasons were not worded precisely enough for their intent to be determined.

Over 80 per cent of responses were awarded a creditable grade. Of the 13 per cent of responses receiving an N-grade, most contained questions asking such things as: which way to turn at the various features; whether or not there was a street directory; the names of the streets; the time taken to complete the journey; or, where the car was situated in the car park. Fewer than 5 per cent of students omitted this item.
## UNIT THREE ITEM 5

### PERFORMANCE DOMAIN

<table>
<thead>
<tr>
<th></th>
<th>43 Analyzing</th>
<th>50 Visualising</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>The response includes three salient questions, each of which relates to a different problem with the clarity of using the note in reverse. For three of these questions, a pertinent reason for posing that question is provided.</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>The response includes three salient questions, each of which relates to a different problem with the clarity of using the note in reverse. For two of these questions, a pertinent reason for posing that question is provided.</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>The response includes two salient questions, each of which relates to a different problem with the clarity of using the note in reverse. For each of these questions, a pertinent reason for posing that question is provided. OR The response includes at least three salient questions, each of which relates to a different problem with the clarity of using the note in reverse.</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>The response includes at least one salient question and provides a pertinent reason for posing that question. OR The response includes two salient questions, each of which relates to a different problem with the clarity of using the note in reverse.</td>
<td></td>
</tr>
</tbody>
</table>

### Notes:

1. A salient question is one where an answer clarifies any confusion or ambiguity about where a reverse action will take place. Salient questions tend to fall into six broad categories:
   - which is the correct exit from the hockey ground
   - which service station to turn right at
   - how to know where to turn right after the bridge
   - which exit to take from the roundabout
   - how to find the motel's driveway with confidence
   - whether there are any one-way roads on the route.

2. A pertinent reason
   - must link the question to a problem with using the note in reverse
   - must do more than just restate the question
   - may legitimise the corresponding question being classed as salient.
## Unit Three  Item 5

Model Response:

<table>
<thead>
<tr>
<th>Questions posed</th>
<th>Reasons</th>
</tr>
</thead>
<tbody>
<tr>
<td>What sort of service station is it?</td>
<td>There could be more than one service station and he needs to know which one to turn right at.</td>
</tr>
<tr>
<td>How will I know when to turn right after I go over the bridge?</td>
<td>He needs to identify where to turn right because he can't 'count back' streets.</td>
</tr>
<tr>
<td>How many exits on the roundabout?</td>
<td>He needs to know which exit to take. For example if four exits, he would take first exit, if five exits, he would need second exit.</td>
</tr>
</tbody>
</table>
This unit was based on the “sexual equality ratio (SER)”, the formula for which was given at the start of the unit. A table of data for various household activities was provided.

Item 6, a two-star item, had two parts. Part I required students to determine the household activities on which men spent more time than women did in 1992. In Part II, students determined, for 1987, the two household activities where the average time spent by men on each activity was less than 20 per cent of the total average time spent by both men and women on that activity. In each part the students had to circle the numbers representing the correct household activities.

The CCEs tested in this item were CCE 19 Substituting in formulae, CCE 6 Interpreting the meaning of tables or diagrams or maps or graphs and CCE 36 Applying strategies to trial and test ideas and procedures. Nearly 90 per cent of students received a creditable grade and very few (about 2 per cent) omitted the item.
## UNIT FOUR ITEM 6

### PERFORMANCE DOMAIN

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>N</th>
<th>O</th>
</tr>
</thead>
<tbody>
<tr>
<td>The response scores four points.</td>
<td>The response scores three points.</td>
<td>The response scores two points.</td>
<td>The response scores one point.</td>
<td>Response is unintelligible or does not satisfy the requirements for any other grade.</td>
<td>No response has been made at any time.</td>
</tr>
</tbody>
</table>

**Note:**

1. **“Scoring”**
   - For each part (I or II),
     - if one or two selections are made, score a point for each correct selection
     - if three selections are made, score a point for each correct selection and then subtract a point (the minimum score to be assigned on each part is zero)
     - if more than three selections are made, score zero for that part.

**Model Response:**

I. 1 2 3 4 5 6 7

II. 1 2 3 4 5 6 7
ITEM 7

Model response

I.

<table>
<thead>
<tr>
<th></th>
<th>men</th>
<th>women</th>
</tr>
</thead>
<tbody>
<tr>
<td>time spent in 1987 (mins)</td>
<td>120</td>
<td>....12....</td>
</tr>
<tr>
<td>time spent in 1992 (mins)</td>
<td>....110....</td>
<td>....33....</td>
</tr>
<tr>
<td>change in time spent (1987 to 1992)</td>
<td>decreased by 10 minutes</td>
<td>increased by 21...minutes</td>
</tr>
</tbody>
</table>

II.


Commentary

In Item 7, a three-star item, students were asked to consider activity 6 home maintenance and car care, on which men spent 120 minutes a week in 1987. This item had two parts. In Part I, students needed to complete a table of the times spent by both men and women on this activity in 1987 and in 1992 and calculate the change in time spent by women. In Part II, students were asked to use the data from Part I to plot, on a timeline, the year in which both men and women would spend the same amount of time on the activity, i.e. when the SER would be 1.0. This item tested CCE 16 Calculating with or without calculators and CCE 35 Extrapolating.

Approximately 18 per cent of students gained an A-grade by completing the table correctly and marking a cross on the timeline somewhere in the area that spans the year 2004, up to but not including the point signifying the beginning of 2005.

For this item, students were able to make one numerical error in the table and still gain a B-grade provided they could mark the correct year on the timeline according to their table data. Also, if the table entries were correct, but the student had put a cross at the point signifying the beginning of 2005, the response was awarded a B-grade.

Thirty-five per cent of responses were awarded a C-grade. These responses showed either a completed table with only one numerical error or a mark on the timeline indicating a year when the SER would be 1.0 that was consistent with the incorrect data displayed in the table.
Twenty-eight per cent of responses were awarded a D-grade, showing one correct numerical entry in the table. Typically this entry was the 110 minutes for men in 1992.

Common errors in completing the table included multiplying 110 minutes by 0.3333 instead of 0.3, obtaining the activity time for women by dividing (instead of multiplying) by 0.1 and 0.3 for 1987 and 1992 respectively or by multiplying by 1 and 3. Quite often, students incorrectly calculated the time change in the activity for women.
**MARKING SCHEME**

**UNIT FOUR ITEM 7**

<table>
<thead>
<tr>
<th>PERFORMANCE DOMAIN</th>
<th>35 Extrapolating</th>
<th>16 Calculating with or without calculators</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>The response shows I. all five entries correct II. a mark on the timeline indicating SER would be 1.0 in the year 2004.</td>
<td>The response shows I. at least four entries correct (allowing for consequential errors) II. a mark on the timeline indicating SER would be 1.0 in a year consistent with the values shown in Table 2.</td>
</tr>
<tr>
<td>B</td>
<td>The response shows I. at least four entries correct (allowing for consequential errors) II. a mark on the timeline indicating SER would be 1.0 in a year consistent with the values shown in Table 2.</td>
<td>The response shows I. at least one numerical entry correct (no allowance for consequential errors permitted).</td>
</tr>
<tr>
<td>C</td>
<td>The response shows I. all five entries correct II. 2005 marked on the timeline.</td>
<td>The response shows I. at least one numerical entry correct (no allowance for consequential errors permitted).</td>
</tr>
<tr>
<td>D</td>
<td>No response has been made at any time.</td>
<td>Response is unintelligible or does not satisfy the requirements for any other grade.</td>
</tr>
<tr>
<td>N</td>
<td>Enjoying making a mark at any time.</td>
<td>No response has been made at any time.</td>
</tr>
</tbody>
</table>

**Model Response:**

I.

<table>
<thead>
<tr>
<th>men</th>
<th>women</th>
</tr>
</thead>
<tbody>
<tr>
<td>time spent in 1987 (mins)</td>
<td>120</td>
</tr>
<tr>
<td>time spent in 1992 (mins)</td>
<td>110</td>
</tr>
<tr>
<td>change in time spent (1987 to 1992)</td>
<td>decreased by 10 minutes</td>
</tr>
</tbody>
</table>

II.

For checking consequential errors and consistency:

<table>
<thead>
<tr>
<th>men</th>
<th>women</th>
</tr>
</thead>
<tbody>
<tr>
<td>time spent in 1987 (mins)</td>
<td>120</td>
</tr>
<tr>
<td>time spent in 1992 (mins)</td>
<td>110</td>
</tr>
<tr>
<td>change in time spent (1987 to 1992)</td>
<td>decreased by 10 minutes</td>
</tr>
</tbody>
</table>

Integer part of \[ 1987 + 5x \left( \frac{120 - y}{10 + z} \right) \] = year in which SER would be 1.0 or Integer part of \[ 1992 + 5x \left( \frac{x - y}{10 + z} \right) \] = year in which SER would be 1.0

**Marking Unit 3 6 of 8**
UNIT FOUR ITEM 7

Notes:

1. In the final cell, a statement indicating “decrease by negative $z$ minutes” is acceptable.

2. For consequential errors, use the following information: $y = 33$ or $0.3x$; $z = 21$ or $y - w$. There are no consequential errors possible in $w$ or $x$: $w = 12$ or is incorrect; $x = 110$ or is incorrect.

3. To validate that the mark on the timeline is consistent with the values shown in Table 2, use either of the following formulae (may need to check using both):

   Integer part of $\left[ 1987 + 5x \left( \frac{120 - w}{10 + z} \right) \right]$ = year in which SER would be 1.0

   or Integer part of $\left[ 1992 + 5x \left( \frac{y - y}{10 + z} \right) \right]$ = year in which SER would be 1.0.

   Where $w, x, y, z$ are values from student responses in the positions shown in the table below.

   If student’s $z$ does not agree with their $y - w$ then the correct answer to their $y - w$ may be used as the denominator in the formula.

   In the final cell, if “decrease by positive $z$ minutes” is stated then $10 - z$ will be the denominator.

4. A mark in a year allows the mark to be on that year, and up to but not including the next year.

<table>
<thead>
<tr>
<th></th>
<th>men</th>
<th>women</th>
</tr>
</thead>
<tbody>
<tr>
<td>time spent in 1987 (mins)</td>
<td>120</td>
<td>12 or $w$</td>
</tr>
<tr>
<td>time spent in 1992 (mins)</td>
<td>110 or $x$</td>
<td>33 or $y = 0.3x$</td>
</tr>
<tr>
<td>change in time spent (1987 to 1992)</td>
<td>$\text{decreased by 10 minutes}$</td>
<td>$21$ or $z = y - w$</td>
</tr>
</tbody>
</table>
ITEM 8

Model response

<table>
<thead>
<tr>
<th>Average time spent by WOMEN on a particular activity compared with previous years</th>
<th>same</th>
<th>more</th>
<th>less</th>
</tr>
</thead>
<tbody>
<tr>
<td>same</td>
<td>N</td>
<td>I</td>
<td>D</td>
</tr>
<tr>
<td>more</td>
<td>D</td>
<td>D I N</td>
<td>D</td>
</tr>
<tr>
<td>less</td>
<td>I</td>
<td>I</td>
<td>D I N</td>
</tr>
</tbody>
</table>

Average time spent by MEN on the same activity compared with previous years

<table>
<thead>
<tr>
<th>Average time spent by MEN on the same activity compared with previous years</th>
<th>same</th>
<th>more</th>
<th>less</th>
</tr>
</thead>
<tbody>
<tr>
<td>same</td>
<td>N</td>
<td>I</td>
<td>D</td>
</tr>
<tr>
<td>more</td>
<td>D</td>
<td>D I N</td>
<td>D</td>
</tr>
<tr>
<td>less</td>
<td>I</td>
<td>I</td>
<td>D I N</td>
</tr>
</tbody>
</table>

Commentary

In Item 8 students were asked to investigate what might happen to the SER over the years as the time spent by men and women on a particular activity changed relative to each other, either increasing, decreasing or staying the same. Students were asked to insert up to three entries in each cell of the 3 x 3 table provided for responses.

This four-star item tested CCE 32 Reaching a conclusion which is necessarily true provided a given set of assumptions is true, CCE 38 Generalising from information and CCE 29 Comparing, contrasting.

Fourteen per cent of responses were awarded an A-grade. These responses provided entries as indicated in the model response table. Two cells in the table required a triple entry of D, N and I as the SER could vary either way, or not change at all. These two cells needed to be correct, with no other triple entries present, along with four other correct cell entries for a B-grade to be awarded. Three per cent of responses attracted a B-grade.

Nineteen per cent of responses gained a C-grade with any five cells out of the nine completed correctly. Fourteen per cent gained a D-grade for any three correctly completed cells and 26 per cent received an E-grade for showing one correctly completed cell. For a D- or E-grade to be awarded, the cells could not be filled identically.
**UNIT FOUR ITEM 8**

**PERFORMANCE DOMAIN**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>N</th>
<th>O</th>
</tr>
</thead>
<tbody>
<tr>
<td>The response shows all nine cells correctly filled using D, I, N and no other symbols.</td>
<td>The response shows • the cells requiring the triple entry (D, I and N) correctly filled and the triple entry appearing nowhere else in the response • at least four other cells correctly filled.</td>
<td>The response shows at least five cells correctly filled.</td>
<td>The response shows at least three cells correctly filled, given that all nine cells do not have identical entries.</td>
<td>The response shows at least one cell correctly filled, given that all nine cells do not have identical entries.</td>
<td>Response is unintelligible or does not satisfy the requirements for any other grade.</td>
<td>No response has been made at any time.</td>
</tr>
</tbody>
</table>

**Notes:**

1. For grades B and below, any understandable/unambiguous symbol may be used to replace D, I or N if it indicates the correct effect, and consistency is maintained throughout the table.
2. Where the triple entry (D, I and N) is required there is no credit given for only one or two of the letters being shown.

**Model Response:**

| Average time spent by WOMEN on a particular activity compared with previous years |
|---|---|---|
| same | more | less |
| Average time spent by MEN on the same activity compared with previous years |
| same | D | DIN | D |
| more | D | DIN | D |
| less | I | I | DIN |

Marking Unit 3 8 of 8
Unit Five

ITEM 9

Model response

1. I sat in the lounge room, trying to be still and silent. I couldn’t wait to go but they would take longer if I was not patient. My stomach felt as though I had a million Papilio ulysses fluttering around inside me, and each one was as excited as I was. I had heard so much about what was at the museum.

2. Mum had prepared some breakfast, but I was too excited and felt able to eat almost nothing. Mum and Dad were not to be hurried. Despite my imploring eyes, breakfast took forever. When permission was finally given to leave the table, I scurried off to my room to look at my butterfly, wondering all the time if I might see my very own specimen duplicated at the Field Museum.

Commentary

This unit required students to insert two paragraphs into an overall text of an adult reflecting on a childhood experience. While each paragraph revealed skills in different CCEs, overall the students approached the task capably and were able to provide the required pieces of text. Students had been set specific writing parameters. In producing the two pieces, they had to write in a style consistent with the extract and in a way that connected parts of the text. Also, students were instructed to read all of the extract before starting to respond.

This unit used two items, 9 and 10 to gather information across three performance domains.

Item 9 gathered information about CCE 28 Empathising. Item 10 gathered information about CCE 46 Creating/composing/devising and CCE 10 Using vocabulary appropriate to a context. Items 9 and 10 together assessed CCE 31 Interrelating ideas/themes/issues and CCE 34 Interpolating.

Item 9, a three-star item, required students to write in a style consistent with the extract and sensitively reveal how the child might be feeling during this time. This time referred to the time between when the child was ready to leave for the museum and when the parents were.

The marking scheme was based on feelings, in general, and on anticipation, in particular. Feelings such as excitement, anxiousness and frustration could be described or portrayed in what the child might be thinking, doing, hearing and seeing. Anticipation was defined as the action of looking forward, the anticipation of what will be.

The A-grade descriptor required that both feeling/s, in general, and anticipation, in particular, were explored. That is, that the response included a statement about each and some elaboration or exploration. Another significant notion in this descriptor tied to the CCE Empathising, was that of
this child. The response needed to recognise that this child, the one from the extract, would notice
details and be excited by the wonders of the natural world and would not be demanding, boisterous
or prone to inappropriate behaviour. Thus, maintaining consistency with this child in the extract
required actions and thoughts consistent with those already revealed in the extract. Furthermore,
the reference to this situation required a recognition or inference of this situation being the one in
the extract, that is, the visit to the museum for the birthday. Approximately 31 per cent of
responses were awarded an A-grade.

The B-grade descriptor required that a feeling was explored. This feeling could have related to
anticipation or it could have referred to any other feeling associated with waiting to go to the
museum. Behaviours typical of any five-year-old child, not necessarily this child, could also be
credited here.

The C-grade descriptor required that anticipation be conveyed and the D-grade descriptor required
that (a) feeling be conveyed. The difference between exploring at the A- and B-grade descriptors
and conveying at the C- and D-grade descriptors related to the degree of added detail. The
prioritisation of anticipation over feelings was recognition that students who wrote in a style
consistent with the extract were able to empathise with the child’s waiting to go to the museum
and would be graded ahead of students who conveyed just any feelings typical of a five-year-old but
not necessarily appropriate for this situation.

Generally students responded well to this item. They were able to empathise with the child and few
slipped into using the third person. While there was some confusion of tense, most students
produced a paragraph written in the past tense, consistent with that of the original text. Very few
students wrote only about actions without revealing some feelings.
### Marking Scheme

**UNIT FIVE ITEM 9**

**PERFORMANCE DOMAIN**

<table>
<thead>
<tr>
<th></th>
<th>28 Empathising</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>The response explores the feeling/s, including anticipation, likely to be experienced by this five-year-old in this situation.</td>
</tr>
<tr>
<td>B</td>
<td>The response explores feeling/s likely to be experienced by a five-year-old in this situation.</td>
</tr>
<tr>
<td>C</td>
<td>The response conveys anticipation related to the museum visit.</td>
</tr>
<tr>
<td>D</td>
<td>The response conveys feeling/s likely to be experienced by a five-year-old.</td>
</tr>
<tr>
<td>N</td>
<td>Response is unintelligible or does not satisfy the requirements for any other grade.</td>
</tr>
<tr>
<td>O</td>
<td>No response has been made at any time.</td>
</tr>
</tbody>
</table>

**Model Responses:**

1. I sat in the lounge room, trying to be still and silent. I couldn’t wait to go but they would take longer if I was not patient. My stomach felt as though I had a million Papilio Ulysses fluttering around inside me, and each one was as excited as I was. I had heard so much about what was at the museum.

2. Mum had prepared some breakfast, but I was too excited and felt able to eat almost nothing. Mum and Dad were not to be hurried. Despite my imploring eyes, breakfast took forever. When permission was finally given to leave the table, I scurried off to my room to look at my butterfly, wondering all the time if I might see my very own specimen duplicated at the Field Museum.
ITEM 10

Model responses

1. I did not know where to look first. I stood in awe of the amazing sights before me, sights even more wondrous than I had been told by my parents. Suspended from the ceiling were enormous dinosaur skeletons, reassembled like building blocks. They looked ominous and terrifying even in the morning sun which gleamed through the high windows and cast warm shadows. It was enough to take my breath away. There were mummies wrapped in fraying, decaying cloth. I stared in fascination at the Neanderthal display and my heart fluttered at all the enormous and beautiful insect displays which seemed to go all the way to the ceiling. There were insects naturally preserved in amber, as if they’d just been caught there, frozen in their last living action. I tried my hardest to remember every bit, every little detail that was so stunning, so beautiful, even to a small child. The day passed all too quickly.

2. There seemed no limit to the delights which unfolded before my eyes. Display case after display case revealed treasure after treasure. The museum was organised by rooms into artefacts from different periods in human history: the dinosaurs seemed ready to roam again; Neanderthal man crouched over his “fire”; and Egyptian mummies seemed to glow in all their glory.

The colours of the myriad butterflies, birds and beetles were far more enchanting than anything my parents had seemed to describe. The rapture I felt as I tried to comprehend the range and beauty of those colours and the fascination I felt in examining all the shapes and sizes comes freshly to my mind, even today. Who could have prepared me for the beauty to behold in the realm of crystals? Flashing purples and greens and reds from polished opals mesmerised me. But the jagged edges of crystals of all colours were just as intriguing to me. Were all of these colours created just for my delight? Around every corner were more and more absorbing sights for me to take in.

Commentary

Item 10, a five-star item, required students to write in a style consistent with the extract to conjure up the enchantment of this child visiting the museum for the first time. Students were instructed to integrate at least four seed words. This item assessed achievement in CCE 46 Creating/composing/devising and CCE 10 Using vocabulary appropriate to a context.

The marking scheme was based on four features. They were: enchantment, descriptions of what the child is likely to have seen or experienced, how vocabulary was used and the use of seed words. The seed words were rapture, Neanderthal, crystal, suspended, mummies and fascination. Variations to seed words such as plurals and derivatives were acceptable, except for the A-grade which required any four seed words, as given, to be used.

Enchantment was interpreted as the state of being “under a spell” and capturing this enchantment was more than a statement about being enchanted. The second feature relating to descriptions of what was likely to be seen or experienced by this child contributed the detail and provided the opportunity to include the seed words as well as capture the enchantment. Capturing the
enchantment was a feature of both the vocabulary and a sense of wonder and awe captured in the descriptions of the museum and its exhibits. In both the A- and B-grade descriptors, these two requirements were the same. In an A-grade response, vocabulary was used to effect throughout and four seed words, as given, were used. The B-grade descriptor allowed for some lapses in vocabulary use and required three seed words or variations to be used. Over 44 per cent of responses were awarded an A- or B-grade.

The first C-grade descriptor required that excitement, defined as great interest in the visit to the museum, be expressed, and permitted recounting, rather than describing what a five-year-old might see or experience, be included. The characteristics of recounting were the methodical listing of sights, exhibits or experiences as opposed to the descriptions of the experience of the museum or what was seen. In general, vocabulary was appropriate and three or more seed words or variations were used by most students.

The difference between the A- and B-grade descriptors and the first C-grade descriptor related to feelings of interest or excitement, not enchantment, and a recount or retelling rather than a description. The second C-grade descriptor was the same as for an A-grade except for the requirement relating to the use of seed words. Very few students overrode the requirements for the inclusion of seed words. Approximately 42 per cent of responses were awarded a C-grade.

The D-grade descriptor required a recount and the use of two seed words, with no further vocabulary requirements. The E-grade descriptor allowed for ideas from the extract to be revisited and only one seed word used.

Students generally responded well to the challenge, though the added requirements of the seed words resulted in some tortured sentence constructions. Seed words which presented particular challenges were rapture (interpreted as raptor), crystal (everything from floors to display cases to tour guides) and fascination (preposition misuse).
### Unit Five Item 10

**Performance Domain**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>The response • captures the enchantment of this child with the museum • describes what this child is likely to have seen/experienced in a natural history museum. Vocabulary has been used to effect throughout. Four of the seed words, as given, have been used appropriately.</td>
</tr>
<tr>
<td>B</td>
<td>The response • captures the enchantment of this child with the museum • describes what this child is likely to have seen/experienced in a natural history museum. In general, vocabulary has been used to effect. Three (or more) of the seed words have been used appropriately.</td>
</tr>
<tr>
<td>C</td>
<td>The response • expresses excitement about visiting the museum • recounts what a five-year-old child is likely to have seen or experienced during the visit to the museum. In general, vocabulary has been used to effect. Three (or more) of the seed words have been used appropriately. <strong>OR</strong> The response • captures the enchantment of this child with the museum • describes what this child is likely to have seen/experienced in a natural history museum. Vocabulary has been used to effect throughout.</td>
</tr>
<tr>
<td>D</td>
<td>The response recounts what a child is likely to have seen or experienced during the visit to the museum. In general, vocabulary has been used to effect. Three (or more) of the seed words have been used appropriately.</td>
</tr>
<tr>
<td>E</td>
<td>The response provides writing that draws on ideas in the extract. At least one seed word has been used appropriately.</td>
</tr>
<tr>
<td>N</td>
<td>Response is unintelligible or does not satisfy the requirements for any other grade.</td>
</tr>
<tr>
<td>O</td>
<td>No response has been made at any time.</td>
</tr>
</tbody>
</table>

**Note:**

1. Variations of the seed words are acceptable except as indicated in the A-grade descriptor.
UNIT FIVE  ITEM 10

Model Responses:

1. I did not know where to look first. I stood in awe of the amazing sights before me, sights even more wondrous than I had been told by my parents. Suspended from the ceiling were enormous dinosaur skeletons, reassembled like building blocks. They looked ominous and terrifying even in the morning sun which gleamed through the high windows and cast warm shadows. It was enough to take my breath away. There were mummies wrapped in fraying, decaying cloth. I stared in fascination at the Neanderthal display and my heart fluttered at all the enormous and beautiful insect displays which seemed to go all the way to the ceiling. There were insects naturally preserved in amber, as if they’d just been caught there, frozen in their last living action. I tried my hardest to remember every bit, every little detail that was so stunning, so beautiful, even to a small child. The day passed all too quickly.

2. There seemed no limit to the delights which unfolded before my eyes. Display case after display case revealed treasure after treasure. The museum was organised by rooms into artefacts from different periods in human history: the dinosaurs seemed ready to roam again; Neanderthal man crouched over his “fire”; and Egyptian mummies seemed to glow in all their glory.

The colours of the myriad butterflies, birds and beetles were far more enchanting than anything my parents had seemed to describe. The rapture I felt as I tried to comprehend the range and beauty of those colours and the fascination I felt in examining all the shapes and sizes comes freshly to my mind, even today. Who could have prepared me for the beauty to behold in the realm of crystals? Flashing purples and greens and reds from polished opals mesmerised me. But the jagged edges of crystals of all colours were just as intriguing to me. Were all of these colours created just for my delight? Around every corner were more and more absorbing sights for me to take in.
ITEMS 9 & 10

Model responses

1. I sat in the lounge room, trying to be still and silent. I couldn't wait to go but they would take longer if I was not patient. My stomach felt as though I had a million Papilio ulysses fluttering around inside me and each one was as excited as I was. I had heard so much about what was at the museum.

I did not know where to look first. I stood in awe of the amazing sights before me, sights even more wondrous than I had been told by my parents. Suspended from the ceiling were enormous dinosaur skeletons, reassembled like building blocks. They looked ominous and terrifying even in the morning sun which gleamed through the high windows and cast warm shadows. It was enough to take my breath away. There were mummies wrapped in fraying, decaying cloth. I stared in fascination at the Neanderthal display and my heart fluttered at all the enormous and beautiful insect displays which seemed to go all the way to the ceiling. There were insects naturally preserved in amber, as if they'd just been caught there, frozen in their last living action. I tried my hardest to remember every bit, every little detail that was so stunning, so beautiful, even to a small child. The day passed all too quickly.

2. Mum had prepared some breakfast, but I was too excited and felt able to eat almost nothing. Mum and Dad were not to be hurried. Despite my imploring eyes, breakfast took forever. When permission was finally given to leave the table, I scurried off to my room to look at my butterfly, wondering all the time if I might see my very own specimen duplicated at the Field Museum.

There seemed no limit to the delights which unfolded before my eyes. Display case after display case revealed treasure after treasure. The museum was organised by rooms into artefacts from different periods in human history: the dinosaurs seemed ready to roam again; Neanderthal man crouched over his “fire”; and Egyptian mummies seemed to glow in all their glory. The colours of the myriad butterflies, birds and beetles were far more enchanting than anything my parents had seemed to describe. The rapture I felt as I tried to comprehend the range and beauty of those colours and the fascination I felt in examining all the shapes and sizes comes freshly to my mind, even today. Who could have prepared me for the beauty to behold in the realm of crystals? Flashing purples and greens and reds from polished opals mesmerised me. But the jagged edges of crystals of all colours were just as intriguing to me. Were all of these colours created just for my delight? Around every corner were more and more absorbing sights for me to take in.

Commentary

In responding to Item 9 and Item 10 separately, students provided the information required to grade Items 9 & 10 together to assess achievement in CCE 31 Interrelating ideas/themes/issues and CCE 34 Interpolating. This marking scheme was based on two features: the connections made between and across the text and the interweaving of ideas that contributed to the flow of the story. For some grades, there was also a rider that any lapses in spelling, punctuation and grammar should not have detracted from readability.
The connections between and across the text refer to the junctures — those points where students inserted their own text. The connections could have been realised textually, in that words fitted or suggested a logical connection and with ideas that were carried across. For example, the first pair of connections link text about the child’s being ready to go to the museum well in advance of the parents with the given text. Student writing that related to anticipation or anxiousness for the parents to be ready provided a logical development of ideas. In the second piece of student writing, carrying forward ideas of enchantment worked to make semantic as well as textual links.

The second feature of the marking scheme considered the ways the students interwove their ideas with those of the extract to contribute to the flow of the story. Interweaving of ideas was defined as the subtle and complex ways in which students incorporated ideas from the extract into their texts. This could have meant adding to the story using ideas and information given in the text or continuing the given ideas and information by elaborating. This seamless transition from given text to student writing and back again contributed to the flow of the story.

The rider outlined in the marking scheme required that spelling, punctuation and grammar not detract from the readability. Readability was defined as being able to make meaning of the student writing.

The A-grade descriptor required the deft interweaving of ideas that contributed to the flow of the story. Deft referred to the clever and skillful way that new material was incorporated with ideas from the text. Students who deftly interwove ideas included skillfully incorporated references to the wonders the parents had alluded to as well as examples of butterflies, elephants or cavemen dioramas. In addition, each of the two student pieces of writing connected the text before and after them.

While relatively few students (6.9 per cent) achieved an A-grade on this response, the vast majority of responses (77 per cent) were awarded either a B- or C-grade. Generally, students responded well, completing both pieces of text. On the whole, they understood the unit demands of writing paragraphs that would contribute to the overall flow of the given story. Most were able to make connections at junctures and to include ideas that contributed to the story.
## UNIT FIVE ITEMS 9 & 10

### PERFORMANCE DOMAIN

34 Interpolating

31 Interrelating ideas/themes/issues

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
</table>
| The overall response  
• comprises two pieces of writing, each of which connects the text before and after it  
• deftly interweaves ideas that contribute to the flow of the story.  
Any lapses in the use of spelling, punctuation and grammar do not detract from readability. | The overall response  
• comprises two pieces of writing with connections made across (at least) three junctures  
• interweaves ideas that contribute to the flow of the story.  
Any lapses in the use of spelling, punctuation and grammar do not detract from readability. | The overall response  
• comprises two pieces of writing with connections made across (at least) two junctures  
• includes ideas that contribute to the story.  
In the main, any lapses in the use of spelling, punctuation and grammar do not detract from readability. | The overall response includes ideas that contribute to the story.  
--- OR ---  
The overall response provides writing with deliberate connections made across (at least) two junctures.  
In the main, any lapses in the use of spelling, punctuation and grammar do not detract from readability. | The overall response is based on ideas from the extract.  
Response is unintelligible or does not satisfy the requirements for any other grade. |

### Note:

1. If the response does not reflect an adult re-telling, or, if factual or logical inconsistencies are introduced, apply a one grade penalty, except at the E-grade.
UNIT FIVE ITEMS 9 & 10

Model Responses:

1. I sat in the lounge room, trying to be still and silent. I couldn’t wait to go but they would take longer if I was not patient. My stomach felt as though I had a million Papilio Ulysses fluttering around inside me and each one was as excited as I was. I had heard so much about what was at the museum.

I did not know where to look first. I stood in awe of the amazing sights before me, sights even more wondrous than I had been told by my parents. Suspended from the ceiling were enormous dinosaur skeletons, reassembled like building blocks. They looked ominous and terrifying even in the morning sun which gleamed through the high windows and cast warm shadows. It was enough to take my breath away. There were mummies wrapped in fraying, decaying cloth. I stared in fascination at the Neanderthal display and my heart fluttered at all the enormous and beautiful insect displays which seemed to go all the way to the ceiling. There were insects naturally preserved in amber, as if they’d just been caught there, frozen in their last living action. I tried my hardest to remember every bit, every little detail that was so stunning, so beautiful, even to a small child. The day passed all too quickly.

2. Mum had prepared some breakfast, but I was too excited and felt able to eat almost nothing. Mum and Dad were not to be hurried. Despite my imploring eyes, breakfast took forever. When permission was finally given to leave the table, I scurried off to my room to look at my butterfly, wondering all the time if I might see my very own specimen duplicated at the Field Museum.

There seemed no limit to the delights which unfolded before my eyes. Display case after display case revealed treasure after treasure. The museum was organised by rooms into artefacts from different periods in human history: the dinosaurs seemed ready to roam again; Neanderthal man crouched over his “fire”; and Egyptian mummies seemed to glow in all their glory. The colours of the myriad butterflies, birds and beetles were far more enchanting than anything my parents had seemed to describe. The rapture I felt as I tried to comprehend the range and beauty of those colours and the fascination I felt in examining all the shapes and sizes comes freshly to my mind, even today. Who could have prepared me for the beauty to behold in the realm of crystals? Flashing purples and greens and reds from polished opals mesmerised me. But the jagged edges of crystals of all colours were just as intriguing to me. Were all of these colours created just for my delight? Around every corner were more and more absorbing sights for me to take in.
Unit Six

ITEM 11

Model responses

1. Poster 1: The message of this poster is that drink driving will cause accidents. The car depicts “driving”, the glass of wine depicts “drinking” (alcohol/wine) and the ambulance represents the result as being an “accident” occurring. Poster 2: The message of this poster is that smoking will result in death. The elements of this poster show the cigarettes as the “smoking” aspect and they are encased in a coffin which represents “death”.

2. Poster 1: Drink driving means you will end up in hospital. So the image of a car + wine glass stands for the behaviour — drink driving, and the ambulance stands for the consequence — ending up in hospital. Poster 2: Smoking kills. The image of the cigarettes stands for the behaviour — smoking, and the coffin stands for the consequence — death.

3. Poster 1: This poster warns against drink driving. It says “Drink driving kills”. The “sum” of the car plus a drink (glass of wine) equalling a hearse (or an ambulance) conveys that the combination of alcohol and driving can cause death (or injury). Poster 2: This is a warning against smoking; it says “Smoking kills”. It uses a coffin shaped cigarette packet to link cigarettes and death.

Commentary

Item 11 was a relatively straightforward two-star item and required students to specify the message (behaviour and consequence) each poster sends and what the various elements contribute.

Item 11 tested achievement in CCE 5 Interpreting the meaning of pictures/illustrations.

In a response that received an A-grade, students correctly identified the two messages and explained the contributions made by the various elements of the poster. For Poster 1, the message is that drink driving causes injury (or death) and for Poster 2, that smoking kills.

Twenty-two per cent of responses were awarded an A-grade.

The majority of students (almost 70 per cent) had little difficulty in identifying the two messages. While a sizeable proportion of students could explain how the message in Poster 2 was conveyed, many students did not provide an adequate explanation for how the elements conveyed the message in Poster 1. Students often just restated the elements visible in Poster 1 without explanation. Responses which identified the two messages, but gave a satisfactory explanation about
the elements’ contributions for only one poster gained a B-grade, the most commonly awarded grade for this item.

This item, like most other items with visual stimulus, had a very low rate of omission (0.6 per cent). It also yielded the lowest proportion of responses receiving the non-contributory N-grade (0.4 per cent).

Markers noted some very creative spelling of the words “cigarette” (including ciggorett and cigaret) and “coffin” (coughen and coffine) in responses.
## UNIT SIX ITEM 11

**PERFORMANCE DOMAIN**

<table>
<thead>
<tr>
<th></th>
<th>5 Interpreting the meaning of pictures/illustrations</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>The response correctly identifies the two messages. For each poster, an explanation of how the message is conveyed is given.</td>
</tr>
<tr>
<td>B</td>
<td>The response correctly identifies the two messages. For one poster, an explanation of how the message is conveyed is given.</td>
</tr>
<tr>
<td>C</td>
<td>The response correctly identifies one of the messages. <strong>OR</strong> The response correctly identifies one message. For one poster, there has been recognition of the significance of symbolism.</td>
</tr>
<tr>
<td>D</td>
<td>The response correctly identifies one of the messages.</td>
</tr>
<tr>
<td>N</td>
<td>Response is unintelligible or does not satisfy the requirements for any other grade.</td>
</tr>
<tr>
<td>O</td>
<td>No response has been made at any time.</td>
</tr>
</tbody>
</table>

**Model Responses:**

1. **Poster 1:** The message of this poster is that drink driving will cause accidents. The car depicts “driving”, the glass of wine depicts “drinking” (alcohol/wine) and the ambulance represents the result as being an “accident” occurring. Poster 2: The message of this poster is that smoking will result in death. The elements of this poster show the cigarettes as the “smoking” aspect and they are encased in a coffin which represents “death”.

2. **Poster 1:** Drink driving means you will end up in hospital. So the image of a car + wine glass stands for the behaviour — drink driving, and the ambulance stands for the consequence — ending up in hospital. Poster 2: Smoking kills. The image of the cigarettes stands for the behaviour — smoking, and the coffin stands for the consequence — death.

3. **Poster 1:** This poster warns against drink driving. It says “Drink driving kills”. The “sum” of the car plus a drink (glass of wine) equalling a hearse (or an ambulance) conveys that the combination of alcohol and driving can cause death (or injury). Poster 2: This is a warning against smoking; it says “Smoking kills”. It uses a coffin shaped cigarette packet to link cigarettes and death.
ITEM 12

Model responses

1. [Image of a speedometer showing 70 mph]

2. [Image of a person wearing earphones]

Commentary

This three-star open item required students to draw a poster which sends a contemporary health and safety message about a behaviour and its consequence. This item tested achievement in CCE 46 Creating/composing/devising and CCE 31 Interrelating ideas/themes/issues. An A-grade was awarded to 22.8 per cent of responses.

Students generally completed this item with some apparent enthusiasm and often with creativity and flair. The cues gave students the following instructions:

- Use a naïve style with few elements
- Don’t rely on text to get the message across
- The poster should be unlikely to cause offence when displayed in a public place
- The orientation of the poster may be either portrait or landscape.

The range of topics for the health and safety messages varied widely. Many students tackled conventional health and safety messages, for example:

- Use a condom for safe sex
• Taking drugs will kill
• Speeding while driving will cause injury
• Protect yourself in the sun to avoid skin cancer
• At the beach, swim between the flags to maintain safety
• Seat belts save lives
• Unhealthy eating causes obesity
• Fallen electricity lines can cause death.

However, a significant proportion of students tackled environmental health issues, which were acceptable as health and safety messages, for example:

• Dropping rubbish will damage the environment
• Using public transport reduces pollution
• Saving water helps the environment.

The item required that there be a behaviour and a consequence. A small proportion of students provided a poster which signalled an issue or a behaviour but provided no consequence, for example, “Don't speed” or “Don't do drugs”. Such posters could be awarded no higher than an E-grade.

Some students provided posters in which the consequence was not related to health or safety, for example:

• Taking drugs will result in jail
• Gambling will lose you money
• Studying hard results in good grades.

At best, these posters were awarded a D-grade.

In the stem of Item 12, students were told that the message was to be different from those in Posters 1 and 2. A poster that was based on one of the messages of Poster 1 or 2 could not be awarded higher than a D-grade. Posters that simply repeated the stimulus material from Item 11 gained no credit.

Posters that were deemed offensive also gained no credit. As a guideline, markers were told to consider if the poster was appropriate for a doctor's surgery or school nurse's waiting room. The incidence of offensive posters was very low.

Students were told not to rely on text to get their message across. For posters with text, markers were advised to ignore the text, mark the poster and then apply a one-grade penalty. Text used as either a connector (or, and, +, –), an identifier for an object (SPF30+, RIP, XXXX) or numbers for sequencing were not regarded as text. However, text bubbles certainly were treated as text.

Posters that were awarded A- or B-grades were about a health and safety issue that was sensible and immediately recognisable and were consistent with the cues’ instructions. In all, 49 per cent of responses received either an A- or B-grade. More than two-thirds of students were able to create a poster that sent a different message from those of the given two posters and reflected some aspects of the required style, and their responses were awarded at least a C-grade.
## UNIT SIX  ITEM 12

### PERFORMANCE DOMAIN

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>The response provides a poster that conveys a different sensible health and safety message. The message is clearly and immediately evident from the poster. All of the following statements apply: • The stated intended message is evident in the poster. • There is minimal use of colour. • The presentation is simple/stylised. • The response makes effective use of space.</td>
</tr>
<tr>
<td>B</td>
<td>The response provides a poster that conveys a different sensible health and safety message. The message is clearly and immediately evident from the poster. Three of the following statements apply: • The stated intended message is evident in the poster. • There is minimal use of colour. • The presentation is simple/stylised. • The response makes effective use of space.</td>
</tr>
<tr>
<td>C</td>
<td>The response provides a poster from which a different sensible health and safety message can be discerned. At least two of the following statements apply: • The stated intended message is evident in the poster. • There is minimal use of colour. • The presentation is simple/stylised. • The response makes effective use of space.</td>
</tr>
<tr>
<td>D</td>
<td>The response provides a poster from which a health and safety message can be inferred. <strong>OR</strong> The response provides a poster that conveys a message. The message is clearly and immediately evident from the poster. All of the following statements apply: • The stated intended message is evident in the poster. • There is minimal use of colour. • The presentation is simple/stylised. • The response makes effective use of space.</td>
</tr>
<tr>
<td>E</td>
<td>The response provides a poster from which a statement about a health and safety issue can be inferred. <strong>OR</strong> The response provides a poster that conveys a message. The message is clearly and immediately evident from the poster. At least three of the following statements apply: • The stated intended message is evident in the poster. • There is minimal use of colour. • The presentation is simple/stylised. • The response makes effective use of space.</td>
</tr>
<tr>
<td>N</td>
<td>Response is unintelligible or does not satisfy the requirements for any other grade.</td>
</tr>
<tr>
<td>O</td>
<td>No response has been made at any time.</td>
</tr>
</tbody>
</table>
UNIT SIX ITEM 12

Notes:

1. A different health and safety message is one different from the messages conveyed by Posters 1 & 2, that is, different from “Drink driving kills/injures” and “Smoking kills”. “Health and safety” covers a broad range of physical and mental (personal) health and environmental health. Responses showing posters based on messages other than health and safety can be awarded no higher than a D-grade.

2. A poster that uses text does not reflect the required style. Where a poster includes text (e.g. word(s), voice bubbles, slogans), disregard the text, and consider the poster (and stated message if present), apply the marking scheme then apply a penalty of one grade. Connective characters (e.g. +, –, =, or, and &), punctuation marks (e.g. ?, !), numbers or a (succinct) label that has been used as an identifier (e.g. RIP, iPod, SPF 30+) are not regarded as text.

3. A sensible health and safety message is one that has validity and would have sufficient importance to warrant the financial support required to produce and display the posters, as part of a government health and safety campaign that targets the general public.

4. Reproduction of one of the stimulus material posters gains no credit.

5. A poster that is likely to cause offence if displayed in public gains no credit. Public display is contextual. As a rough guide, consider whether the poster would be suitable for display in the school nurse’s waiting area.
UNIT SIX ITEM 12

Model Responses:

1. 

II. State your intended message in terms of the behaviour and its consequence.

   If you speak over the limit than you will end up... hurt or dead.

2. 

II. State your intended message in terms of the behaviour and its consequence.

   By listening to loud music continually it affects your hearing abilities, and could send you deaf.
ITEM 13

Model response

The Hirayama-Michi design can be formed by sewing lines that are two units apart, in a series that repeats (one unit across, one unit down, one unit across, one unit up) moving across to the right.

Commentary

In Item 13, a one-star item, students were asked to describe an appropriate way to sew the sashiko quilt design known as the Hirayama-Michi, an illustration of which was given. An illustration and description of another sashiko quilt design, the Dan-Tsunagi, were provided. The item was attempted by most students but they generally found it to be more challenging than the star rating indicated. This item tested achievement in CCE 49 Perceiving patterns and CCE 51 Identifying shapes in two and three dimensions.

Five aspects of a correct description were identified and two of these: distance apart of lines and length/width of steps were privileged, and both were required for an A- or B-grade. Many students did not demonstrate perception of this part of the pattern, resulting in a high proportion of C-grades (50 per cent) being awarded. A significant number of students appeared to have understood the general notion of movement but did not complete the four sections. For example, one unit across, one unit up, one unit down would not result in the correct pattern.

Although students were not directed in either the stem or cue to use the Dan-Tsunagi description as a guide, many demonstrated that they were able to mimic the approach in the Dan-Tsunagi description to develop their description of how to sew the Hirayama-Michi design.
## UNIT SEVEN ITEM 13

### PERFORMANCE DOMAIN

<table>
<thead>
<tr>
<th></th>
<th>49 Perceiving patterns</th>
<th>51 Identifying shapes in two and three dimensions</th>
</tr>
</thead>
</table>
| A | The response describes an appropriate way to sew the design in terms of all of:  
  • distance apart of lines (twice the unit used for length/width of steps)  
  • a repeat series  
  • length/width of steps (half of the unit used for distance apart of lines)  
  • movement—up/across/down/across  
  • direction. |
| B | The response describes an appropriate way to sew the design in terms of both of:  
  • distance apart of lines (twice the unit used for length/width of steps)  
  • length/width of steps (half of the unit used for distance apart of lines)  
  and two of  
  • a repeat series  
  • movement—up/across/down/across  
  • direction. |
| C | The response provides correct information about at least two of:  
  • distance apart of lines (two or twice the unit used for length/width of steps)  
  • a repeat series  
  • length/width of steps (one or half of the unit used for distance apart of lines)  
  • movement—up/across/down/across  
  • direction. |
| N | Response is unintelligible or does not satisfy the requirements for any other grade. |
| O | No response has been made at any time. |

#### Model Response:

*The Hirayama-Michi design can be formed by sewing lines that are two units apart, in a series that repeats (one unit across, one unit down, one unit across, one unit up) moving across to the right.*
ITEM 14

Model response

For Item 14, a challenging three-star item, a Japanese quilt design based on a combination of quadrants and semi-circles was used as stimulus material. Students were asked to identify a shape (CCE 51 Identifying shapes in two and three dimensions and CCE 50 Visualising) and to make an enlargement of it using a compass (CCE 57 Manipulating/operating/using equipment).

Twenty-one per cent of responses provided a precisely drawn copy of the shape, to the required scale, and were credited with an A-grade. However, quite a few students mistakenly copied all of the shapes contained in the Hanmaru-Tsunagi design. This presumably would have taken them a great deal of time — time that could have been better spent. Such responses were not drawn to the required scale and, when a penalty of one grade was imposed, the highest grade that could be awarded was the C-grade.
Other common errors included inaccuracy caused by a lack of precision when using a compass and the failure to follow the cue that instructed them to enlarge the shape to occupy as much of the $12 \times 12$ grid as possible.

One of the CCEs being tested by this item was CCE 57 *Manipulating/operating/using equipment*. Despite the stem clearly indicating that a compass was to be used, a significant number of students attempted to draw freehand curves. This lack of use of correct equipment made it difficult to obtain more than a C-grade, as drawing the required shape with accuracy generally necessitates the use of a compass. The marking scheme did allow some credit for these responses if the curves drawn showed that the student was able to identify the necessary parts of the component shape.
**MARKING SCHEME**

**UNIT SEVEN  ITEM 14**

<table>
<thead>
<tr>
<th>PERFORMANCE DOMAIN</th>
<th>57 Manipulating/operating/using equipment</th>
<th>51 Identifying shapes in two and three dimensions</th>
<th>50 Visualising</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>The response provides two quadrants and three semi-circles consistent with the component shape. All these are drawn precisely with no significant overruns. The response is drawn, within the grid, to the required scale.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>The response provides two quadrants and three semi-circles consistent with the component shape. At least three of these are drawn precisely. The response is drawn, within the grid, to the required scale.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>The response provides at least three of the quadrants or semi-circles consistent with the component shape. These are drawn precisely. OR The response provides two quadrants and three semi-circles consistent with the component shape. All these are drawn precisely with no significant overruns.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>The response provides at least three curves, drawn/sketched, consistent with the component shape. OR The response provides five curves consistent with the component shape. The response is drawn/sketched to the required scale.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>Response is unintelligible or does not satisfy the requirements for any other grade.</td>
<td>No response has been made at any time.</td>
<td></td>
</tr>
</tbody>
</table>

Notes:

1. The response is “consistent with the component shape” if the curves are drawn with the correct relative concavity and with their endpoints meeting or approaching each other.
2. A quadrant or semi-circle is “drawn precisely” if it touches at least one tangential point and its radius is constant.
3. An “overrun” is a line within the grid which overshoots by more than one-third of a unit square.
4. The response is “drawn, within the grid, to the required scale” if it fits neatly within and touches all four boundaries of the grid area.
5. The orientation of the component shape is irrelevant.
6. If more than one shape is provided, choose the one which would receive the highest grade, then apply a penalty of one grade.
UNIT SEVEN  ITEM 14

Model Response:
**ITEM 15**

*Model response*

![Diagram of a quilt design featuring two offset layers of connected hexagons]

*Commentary*

Item 15 was a demanding four-star item. A verbal description and a graphic of a quilt design featuring two offset layers of connected hexagons introduced this item. Instructions to construct a network of hexagons were also given. Students engaged with CCE 37 *Applying a progression of steps to achieve the required answer* and CCE 57 *Manipulating/operating/using equipment* (a compass and ruler) as they constructed a single network of three connected hexagons with diagonals of length four centimetres. Markers were issued with a template to aid in judging the accuracy of students’ responses to this item.

While a number of students impressed markers with the accuracy and precision of their responses, many students appeared to have some difficulty with this item, with only 12 per cent receiving an A- or B- grade. Some of the difficulties involved:

- confusion between the radius and the diameter of the construction circles which resulted in hexagons that were double the required size
- attempting to duplicate the relatively complex double layered network from the stimulus material
- an inability to follow all six steps given in the instructions. It seems that some students did not persevere beyond three or four steps and, consequently, provided responses with circles only or a single hexagon.

Regrettably, a proportion of students did not use a compass and attempted, with varying degrees of success, to hand draw the necessary construction circles. It was virtually impossible to be precise
and accurate enough to meet the requirements for an A-, B- or C-grade without the necessary equipment.

A lack of equipment or inability to use equipment appeared to be an issue in Items 14 and 15 and may have contributed to the relatively high omit rates of 6 per cent and 16 percent respectively. A compass is listed as essential equipment on the front page of the Short Response testbook and in materials distributed earlier to students, including the comprehensive guide, The Student Information Bulletin. Students should bring all equipment designated “essential” with them when sitting for the Test. Prior to the Test, students should ensure that they know how to use — proficiently — each essential piece of equipment, be it a compass, a protractor, a calculator or a ruler.
# Marking Scheme

## UNIT SEVEN  ITEM 15

<table>
<thead>
<tr>
<th>PERFORMANCE DOMAIN</th>
<th>37</th>
<th>57</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Applying a progression of steps to achieve the required answer</td>
<td>Manipulating/operating/using equipment</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>N</th>
<th>O</th>
</tr>
</thead>
<tbody>
<tr>
<td>The response identifies a network of three connected regular hexagons. Each hexagon has diagonals measuring 4 cm. Construction lines, points of intersection and most labels are clear and accurate.</td>
<td>The response identifies a network of three connected regular hexagons. Each hexagon has diagonals measuring 8 cm. Construction lines, points of intersection and most labels are clear and accurate.</td>
<td>From the response it is clear that the given method (labels not necessary) has been used to draw a network of at least two connected hexagons.</td>
<td>From the response it is clear that steps 1–4 (labels not necessary) of the given method have been used to draw at least one hexagon.</td>
<td>From the response it is clear that steps 1–3 (labels not necessary) have been used to provide an appropriate set of three circles.</td>
<td></td>
<td>No response has been made at any time.</td>
</tr>
</tbody>
</table>

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37 Applying a progression of steps to achieve the required answer

57 Manipulating/operating/using equipment
UNIT SEVEN  ITEM 15

Notes:

1. A network of connected hexagons is one in which each hexagon shares a side (not just a vertex) with an adjacent hexagon.
2. For identification of a network,
   • if exactly three hexagons are provided, treat as an identified network
   • if more than three hexagons are provided and they are all correctly networked, choose the best three as an identified network
   • if more than three hexagons are provided and they are not all correctly networked, treat as not identified.

Model Response:
Unit Eight

ITEM 16

Model response

Metaphor “drive down a hill into a Frederick McCubbin”... “... drive through a Streeton”. The metaphor of driving through a landscape as if one were going through a painting is a striking way to focus a reader’s attention on the claim that Australian landscapes are defined by landscape painters.

Appeal to conservationists “... they educated our eyes and our sensibilities to scenes that would have been dismissed as bleak and inferior” conveys the value of landscape painters in drawing people’s attentions to the beauties of the bush. Conservationists reading this passage would be more inclined to appreciate the value of landscape paintings even though they might prefer to see the money spent on buying and conserving land.

Commentary

In Item 16, which tests CCE 43 Analysing and CCE 30 Classifying, an extract entitled “Sign your own scenery” from a Phillip Adams article provided the initial stimulus material. In the article, Adams is concerned with perceptions of art, how artists are identified with the landscapes they depict and how art is valued in relation to the environment. In the latter part of the article Adams moves the focus to conservation, making the point that unless we change our priorities, our best landscapes will be seen only in art galleries.

Despite this unit appearing at the end of the paper, more than 90 per cent of students provided a response, with approximately 40 per cent of responses being awarded an A- or B-grade for this three-star item.

A list of some of the language devices which could be found in the article was given and students were informed in the stem of this item that such devices are used to engage and maintain the interest of readers. Students were required to identify and select examples of two different language devices to be found in the article and discuss how each of the selected examples might work to gain or maintain the reader’s attention or empathy. Students could also have nominated a language device not in the list and similarly, analyse the example given.

Of the language devices listed, irony, metaphor, use of first/second person and appeals to interest groups were most commonly nominated and students were usually able to identify specific, appropriate examples of these devices in the text. Although many students nominated pun, few were able to provide an appropriate example, often confusing this device with metaphor. In some cases students nominated language devices which were not in the text. Such devices were
assonance, contrast, bias and oxymoron. In order to provide a specific example of tone, students were required to describe the tone. In the article, tones such as the following could have been identified: ironic, cynical, critical, knowledgeable, sincere, ominous, didactic, serious, persuasive and amiable. When nominating appeals to interest groups, students were required to identify the group, for example, artists, art lovers, conservationists, environmentalists or Australians. Use of first/second person was frequently nominated by students, but many failed to provide specific, appropriate examples. Appropriate examples included “We see …”, “I’ve no wish …”, “You can drive …”, “See the way …” and “You can buy …”, and all of Paragraph 5.

Almost all students were able to provide a specific, appropriate example but many were less able to provide an analysis of the device. To provide an effective analysis, students were expected to indicate an understanding of the example and provide details of how it might work to gain the attention or empathy of readers. Creditable attempts at analysis of the example included such ideas as “makes you think twice about the environment”, “the author appears to talk to you”, “it adds an element of comedy”, “it makes you imagine the picture in your head” and “it presents an idea that hasn't been considered before”.

When students failed to analyse effectively, it was often because they rewrote the example in different words, repeating the stem and simply commenting that “it would gain the attention of readers”. A frequent problem in student responses was with “use of first/second person” and “metaphor” where students omitted a specific, appropriate example and merely provided a generic definition of this device.

In some instances students failed to provide a specific, appropriate example of the language device nominated but were able to make specific reference to the text and demonstrate the ability to analyse how this might work to maintain the attention or empathy of readers. These responses could receive a D-grade.
## Marking Scheme

### UNIT EIGHT ITEM 16

<table>
<thead>
<tr>
<th>PERFORMANCE DOMAIN</th>
<th>43 Analysing</th>
<th>30 Classifying</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td>The response provides specific, appropriate examples from the text of two different language devices. The response effectively analyses how both examples of language devices might work to gain or maintain the attention or empathy of readers.</td>
<td></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>The response provides specific, appropriate examples from the text of two different language devices. The response includes an effective analysis of how one example might work to gain or maintain the attention or empathy of readers.</td>
<td></td>
</tr>
<tr>
<td><strong>C</strong></td>
<td>The response provides a specific, appropriate example from the text of one language device. The response includes an effective analysis of how this example might work to gain or maintain the attention or empathy of readers.</td>
<td></td>
</tr>
<tr>
<td><strong>D</strong></td>
<td>The response provides one specific, appropriate example from the text of one language device. <strong>OR</strong> The response provides specific reference to the text and an analysis of how this might work to gain or maintain the attention or empathy of readers.</td>
<td></td>
</tr>
<tr>
<td><strong>E</strong></td>
<td>The response provides one specific, appropriate example from the text of one language device.</td>
<td></td>
</tr>
<tr>
<td><strong>N</strong></td>
<td>Response is unintelligible or does not satisfy the requirements for any other grade.</td>
<td></td>
</tr>
<tr>
<td><strong>O</strong></td>
<td>No response has been made at any time.</td>
<td></td>
</tr>
</tbody>
</table>

### Model Response:

**Metaphor** "drive down a hill into a Frederick McCubbin" – "... drive through a Streeton". The metaphor of driving through a landscape as if one were going through a painting is a striking way to focus a reader’s attention on the claim that Australian landscapes are defined by landscape painters.

**Appeal to conservationists** "... they educated our eyes and our sensibilities to scenes that... would have been dismissed as bleak and inferior" conveys the value of landscape painters in drawing people’s attentions to the beauties of the bush. Conservationists reading this passage would be more inclined to appreciate the value of landscape paintings even though they might prefer to see the money spent on buying and conserving land.
ITEM 17

Model response

1. **Key Idea 1**: Landscapes and environment need to be protected — it would be a pity if our best landscapes were only found in art galleries.

   **Support Key Idea**
   - Illustration 2
     - shows dead trees, tree stumps
     - shows the future of environment not protected.

   **Against Key Idea**
   - Illustration 1
     - does not show destruction of environment as landscape is shown as green and lush.

2. **Key Idea 2**: We think of the landscapes around us in terms of works of art and artists. “You can drive through a Streeton.”

   **Support Key Idea**
   - Illustration 1
     - shows lady selecting an area of forest to paint
     - she could be associated with this landscape.

   **Against Key Idea**
   - Illustration 2
     - landscape barren with dead trees
     - does not reflect an artist’s style but has more of an environmental message.

2. **The first key idea to be identified in the article is that the landscape and environment need to be protected because it would be a pity if our best landscapes could only be found in art galleries. The second illustration which shows dead trees and tree stumps shows the way the landscape could be ruined. The first illustration looks too green and lush and does not alert the reader to the need to protect the environment.**

   The second key idea is that we tend to think of the landscapes around us in terms of works of art that represent them — “you can drive through a Streeton”. Illustration 1 supports this idea because it shows how an artist, a lady, selects an area of a forest to paint and perhaps in the future people will associate her with that landscape. Illustration 2 with dead trees and barren landscape does not reflect an artist’s style but has more of an environmental message.

Commentary

Item 17 asked students to suppose that the magazine editor is trying to choose between two illustrations to accompany the article, “Sign your own scenery”. Two illustrations were shown and students were required to prepare notes that compared and contrasted the illustrations in terms of two key ideas in the article. Making a final recommendation was not a requirement. The cues for this item gave clear instructions: students were told to identify two key ideas and were advised that bullet points were allowed. The first illustration depicted a realistic scene of a lush forest with a person holding a gold picture frame up to the trees; the second consisted of a series of stylised framed images of tree stumps and a fallen log.
Item 17 was a four-star item and it proved to be reasonably challenging for students. Approximately 19 per cent of students received an A- or B-grade. Although this was the last item on the paper, the omission rate was quite low.

The CCEs tested by this item were CCE 31 Interrelating ideas/themes/issues and CCE 29 Comparing, contrasting. Students demonstrated their ability to interrelate ideas/themes/issues when they made connections between key ideas in the text and aspects of the illustrations. When students compared or contrasted they identified similarities and differences between the illustrations in relation to a key idea. Central to this item was the ability to identify key ideas in the text, in other words to identify a significant action, belief or attitude that the author was trying to convince his readers to accept.

Examples of acceptable key ideas included:

- Painters are identified with the landscapes they depict
- Landscape paintings can be more expensive than the reality they depict
- Landscape artists make an immense contribution to our appreciation of landscape
- We should spend more money on the environment
- The real landscape should be worth more than a painting
- If we destroy the environment, paintings will be all we have left.

The marking scheme required that students provide two independent key ideas, that is, it must be possible to discuss one without the other. It was also required that across the response, comments must relate to both art and the environment. A further requirement for the A-grade response was that the student was able to compare/contrast, that is that they were able to make clear links between one of the ideas and both illustrations. This grade also required that for the other idea, a clear link was made between the ideas and the illustrations. Not many responses (approximately 4 per cent) were awarded an A-grade, as students seemingly found it difficult to identify key ideas and provide clear links between the ideas in the text and the illustrations. Most students understood that the text was about concern for the environment but were less successful in identifying a key idea related to art. In many cases students could identify an idea in the text but not a key idea — that is one that is significant to the overall meaning of the text. When a response included one key idea and another idea, it could be awarded a B-grade, provided a clear link was made between these ideas and the illustrations.

A clear link was one that made reference to both a clearly expressed idea and some feature/s of the illustration to allow comparisons to be made. References to clear links for the first illustration could include the gold frame, person, colour, forest or the absence or reverse of these. References to clear links for the second illustration could include the multiple pictures, a blank wall, colour, dead/logged trees. It was also possible to make a clear link by making a precise observation of an aspect of the illustration in light of a clearly expressed key idea. Such “precise observations” included reference to the degraded landscape, stylisation (Illustration 2), lushness, realism and vitality (Illustration 1).

Not many responses (approximately 4 per cent) were awarded an A-grade, as students seemingly found it difficult to identify key ideas and provide clear links between the ideas in the text and the illustrations. Most students understood that the text was about concern for the environment but were less successful in identifying a key idea related to art. In many cases students could identify an idea in the text but not a key idea — that is one that is significant to the overall meaning of the text. When a response included one key idea and another idea, it could be awarded a B-grade, provided a clear link was made between these ideas and the illustrations. Ideas commonly recognised by students included “landscape paintings are expensive”, “Australian landscapes are lush and beautiful”, “painters paint a snapshot of the landscape” and “you can buy many thousands of acres for a million dollars”.

Responses where only one key idea was identified and which established clear links between that idea and both illustrations were awarded a C-grade. This comprised 21.5 per cent of responses. In some instances this included responses where students had identified two key ideas that were not
independent of each other. Another way of achieving a C-grade was by providing two independent ideas to be found in the article, one of these being a key idea. For the two ideas students provided links to the illustrations. When making a link, students made reference to a clearly expressed key idea or an identifiable idea and an illustration. In many cases, a link was just a list of ideas or key ideas under the heading of an illustration.

The 20 per cent of responses awarded a D-grade provided one key idea from the article and gave a link to at least one illustration. In most cases D-grade responses identified conservation as a key idea. Responses where students identified an idea and also provided a link to one of the illustrations were awarded an E-grade. Another way to achieve an E-grade was by comparing the illustrations only. These students seemed to have ignored the part of the stem requiring the identification of key ideas from the article. Twenty-nine per cent of responses were awarded an E-grade.
# UNIT EIGHT ITEM 17

## FIRST PERFORMANCE DOMAIN

<table>
<thead>
<tr>
<th></th>
<th>31 Interrelating ideas/themes/issues</th>
<th>29 Comparing, contrasting</th>
</tr>
</thead>
</table>
| A | The response includes two independent key ideas to be found in the article. For such a pair of key ideas:  
  - clear links between one of the ideas and both illustrations are established  
  - a clear link between the other idea and one of the illustrations is given. Across the response, comments relate to both visual art and the environment. No comment is made that is contrary to the content of the article or illustrations. |   |
| B | The response includes two independent ideas to be found in the article. One of these is a key idea. For the two ideas:  
  - a clear link between one of the ideas and one illustration is given  
  - a clear link between the other idea and the other illustration is given. Across the response, comments relate to both visual art and the environment. |   |
| C | The response includes two independent ideas to be found in the article. One of these is a key idea. For the two ideas:  
  - a link between the key idea and one illustration is given  
  - a link between the other idea and the other illustration is given. Across the response, comments relate to both visual art and the environment.  
  OR  
  The response includes one key idea to be found in the article. For this key idea, clear links between the idea and both illustrations are established. |   |
| D | The response includes one key idea to be found in the article. A link between this key idea and one illustration is given. |   |
| E | The response includes at least one idea to be found in the article. A link between the idea and one illustration is given.  
  OR  
  The response compares or contrasts the two illustrations only. |
| N | Response is unintelligible or does not satisfy the requirements for any other grade. |   |
| O | No response has been made at any time. |   |
UNIT EIGHT ITEM 17

Notes:

1. A “key idea” in the extract is a significant action, belief or attitude that the author is trying to convince his readers to accept.
2. An “idea” is one that can be found in the text but is not significant to the overall meaning of the text.
3. Two ideas are “independent” when it is possible to discuss either without referring to the other.
4. A “clear link” makes reference to both a clearly expressed key idea or identifiable idea and some aspect/s of an illustration. A “clear link” could also be made by a precise interpretation of an aspect of the painting in light of a clearly expressed key idea or identifiable idea.
   A “link” makes reference to a clearly expressed key idea or an identifiable idea and an illustration.

Model Responses:

1. **Key Idea 1**: Landscapes and environment need to be protected — it would be a pity if our best landscapes were only found in art galleries.
   
   **Support Key Idea**
   
   - Illustration 2
     - shows dead trees, tree stumps
     - shows the future of environment not protected.
   
   **Against Key Idea**
   
   - Illustration 1
     - does not show destruction of environment as landscape is shown as green and lush.

   **Key Idea 2**: We think of the landscapes around us in terms of works of art and artists. “You can drive through a Streeton.”
   
   **Support Key Idea**
   
   - Illustration 1
     - shows lady selecting an area of forest to paint
     - she could be associated with this landscape.
   
   **Against Key Idea**
   
   - Illustration 2
     - landscape barren with dead trees
     - does not reflect an artist’s style but has more of an environmental message.

2. The first key idea to be identified in the article is that the landscape and environment need to be protected because it would be a pity if our best landscapes could only be found in art galleries. The second illustration which shows dead trees and tree stumps shows the way the landscape could be ruined. The first illustration looks too green and lush and does not alert the reader to the need to protect the environment.

   The second key idea is that we tend to think of the landscapes around us in terms of works of art that represent them — “you can drive through a Streeton”. Illustration 1 supports this idea because it shows how an artist, a lady, selects an area of a forest to paint and perhaps in the future people will associate her with that landscape. Illustration 2 with dead trees and barren landscape does not reflect an artist’s style but has more of an environmental message.
Writing Task (WT)

This section describes the 2006 WT subtest and comments on the writing that students produced in response to it. The comments are based on an analysis of a statistically significant sample of student scripts. The criteria and standards guide used by markers to grade students’ scripts is included, along with graphs showing the distribution of grades awarded to students in 2006 in each of the five substantive criteria. Finally, a selection of student scripts has been included to exemplify successful writing as defined by the task criteria.

Commentary

The Writing Task complements the other subtests by testing students’ abilities to produce 600 words of continuous English prose in response to written and visual stimulus material on a testpaper. Each piece of stimulus material evokes a different aspect of a single concept. Students are free to respond to as many pieces as they wish and in any form or style other than poetry.

The 2006 testpaper

The topic of the 2006 testpaper was Shape. The concept of shape allowed students to see themselves and others as active participants in shaping their lives, their environments and their futures. The stimulus items were selected to suggest a wide range of human endeavours that have had an impact on shaping the world and the lives of its inhabitants.

The more abstract concept of shape as a physical description of objects, people and places was also strongly present in the stimulus pieces. For some students, exploring the significance, the beauty, the relevance or the attainment of particular shapes was the direction their writing took.

The images alone suggested the importance of shape and shaping down through history. While some of the images and texts suggested an interest in the aesthetic or spiritual, others allowed students to engage with the concept at a very practical or more prosaic level. Shape as a component of design was represented through iconic buildings, a spy plane and in the “impossible” chessboard.
The test paper had twelve separate pieces of stimulus material relating to Shape, as shown diagrammatically:

Diagram of the testpaper

As we have seen in previous years, many students, around 52 per cent, chose to respond to only one of the pieces. The percentage of students who chose to respond to three or fewer pieces remained at about 90 per cent. Once again, the sample evidence showed that when students responded to more than four pieces, they were less likely to achieve at the highest level. Responding to fewer pieces is not a guarantee of success, but the probability of developing a clearer central idea is strengthened. The most popular stimulus pieces, when a student did base their response on only one, were 11 (the milk bottle, paper dolls and text) and 6 (the iconic buildings and postcard).

Description of stimulus pieces

1. **Wave Rock**

This mainly granite rock formation in Western Australia was carved out by wind and water erosion over many years. The accompanying text about water reinforces the notion of the power of water to shape the natural world.

The 14 per cent of students who responded to this piece mostly offered narrative and expository responses. The narratives tended to relate stories of tsunamis both overseas and in Australia. There were also stories of drownings in backyard pools and at the beach, storms at sea and the power and destruction of Hurricane Katrina. Several short stories focused on the power of water and the consequences for the surfer. Retirement speeches by renowned surfers linked to the stimulus and the concept convincingly, as the speakers told how this sport had shaped their lives.

Expository responses included experiments and chemistry lessons on the constitution of water and the power of water to cause erosion, tsunamis and avalanches.

2. **Rodin’s The Thought**

Camille Claudel, Rodin’s muse, is the subject of this marble sculpture from the late 19th century. The image is accompanied by a quotation from Shakespeare telling the reader that the object of art is
to give life a shape. Eleven per cent of students chose this piece and they tended to use it either by itself or in conjunction with pieces 3 and 8.

Many students who chose to use only this piece wrote expository texts focusing on particular artists or pieces of art. One student wrote about Christo and the wrapping of buildings such as the Reichstag and how this gave life and shape to buildings. Other scripts explored art through a visit to an art gallery or a description of the process of sculpting from marble block to finished product. In general, students who attempted this expository genre had sufficient knowledge to sustain and inform their writing.

Argumentative essays were also popular. Students argued that art immortalises beauty and that artistic expression has a long-lasting effect on society and shapes future generations. Diary entries were relatively successful, as they explored the mind of the artist and their journey to shape and create an object on a canvas or from a block of marble.

3. Blue Crown

The stimulus piece comprises Harvey Littleton’s “Blue Crown” and a quote from sculptor Henry Moore. Not surprisingly, many responses focused on the aesthetic beauty of art, music and dance. Often the 10 per cent of students who responded to this piece used it in conjunction with pieces 2, 8, 5 and 11.

Students also wrote expository responses that explored the world of Baroque and Romantic music with analysis and informed comparisons and they outlined how music is shaped by and shapes society. A few students also examined the works of Vivaldi and Strauss and how these works shaped music across the centuries. Responding to this piece in conjunction with pieces 5 and 11, one student wrote a narrative focusing on the life of a young girl of Rubenesque proportions who is in demand for life sculpture, even though her peers consider her to be overweight.

In general, students used this stimulus piece to advantage and produced scripts that clearly demonstrated responsiveness to the stimulus material and had a strong central idea.

4. SR-71

The Lockheed SR-71 was the first aeroplane specifically shaped to reduce radar signature. Reaching speeds of Mach 3.3, this spy plane could be seen to be trying to impose its will on the shape of time, as suggested in the accompanying quotation.

Four per cent of students used this piece of stimulus in their response with the majority of these using only this piece. However, very few students used or referred to the accompanying quotation, resulting in most responses focusing on the aerodynamics of the plane and considerations of shape and not on the imposition of will of one power over another.

Expository pieces focused on the art of war with particular emphasis on the war in the Middle East, the future of flying, and the aerodynamics and development of the SR-71. There were also narratives with stories of the heroic exploits of pilots in war. When combining the SR-71 stimulus with piece 6, students generally outlined the advances in technology in relation to the development of military and communication technology and modern and ancient buildings.
5. **Young Woman with Parrot**

The Renoir painting in jigsaw puzzle format accompanied by the poem, *Lost in Translation*, by James Merrill provides the jigsaw motif evident across the testpaper as a whole. The Merrill poem, *Lost in Translation*, recounts a childhood experience of growing up in a privileged world in New York.

Of the 5 per cent of students who used this piece, many chose to explore puzzles, games and stories from childhood and to link these to the notion of life as a puzzle. Many students wrote about the challenges of finding direction in their lives and locating all the puzzle pieces that would enable them to fulfil their destinies, or of how life is a puzzle and how we shape our lives by the choice of puzzle pieces.

Narratives focused on the purchase or delivery of a puzzle and on the hours spent completing the jigsaw, only for the puzzler to realise that one piece was missing. Often the last puzzle piece had magical properties and as it was clicked into place, the room spun and the woman in the puzzle came to life. In other stories the final piece was mysteriously discovered after a prolonged search.

6. **Iconic buildings with postcard**

The Winston Churchill quotation drew together thematically the three iconic buildings pictured. Students explored these buildings; their aesthetics and architecture. This was the most popular piece of stimulus with 22 per cent of students responding in a variety of genres. Many students used this piece of stimulus in conjunction with pieces 2, 7 and 11.

The postcard text encouraged students to engage with the notion of the way travel shapes our views of the world, with many students doing this in a response to the postcard from Tui.

While responses of this kind or further letters from Tui predominated, the most responsive scripts focused on how buildings are shaped and shape society. One student wrote a speech in which the world was urged to conserve its iconic buildings, to save them from smog and pollution and to enable the architecture of these buildings to influence and shape future architecture. Many students used specific knowledge to fully explain how and why these buildings were shaped and these responses were largely successful in maintaining a clear central idea with a deliberate focus.

7. **Bob Geldof**

Bob Geldof was best known to students for his work in organising “Live8” fund-raising and awareness-raising concerts. Very few students demonstrated specific knowledge of his work to assist Third World countries. Students who had an awareness of Geldof and his work used a variety of genres. Speeches to various audiences were popular as students assumed the persona of Geldof urging people to donate, become involved and change the world, whilst other students scripted conversations between Geldof and his supporters.

This piece was chosen by 20 per cent of students, with the majority of these using the accompanying quotation, *Ideas shape the course of human history*, to inform their writing. Historical figures from Florence Nightingale, Louis Pasteur, Hitler, Stalin, Bill Gates and Steve Irwin were the focus of the responses detailing the inspirational people who shaped human history. One student wrote a eulogy for Elvis Presley chronicling how he shaped the face of the music industry and others wrote tributes to Steve Irwin, “The Man who Shaped Australia”.

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Feature articles and expositions were popular genres. A number of students wrote expositions that examined the ideas that have shaped our history. These scripts detailed such subjects as the discovery of metals, the instigation of feudal systems in Europe, discoveries made by explorers or scientists, the influence of political systems such as communism and the power of countries such as the USA.

8. **Donuts**

The donut with a bite missing and its accompanying text was intended to encourage students to consider that there are many ways to look at things and that the obvious way is not always the most interesting. At an abstract level, the text makes comment on how we might perceive shapes and their interrelatedness.

Nine per cent of students used this piece of stimulus. Most of these students used the stimulus to write very prosaic articles on the shape of buildings and body shape. Many students used this piece of stimulus in combination with pieces 6, 7, 9 and 11.

Often the stimulus was used to explore body shape and the pressure exerted by society and the media to conform. Steroid abuse, bulimia, anorexia and obesity were topics explored in argumentative essays and expository texts. One student wrote a blog which involved a discussion on body shape, media influences and negative female images in magazines. Body shape narratives also focused on peer group pressure, media representations of beauty and desirable body shapes.

9. **Stonehenge**

This stimulus piece, selected by 15 per cent of the students, invited them to consider belief systems, the purpose of Stonehenge’s construction and other ancient mysteries. Pieces 6, 7 and 8 were generally favoured when another piece was used in conjunction with this one.

Many students used the stimulus to write about ancient practices, especially Egyptian burial practice, Chinese foot binding and the religious rituals of the Mayans. Other students used the quote to write expository responses on how belief systems, and especially religions, shape our lives. Many of these responses were well developed with clear direction and resolution. It was obvious from the detail in the scripts, that the students who wrote these responses were knowledgeable and they used this information to craft scripts that had a clear central idea with a planned structure.

Students wrote feature articles that explored the power and the need for belief systems in today’s society, what shapes a religion, and the influence of belief systems on civilisations. Others argued that differences in beliefs, ideologies and religion are the cause of conflict in the past and in the present day.

10. **Impossible chessboard**

This stimulus piece introduced ideas of geometry as well as the consideration of the construction of buildings in our world. This piece was the least popular, with only 2.5 per cent of students focusing on the Euclidean world. Those who used the piece did so in conjunction with other pieces such as 4 and 7.

Essays that argued against conformity and the need to develop plans for buildings that blended into the natural environment predominated. A few students argued that we accept mediocrity in our
architecture today and we should urge architects and town planners to plan for a future where buildings can have the dual purpose of being admired as well as being functional.

11. Milk bottle, paper dolls and city text

This multifaceted piece of stimulus was dealt with at a number of levels and in various combinations and, in all, 21 per cent of students used this stimulus. The majority of students focused on the milk bottle with the Shape, low fat, high in calcium wrapper. Very few students in the sample used the paper dolls to explore the shape of human relationships. Many narratives were written about diets, obesity, peer pressure, fast food and discrimination because of body shape.

Most students who focused on the written text (although the form of a city is shaped by its geographic setting and architecture, its spirit arises from its citizens and from the historic events which have been acted out on its streets…) used it in conjunction with pieces 6 and 9. Writers produced narratives focusing on cities such as New York and the consequences of the terrorist attack on the spirit and shape of the city. Expository responses on topics such as the modern representation of Brisbane and how it is shaped by events such as Riverfire and its festivals and responses on Queenslanders and the shaping of a distinctive Australian identity through sport, history and lifestyle were also effectively produced.

One unusual response was in the form of a narrative – an observation of a Muslim woman on a train after “9/11”. The narrative reveals her fear and the fear and prejudice of those on the train.

12. Shapeshifting

This text allowed students to explore the fantasy world of Shapeshifting; a world of werewolves and transmogrification into a range of animals, with 9 per cent of students using the stimulus to write narratives. The stories involved body and behavioural changes, morphing and many full moons. A few students challenged male/female stereotypes with the mother becoming the werewolf and killing first her husband and then her own son.

*There was a loud screech; it came from Sam’s mother. Sam almost collapsed as his mother changed shape and transformed into a wolf in front of his eyes.*

Sam suffered the same fate as his father.

Some students interpreted shapeshifting as meaning losing weight or undergoing plastic surgery. King Nebuchadnezzar featured in many narratives with varying conclusions to a life of terrorising his kingdom. In some he is genuinely remorseful for his nocturnal activities and in others he exploits his savagery. A few students in the sample wrote diaries that detailed King Nebuchadnezzar’s life as a werewolf. Few students alluded to his place in *The Bible*.

Expository texts were also written in which students outlined the effects of DNA and the threat to survival of the entire human race. Feature articles examined the shapeshifting myth and discussed the probability of this phenomenon or reviewed recent films that used this as a main theme.
**Student performance**

Overall, in terms of student achievement, the writing in the sample in response to the notion of Shape was consistent with that of previous years. Some students wrote insightfully, whilst other students wrote scripts that mentioned shape, but did not fully explore this notion. These latter students tended to demonstrate connectedness to the concept through repetition rather than through the development of a clear central idea. For example, some students listed the uses of water or outlined the various shapes of buildings, but did not develop a clear central idea and did not demonstrate responsiveness to both the stimulus piece and the concept.

While some students wrote about buildings and their shapes, many clearly had no understanding of the significance of the buildings. In fact, some students did not know how to spell Opera House (providing variations on Oprah). A number of students used their knowledge of history, music, art, dance and architecture to write expositions, narratives and feature articles that were responsive to both the concept and the stimulus piece. What is clear from these examples is that students who write about material with which they are most familiar stand the best chance of succeeding in their task.

Some students in the sample still toured the writing task paper, including up to five pieces of stimulus in their writing. A few students responded separately to three or four items of stimulus with separate responses and different genres. These responses did not receive high grades for either Central idea or Structuring and sequencing. Grades for Responsiveness are not enhanced by this kind of response either.

**Central idea**

The importance of this criterion was revealed in the analysis of the sample scripts.

Although the vast majority of scripts sampled were able to present an identifiable central idea, for many the clarity and development of the idea was lacking. This was particularly evident in scripts where students used four or more stimulus items to inform their response. These students tended to use the stimulus pieces as further examples of shape rather than to develop a strong central idea.

Also, many students engaged in very broad discussion on buildings and their various shapes or shapes in general and so failed to develop a strong controlling idea that had direction and resolution. Particularly noticeable this year was a tendency for scripts to be built around a vague and inadequate central idea. The result was that many students wrote very generally about shapes, but neglected to develop a specific argument or thesis.
**Vocabulary**

Students whose writing suffered from the lack of a clear and well-developed central idea often revealed a similar lack of clarity in their word choice. Many students in the sample used imprecise words like a lot (sometimes as one word, alot) and vague phrases such as lots of stuff in their scripts. This detracted from writing, especially that of students writing in genres which were intended to be explanatory or authoritative.

However, many students used controlled and discriminating language. This was especially obvious in responses to stimulus pieces 7 and 9.

**Responsiveness**

Responsiveness is the extent to which the script develops and transforms some part of the stimulus material on the test paper while not deviating from the overall concept of the test paper. Responsiveness and connectedness to the test paper concept is not achieved through repetition. Students should have endeavoured to write with a sustained connection to the concept, Shape, and to the stimulus material.

It was noticeable that many students did not use the notion of Shape as an integral part of their script. For example, many students related stories of tsunamis and storms at sea when using stimulus piece 1 but, although they clearly based their narratives on the power of water, they did not always embed the notion of Shape into their texts.

**Grammar, punctuation, spelling**

The criterion, Grammar, punctuation and spelling, focuses on the micro level of organisation inside sentences and words. While all three aspects of this criterion are judged by markers, there is a hierarchy of importance: grammar is more important than punctuation, which is more important than spelling.

It was disappointing to see how often scripts were pulled down by their grades in this criterion, especially when it seemed to be through the lack of redrafting and checking of scripts.

**Structuring and sequencing**

This is the macro level of ordering – the order in which ideas are sequenced by logic or time or space: it is the order by which sentences and paragraphs are arranged and linked. In judging structuring and sequencing, markers also look for coherence.

In some student writing, the planned structuring of text and the deliberate sequencing of ideas and images for effect was neglected. Cohesive ties between paragraphs were often absent as students wrote unconnected paragraphs that outlined examples of shape, but did not demonstrate a logical weaving of thought.

**Length**

Students are required to write between 500 and 750 words to avoid a length penalty. The majority of students in the sample wrote within these boundaries.
Prose forms

Each year the testpaper gives students a list of writing suggestions such as argument, literary criticism, the text of a speech, a review, a feature article, a procedural text, the text of an interview, a scientific report, a personal reflection or a monologue. The list is intended to stimulate, not prescribe, and any form except poetry can be used.

This year, expository and narrative writing predominated in the sample. Thirty-two per cent of students wrote expositions whilst 24 per cent wrote narratives. This was followed by speeches (8.5 per cent), feature articles (6.8 per cent), letters (6 per cent) and personal reflection (6 per cent). Diaries and scripts were used by only a small number of students.

Of course, it needs to be remembered that the above genres can overlap. For example, many scripts written as speeches and articles could also be classified as exposition or argument, especially those which presented a viewpoint on belief systems or body shape.

Criteria and standards schema for marking

The criteria and standards schema is reproduced overleaf. It features five substantive criteria (Central idea; Vocabulary; Responsiveness; Grammar, punctuation and spelling; and Structuring and sequencing) plus Length.

Each script receives a minimum of three markings. Each marker provides four criterion-based grades or three criterion based-grades plus a judgment on length. Therefore, different mixes of the six criteria are marked during each of the three readings.
**Writing Task**  
**Criteria and Standards: Marking Guide**

**Grading a script**  
- Read the script as a whole.  
- Think about the worth of the script holistically.  
- Make a judgment about the contribution made by each criterion you are considering (CI, V, R, GPS, SS) to the holistic worth of the script.  
- Assign a grade and a qualifier to record each judgment.  
- Make a decision about the length of the script and record it (when required).

<table>
<thead>
<tr>
<th>Contribution to the holistic grade made by...</th>
<th>CENTRAL IDEA</th>
<th>VOCABULARY</th>
<th>RESPONSIVENESS</th>
<th>GRAMMAR, PUNCTUATION, SPELLING</th>
<th>STRUCTURING &amp; SEQUENCING</th>
<th>LENGTH</th>
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<td>For a 1 + the writing demonstrates the clear, deliberate and well-focused development of a central idea (explicit or implicit).</td>
<td>1</td>
<td>controlled (imaginative, discriminating)</td>
<td>strong (immediate or subtle) and sustained connectedness to the concept and stimulus material on the testpaper.</td>
<td>precise and effective use of the conventions</td>
<td>fluent (transition, flow, continuity, linkages)</td>
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<td>a creditable connection to the concept and stimulus material</td>
<td>lapses in usage intrude but do not detract from meaning</td>
<td>logical and/or intricate weaving of thought</td>
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<td>inappropriate to the extent that it interferes with meaning at times</td>
<td>a creditable connection to either the concept or stimulus material; or a weak connection to the concept and stimulus material</td>
<td>lapses in usage obstruct and detract from meaning</td>
<td>weakens in structuring and sequencing evident</td>
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<td>limited</td>
<td>no relationship between writing and the concept or stimulus material</td>
<td>inept</td>
<td>weaknesses in structuring and sequencing detract</td>
<td>too short 400–500 words</td>
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<td>not identifiable</td>
<td>no identifiable for intended audience; direction and resolution revealed</td>
<td>inept</td>
<td>incoherent</td>
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**Writing Task**  
**Criteria and Standards schema for marking**
Distribution of raw grades in each criterion

Central idea

Vocabulary

Responsiveness

Grammar, punctuation, spelling

Structure and sequencing
Selected student responses

The following responses to the 2006 WT subtest were selected from those scripts that met the standards for successful writing as defined by the criteria and standards for marking the Writing Task.

These complete scripts appear in their original handwritten form. They may contain errors in grammar, punctuation and spelling as well as factual inaccuracies, but they have been published as they were written for the sake of authenticity.

Scripts are marked three times by three different markers working independently. However, it is quite likely that a successful piece of writing may still reach a less than very high standard on one or two criteria.

The QSA has not expressed a preference for any particular form of writing by its selection of these examples, nor are the sentiments expressed in them necessarily endorsed by the QSA. Before publication the QSA attempted to establish, but cannot guarantee, the originality of the writing in these scripts.

Response 1
Shaping the Planet is an expository piece which explores notions of what shapes the world we live in. This script is directly responsive to the theme and to several of the stimulus pieces, deftly weaving together ideas about these selected pieces to craft an argument in support of the writer’s contention that it is not something physical such as our architecture which shapes us but, rather, our beliefs and ideologies.

Response 2
Fall into Place draws on stimulus piece 5 and uses it in both a metaphorical and literal way to develop an appealing narrative. The theme of shape subtly underpins the whole story and then a clear link is unveiled in the conclusion. While, piece by piece, the jigsaw puzzle on the table before the two male characters takes shape, the pieces of one man’s life, too, are laid “on the table” and assembled for the other man to see how that life came to take its current shape.

Response 3
Stimulus piece 12 has provided the springboard for Shadow, an intriguing narrative in which the reader is introduced to Dario Darque, a character able to re-shape himself at will and who goes amongst us with guile and self-imposed restraint in order to fulfil his destiny. Like a comic book anti-hero brought to life, he has powers available for whatever purposes he chooses, and the script is pervaded by a sense of brooding menace.

Response 4
In the fourth, untitled script, through the brilliance of his architecture, an architect from the old world harbours dreams of helping, or even “saving” villagers of the developing world whose lives have been devastated by the destruction of a tsunami. Although the response draws on a number of the stimulus pieces, there is a well-crafted cohesion to the writing. The motif of building or architecture is the strongest unifying link throughout the script, as the reader is engaged by this imaginative and reflective writing through the writer’s keen eye for detail and an effective use of imagery.
What is it that shapes the world we live in? Is it architecture, with its soaring archways and towering skyscrapers? Or is it something more profound, something you cannot reach out and take a look at? While architecture creates the form our environment, it is not what shapes it. Architecture itself exists only as a representation, a mere reflection of the belief systems, ideologies and national characters which truly shape and define the planet on which we live.

Throughout history, one can see various examples in which architecture has been an embodiment and reflection of a nation's beliefs and ideologies. One of the most obvious examples of this lies in ancient Egyptian architecture. The remnants of this golden age of architecture are still present today, in the pyramids at Giza (most notably that of Khufu or ‘Cheops’) and the various obelisks built throughout the ages. These towering, grandiose constructions, constructed eons ago, represent and embody the belief systems of the ancient Egyptians. The needle-like constructions of the obelisks, and the towering Great Pyramid (which stands over 150 metres tall) still stand today as representations of ancient Egyptian sun-worship.

However, this representation through architecture is not limited to that of ancient civilisations. The Sydney Opera House, on the edge of the Sydney Harbour stands as a reflection of Australia’s national character. Its soaring, art-like construction has made it an Australian icon, and one which embodies the extravagant Australian psyche. Furthermore, its existence as an Australian icon, along with the counterpoint the Sydney Harbour Bridge, has aided in shaping the Australian image.
However, it must be understood that our world is not formed entirely of physical constructions. The development of separate countries, national characters, and images play an enormous role in shaping the world we live in, and the ways in which those who live in it interact. After all, while the form of a nation is shaped by its architecture, it is the spirit and the character of its citizens which is the very lifeblood of the nation, thus giving it shape and substance. It is people such as Paul Hogan and the late Steve Jobs, for example, who give their nation's their perceived character. Hogan and Jobs have been instrumental in creating and redefining the perception of the fun-loving Aussie bloke through screen antics and easy-going nature. Similarly, people such as Martin Luther King Jr. have shaped the perception of the righteous and true American, an image which has been trained by the shaping of another image—the arrogant, ignorant American—which has been created through movies such as 

*Current President George W. Bush.*

The world in which we reside, and its eclectic history, are further shaped and molded through ideas and ideologies which pervade it. Every major conflict the planet has seen has been on a direct result of ideological incompatibility. The earliest conflicts, such as the crusades, existed predominantly as one religious idea trying to provoke one another. Such conflict is still seen in the Middle East today, such as that between Israel and Palestine. During the twentieth century, conflicts existed as a conflict of political doctrine and race. The Nazi party and Adolf Hitler’s desire to eradicate the Jewish race, and the Cold War between the United States and the Soviet Union are examples of these. The Cold War especially contributed to the shaping of the modern world both physically and ideologically. The resultant collapse of the USSR as a communist superpower, along with the division of the world into two groups—
pro and anti-soviet - contributed substantially to the various political and national alliances that exist today.

So what actually IS it that shapes our world? We now understand that it is not something physical like the world's architecture, but it is rather something more discreet. The world around us, while formed of buildings and structures as shaped by ideology and beliefs, as well as by the existence and perceptions of nations as being entirely independent and unique, while these unique characters and ideologies are reflected through physical beings such as architecture, they exist not as a result of such beings, but rather as the creator.
Fall into Place

The long hall was lit by harsh, white lights and was decorated minimally: lines of tables and chairs filled the room, each with its own box. Two men, who knew nothing about one another, sat at the same table. The taller of the two opened the low box in front of them and spilled the contents over the gray, rough surface. The other red-haired man watched as hundreds of tiny jigsaw pieces scattered across the table, forming a mountain of colourful, wooden shapes. It was only after staring at the pile for five minutes that he realised how suffocating the silence was.

"I'm Ronnie," he said, extending his hand to his companion.

The bigger man took Ronnie's hand in his own leathery one and shook it.

"Joe." He offered gruffly.

Something in his voice scared Ronnie. Despite the fact Joe was six foot seven, muscled clad and covered in tattoos, his voice was by far the most domineering feature of his persona. It was as rough as sandpaper and lined with grief and sorrow.

Ronnie stared at Joe's shaved head and cold, dark eyes wondering if volunteering for this jigsaw afternoon was such a good idea.

"So... so..." Ronnie stammered. "Should we start by finding the edges?"

Joe nodded in consent and began to sort through the pieces.

Ronnie followed suit and once again an unsettling silence clouded their table. Around them, other participants in the jigsaw afternoon chatted with ease and seemed to enjoy the challenge placed before them.

"Strange weather we've been having lately, huh?" Ronnie commented, trying to pose a response from his partner. But Joe merely grunted in answer and concentrated on the shapes.
before him. Ronnie decided to try again.

"Did you hear the Queen is coming out to Australia again?"

Obviously Joe wasn't one for small talk as he simply
blushed at Ronnie and continued to flip the wooden pieces over.
Ronnie sighed and picked up the box the jigsaw came in. On
the front was a picture of the Sydney Opera House. He held
it towards Joe.

"You ever been there?"

Joe stopped shuffling the pieces around and glanced upward.
"Just once."

Finally, Ronnie thought. "What did you see?"

Joe shrugged nonchalantly, his thick, black brows
forming a scowl. Ronnie gave up and concentrated on finding
straight edged shapes. While he'd been attempting to get to
know Joe, Joe had completed almost one whole side of the
puzzle. Ronnie sifted through the shapes, marveling at how
they made no sense by themselves, but as soon as you put
them together, everything became clear.

Joe, too, was admiring the simplicity of the pieces. Little
by little the puzzle started to come together, the two men
working quietly and uncomfortably together Joe began to
feel guilty for not opening up to Ronnie. He seemed like an
okay guy.

"I took my fiancee there," Joe blurted out.

Ronnie's confused blue eyes stared at him.

"The Opera House?" Joe explained. "I took my fiancee there
to see some Italian thing she was nuts about."

"I see," said Ronnie slowly. He was unsure whether to prompt
Joe to continue or to let him tell it at his own pace.

Thankfully, still gazing at the jigsaw, Joe began again of
his own accord.

"That night shaped my life. It's why I am who I am; why
I am here today. My fiancée, Diane, and I went to the Opera House for her birthday. We dressed ourselves up, me in a suit and her in this gorgeous, red slip thing. "I paused a moment to connect one side of his puzzle to Ronnie's. Thus he frowned and continued reminiscing.

"The first act was amazing. I didn't understand a word, but the costumes were so vibrant. The energy just pulsed off the stage. Diane was ecstatic. I'd never seen her so happy or alive. During the intermission, we went outside and stared out over Sydney Harbour. We stood there and made plans for our future. We laughed and we were so lost in each other."

"Sounds like a great night," Ronnie interjected.

"It should have been. It should have been one of the happiest nights of my life. Instead, it was the worst. As we turned to go back inside, we came face to face with a man holding a gun. He was visibly shaking and demanded that we hand over our wallets and all our jewellery. Of course, we did as he said, our lives were in jeopardy. Diane and I gave him everything. Everything but Diane's engagement ring." She couldn't bear to part with it. I begged her to hand it over, but she wouldn't listen."

Joe's eyes glistened with tears and his hand trembled as he interlocked the last two pieces of their puzzle. Ronnie was listening in shock; entranced by Joe's tale.

"The bastard shot her. Just because she didn't give him the ring. The only symbol she had of our love. It was as if time stopped. I could see Diane fading and heard the gun clatter to the ground. I picked her up, my hands got covered in her blood. I bowed like a baby. Then something in my head snapped. I picked up the gun the guy had dropped and ran after him."

Joe began to whisper and stared at his hands.
"I shot him, Ronnie. I took his life the way he stole Diane's. That's why I'm here."

As Ronnie stood, still shocked and horrified by what he had heard, a siren blared overhead. A man from every table stood up, Joe among them and they walked slowly, dejectedly back to their jail cells. Ronnie gazed after them, pitying the men whose lives were shaped by one unfortunate event.
SHADOW

Darkness.
The moon is beautiful tonight, he thought.
The young man sat upon the edge of a cliff overlooking a small village. It was midnight and nearly pitch-black, for there were no lights shining down in that village and the moon was only a tiny sliver, nearly hidden by the clouds. But he didn't mind. He liked the moon that way. Some people thought the full moon most beautiful, but not him. He preferred it when there was only the smallest sliver left. The pale glimmer of a dying light that struggles from being snuffed out. It had a melancholy charm to it...

Anyone who may have happened upon him that night would have guessed there was something strange about him from his appearance. He wore a tattered cloak that was black enough to make the darkness around him seem grey. He wore thick traveler's gloves and leather boots. His hair was also black. But it was his eyes that betrayed him for what he truly was. He had no colour to the irises of his eyes. They were darker even than his cloak, and seemed to burn in their sockets.
Looking directly into them was like looking into twin vortexes of darkness, the kind that let light in but not back out.

You see, Dario Dargue (for that was his name) was a wraith, a wraith being a creature created solely from the element of Darkness; a living shadow, in other words.

Dario contemplated the moon for a little longer, then closed his eyes and began to meditate.

When he meditated, he called the Darkness. Now, while most people are afraid of the dark, Dario Dargue was not. Being very old (for, you see, his human form was merely a façade) as well as very wise, Dario knew that it was not the dark that people feared, but the unknown that could be lurking within it. To mortal men, the dark was something to be feared. And well they should.

But Dario Dargue was not a mortal man. To him, darkness was always welcomed into his heart. To him, the darkness was his parent, guide, and friend. To him and his kind, the darkness was something that could be moulded and shaped to your will, much as a tailor would weave threads to make fine clothes, or a blacksmith would shape iron to make a deadly blade.
And behold... the Darkness heeded his call...
The shadows at the base of the rocks behind him seemed to solidify and moved together, melting into a smooth flat shape that looked like a puddle of crude oil, except that it moved, quivering in the moonlight, to slither swiftly over to where Dario sat.

Dario opened his eyes and regarded the pool of shadow that was before him. It was no longer moving, for he had ceased his meditation when it had slithered before him, but he could do the rest himself now.

He scooped up the substance in his right gloved hand, where it solidified to the density of stone. Dario cast his mind around a bit before deciding that he was thirsty.

Focusing his will upon the object in his palm, he watched half of it melt and drip slowly to the ground, where it swiftly bloomed into a clear glass. The rest melted when he tipped up his palm and poured it into the glass, where it became bubbling golden ale.

Dario picked up the glass and drained it to the last drop, whereupon the glass melted back into amorphous shadow, coiled up his arm like a snake and infused itself into his cloak, which itself was made up of thousands of shadows.
Dario smiled to himself. Yes, the darkness had been a good friend to him over the long years. His cloak of shadows allowed him to take different shapes and melt through any shadowed surface. A single thread from his cloak could be turned into anything: food and drink, shelter, gold; once he had stormed a castle with over a thousand warriors, all born from his shadow alone. The possibilities were endless, when you really thought about it...

And yet, Dario was the last. The other wraiths had become too greedy, too power-hungry. And so, the darkness had consumed them. That was the way it worked. The darkness may shape itself to his will, but it would also kill him if he ever got too carried away.

Dario Darque had sworn that he would never get carried away...

But now the hour was growing late, and even Dario felt tired. Pulling the hood of his cloak up, he gathered the folds of shadow around himself, a cloud blocking out the moon as he did so.

When the moon was visible again, Dario Darque was gone. In his place stood a magnificent black-furred wolf with dark eyes, which turned and sped away from that place like a midnight blast.

Darkness...

THE END
Response 4

To the drifting passerby, he may as well have been a store-window mannequin - assuming, of course, that they'd ever seen one.

He was painfully aware that, even at the best of times, he appeared to them as yet another of the faceless, condescending Western Samaritans - white as ghosts and equally intangible - that had eased kneedap into their lives, swirling the eddies of an already-mangled world. Crouched as if petrified over grided planing paper, squinting at a rumpled land assessment in uneasily flickering light, Gianmarco struggled to reconcile this architectural flail with the twisted kingdom outside his hotel; new swamps, salted soil and tree carcasses still littering the land.

Phi Phi Island, swept clean by the sheer force of an uncompromising wave, was the blank canvas he'd always yearned for; untainted by the so-called vision of others. With a sigh, Gianmarco eased his bent body into a vertical position, reminiscent to those observing his silhouetted shape from the street of a spring uncoiling. Deftly avoiding the loss of fingers to the ceiling fan, he stretched further, fingertips almost finding purchase on the rough ceiling. Crumpled, sweaty & desperately weary, he took advantage of a momentary breeze at his window to listen to nearby waves whispering and wonder, in a fit of petulance, just what the hell he was here for.

Gianmarco considered himself to be a sculptor; accustomed to urban landscapes but still a lover of shapes and lines. Maybe it was egotism - believing that it was his divine right to leave an architectural handprint on the world - but he'd
also grown tired of the snarling concrete-and-glass monstrosities, sulking and jostling against a blurred horizon. In the horrified wake of the 2004 tsunami, he'd seen almost giddily with anticipation of the rebuilding process. Now, however, his bright intentions seemed gaudy and raucous against his 'blank canvas' - which he only now realised was already printed in the swirling, grey-green hues of despair.

The shape of the wave should've faded by now, he'd reasoned, dissolving once more into the gentle motion of the sea. Gianmarco had envisaged reshaping the lives of the islanders he'd seen on television, an innocent enough concept. However, he now wondered if every foreigner with good intentions in the disaster zone was feeling the same oppressive dislike and mistrust. He'd come to be a sculptor - of buildings and of lives - but the gulf between his ideas and those of the people around him seemed unable to be spanned by any futile gestures of friendship.

"Buildings are all I have to offer," he thought. He wasn't a doctor; he couldn't reshape shattered limbs or stitch hearts back together. He knew that the grief was overwhelming, the magnitude unimaginable, the global pity unbearable, but he could build. Gianmarco believed that surroundings could shape lives, soothe soul wounds, comfort or intimidate or surprise. Whether they were simple cottages with cosy fireplaces or angular monstrosities scaling the sky with breathtaking ease, Gianmarco felt that his creations could change the world.

But could he change this microcosm of pain and old fear?
The tsunami rolled once more in his mind. Maybe the islanders weren't ready for their lives to take on gold new shapes. Maybe they needed a return to the simplicity of pre-wave life?

Gjonmarco wasn't a deepwalker, but somehow he found himself in the street, being avoided by locals and thrown sympathetic glances by his workmates. He hoped he'd remembered to lock his door, noting the small bruise he'd made on his palm by clutching his keys. Most of the buildings here were mismatched, linked only through the haste of their construction. Lean-tos mingled uneasily with glassy demountables, palm leaf roofs crashing brick and new timber. The village was a jigsaw puzzle only just beginning to find all the pieces. This was that egotism again; slotting together pieces that didn't exist and making up his own picture as he went along.

All roads lead to the beach on Phi Phi Island. Gjonmarco's eyes took in the rubble that remained uncollected, the rocks and driftwood and, strangely enough, shoes, scattered across the shoreline like the vestiges of a nightmare. Gjonmarco sank into the gritty sand. This was the shape the tsunami's legacy took. To go back to before the wave, to mimic the shapes of the huts and boardwalks, was a mockery of life lost. To drag in monstrosities of Euclidean geometry was to superimpose his own soul onto that of the island - an even greater misdeemeanor. Tree-trunks sinking like icebergs in the shifting sand, boulders half-buried in new vegetation, glistening shards of new life mingled with the old. This was the shape of the island - a survivor and a casualty, an emergent strength from desolation. A plan for a village as an amalgamation of life and death - was that even possible? Smiling slightly, Gjonmarco extracted his notebook from a deep pocket and began to sketch.
Relative worth of each subtest

Relative worth of parts of the QCS Test

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<td>5</td>
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<td>6</td>
<td>9 &amp; 10</td>
<td>6 5 4 2 1</td>
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<td>6 Posters</td>
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<td>7</td>
<td>11</td>
<td>4 3 2 1</td>
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<tr>
<td>7 Sashiko</td>
<td>12</td>
<td>9 8 5 4 2</td>
<td>4.5</td>
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<td>8</td>
<td>13</td>
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<td>8 Landscapes</td>
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<td>9 7 5 3 1</td>
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<td>8</td>
<td>17</td>
<td>10 8 6 4 2</td>
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</tbody>
</table>

\[ \sum \left( \frac{A}{2} \right) = 68 \]
Deemed CCEs and QCS Test items

Tables showing CCEs tested within the MC and SR subtests are presented earlier in this document. There appears next to each item (or unit) one or more CCEs. What does this mean?

The QCS Test assesses students in terms of the common elements of the Queensland senior curriculum: reading and writing, analysing and synthesising, evaluating and arguing rationally, graphing, estimating, compiling statistics, and so on. There is not, however, a simplistic match of CCEs and individual items in the QCS Test: exactly one item for each CCE or exactly one CCE for each item. By their nature, some CCEs are obviously widely present — reading, interpreting words and symbols, analysing; others such as graphing may be obviously absent from all but one or two specific items.

The CCE given for an item is not, therefore, a claim that this is the only skill required to complete this item successfully. Nor is it a claim that the CCE should be understood as meaning only the skills apparently required by the item. There may even seem to be ways of completing the item successfully that do not appear to involve the given CCE(s).

The listing of CCEs against items provides information about how the test constructors view each item in the context of the particular QCS Test in which it occurs.

Balance of the QCS Test in terms of CCEs

The listing of CCEs against items may suggest that the balance of a particular QCS Test or a series of QCS Tests can be assessed by a tally of the number of times each CCE is listed.

It is wrong to expect such a tally to show an equal number of items for each of the 49 CCEs because they are not, and were not developed to be, either equal or equivalent, or in any other sense, interchangeable.

A reasonable assessment of the balance of the QCS Test will take into account that

- the 49 CCEs are not equal
- no CCE is trivial
- some CCEs are more substantial than others
- no single CCE fails to occur in the Queensland senior curriculum
- some CCEs are diffused generally across a wide range of items (and are therefore not listed frequently)
- some CCEs can only be tested through particular kinds of items which require a substantial proportion of the total test item (and hence these CCEs will not occur very often).
Appendixes

Appendix 1: The 49 Common Curriculum Elements

DESCRIPTORS AND NOTES

Note: The numbering system given for the testable Common Curriculum Elements is that used within the Testing Unit. Readers should not be perturbed to find that, while the list is in numerical order, there are numbers missing. All 49 elements appear in the list.

1 Recognising letters, words and other symbols
2 Finding material in an indexed collection:
   Note: Examples of an indexed collection: a dictionary, an encyclopaedia, a library catalogue, a road map, an art catalogue, an instruction booklet, a share register, a classified advertisement column.
3 Recalling/remembering:
   Note: Consult Test Specifications Section 2.3 to establish what might reasonably be regarded as assumed knowledge, i.e. “an elementary level of general knowledge”, and a knowledge of vocabulary and mathematical operations at a level of sophistication consistent with a sound general Year 10 education … basic arithmetic operations involved in calculation, also include fundamental mathematical concepts such as simple algebra, percentage, ratio, area, angle, and power of ten notation.”
4 Interpreting the meaning of words or other symbols
5 Interpreting the meaning of pictures/illustrations
6 Interpreting the meaning of tables or diagrams or maps or graphs
7 Translating from one form to another:
   Expressing information in a different form.
   Note: Translation could involve the following forms: verbal information (in English) algebraic symbols graphs mathematical material given in words symbolic codes (e.g. Morse code, other number systems) pictures diagrams maps.
9 Using correct spelling, punctuation, grammar
10 Using vocabulary appropriate to a context
11 Summarising/condensing written text:
   Presenting essential ideas and information in fewer words and in a logical sequence.
   Note: Simply listing the main points in note form is not acceptable, nor is “lifting” verbatim from the given passage.
12 Compiling lists/statistics:
   Systematically collecting and counting numerical facts or data.
13 **Recording/noting data:**
Identifying relevant information and then accurately and methodically writing it down in one or more predetermined categories.

*Note: Examples of predetermined categories are: female/male; odd/even; mass/acceleration.*

14 **Compiling results in a tabular form:**
Devising appropriate headings and presenting information using rows and/or columns.

15 **Graphing:**
*Note: Students will be required to construct graphs as well as to interpret them (see CCE 6).*

16 **Calculating with or without calculators**

17 **Estimating numerical magnitude:**
Employing a rational process (such as applying an algorithm or comparing by experience with known quantities or numbers) to arrive at a quantity or number that is sufficiently accurate to be useful for a given purpose.

18 **Approximating a numerical value:**
Employing a rational process (such as measuring or rounding) to arrive at a quantity or number that is accurate to a specified degree.

19 **Substituting in formulae**

20 **Setting out/presenting/arranging/displaying**

21 **Structuring/organising extended written text**

22 **Structuring/organising a mathematical argument:**
Generating and sequencing the steps that can lead to a required solution to a given mathematical task.

26 **Explaining to others:**
Presenting a meaning with clarity, precision, completeness, and with due regard to the order of statements in the explanation.

27 **Expounding a viewpoint:**
Presenting a clear convincing argument for a definite and detailed opinion.

28 **Empathising:**
Appreciating the views, emotions and reactions of others by identifying with the personalities or characteristics of other people in given situations.

29 **Comparing, contrasting:**
Comparing: displaying recognition of similarities and differences and recognising the significance of these similarities and differences.

Contrasting: displaying recognition of differences by deliberate juxtaposition of contrary elements.

30 **Classifying:**
Systematically distributing information/data into categories which may be either presented to, or created by, the student.
31 Interrelating ideas/themes/issues
32 Reaching a conclusion which is necessarily true provided a given set of assumptions is true:
Deducing
33 Reaching a conclusion which is consistent with a given set of assumptions:
Inferring
34 Inserting an intermediate between members of a series:
Interpolating
35 Extrapolating:
Logically extending trends or tendencies beyond the information/data given.
36 Applying strategies to trial and test ideas and procedures
37 Applying a progression of steps to achieve the required answer:
Making use of an algorithm (which is already known by students or which is given to students) to proceed to the answer.
38 Generalising from information:
Establishing by inference or induction the essential characteristics of known information or a result.
41 Hypothesising:
Formulating a plausible supposition to account for known facts or observed occurrences.
The supposition is often the subject of a validation process.
42 Criticising:
Appraising logical consistency and/or rationally scrutinising for authenticity/merit.
Note: also critiquing — critically reviewing.
43 Analysing:
Dissecting to ascertain and examine constituent parts and/or their relationships.
44 Synthesising:
Assembling constituent parts into a coherent, unique and/or complex entity.
The term “entity” includes a system, theory, communication, plan, set of operations.
45 Judging/evaluating:
Judging: applying both procedural and deliberative operations to make a determination.
Procedural operations are those that determine the relevance and admissibility of evidence, whilst deliberative operations involve making a decision based on the evidence.
Evaluating: assigning merit according to criteria.
46 Creating/composing/devising
48 Justifying:
Providing sound reasons or evidence to support a statement.
Soundness requires that the reasoning is logical and, where appropriate, that the premises are likely to be true.
49 Perceiving patterns:
Recognising and identifying designs, trends and meaningful relationships within text.

50 Visualising:
Note: Examples of aspects of this element that might be tested include:
visualising spatial concepts (e.g. rotation in space)
visualising abstractions in concrete form (e.g. kinetic theory—the movement of molecules)
visualising a notion of a physical appearance from a detailed verbal description.

51 Identifying shapes in two and three dimensions

52 Searching and locating items/information:
Note: This element as it occurs in syllabuses usually refers to field work. As these conditions are plainly impossible to reproduce under QCS Test conditions, testing can only be performed at a “second order” level.

In the sense of looking for things in different places, “searching and locating items/information” may be taken to include quoting, i.e. repeating words given in an extract in the stimulus material.

53 Observing systematically:
Note: This element as it occurs in syllabuses usually refers to laboratory situations. As these conditions are plainly impossible to reproduce under QCS Test conditions, testing can only be performed at a “second order” level.

55 Gesturing:
Identifying, describing, interpreting or responding to visual representations of a bodily or facial movement, or expression that indicates an idea, mood or emotion.

Note: This element as it occurs in syllabuses refers to acting and other forms of movement. It is possible to test only the interpretation of movement and expression. It is understood that there are cultural variations relating to the meanings of particular gestures.

57 Manipulating/operating/using equipment:
Displaying competence in choosing and using an implement (in actual or representational form) to perform a given task effectively.

60 Sketching/drawing:
Sketching: executing simply a drawing or painting, giving essential features but not necessarily with detail or accuracy.

Drawing: depicting an object, idea or system pictorially, such as in a clearly defined diagram, or flowchart.

Note: Sketching/drawing does not include the representation of numerical data as required in CCE 14 and CCE 15.
Appendix 2: Glossary of terms used in relation to the QCS Test

acceptable minimum standards: the description of a marking process whereby markers are required to use their assessment skills to interpret a student response and match it to a standard in each performance domain being tested by the item. Predetermined trade-offs are already incorporated. Markers then award a grade for that performance domain for that item.

adjacent grades: on a short response marking scheme, a pair of available grades in direct proximity, e.g. A and B, D and E, N and O (see grade)

assumed knowledge: the benchmark of students' required learning in terms of QCS testing; taken to be the possession of both an elementary level of general knowledge and a knowledge of vocabulary and mathematical operations at a level of sophistication consistent with that of a student with a sound general Year 10 education

batched items: a group of items which relate to the same stimulus material

built-in trade-off: a property of a marking scheme that ensures that the performance domains contribute to the grade in a manner reflective of their hierarchical position in that item

calibration: a routine process aimed at controlling reliability loss by removing irregularities in a marker's judgment 'gauge' before that marker is free to 'gauge standards', i.e. to mark

check marking: a process involving scrutiny by immersers and unit managers of grades awarded by markers

closed response item: a short response item which involves the student in the production of an answer and requires the marker to assess the accuracy of the response. This type of item usually produces a definite number of response types.

common curriculum element (CCE): one of the 49 generic skills that are common to at least two subjects in the Queensland senior curriculum, testable in the current format of the QCS Test, and within the learning opportunities of a high proportion of students

creditable response: a response (to a short response item) which is awarded one of the available grades, A to E, and which thus attracts credit

criterion (also called basket): macroskill. The QCS Test measures achievement in five criteria, each of which is symbolised by a letter of the Greek alphabet:

\[ \begin{align*} 
\alpha & : \text{comprehend and collect} \\
\beta & : \text{structure and sequence} \\
\theta & : \text{analyse, assess and conclude} \\
\pi & : \text{create and present} \\
\phi & : \text{apply techniques and procedures.} 
\end{align*} \]

The 49 common curriculum elements can be distributed amongst these five criteria, each criterion representing a set of related CCEs.

cue: an instruction attached to a short response item, situated next to the space provided for the student response. The cue gives students a clear idea of what is required of them, sometimes providing essential further information on how to respond.

curriculum element: identifiable coherent activity specified by a syllabus as relevant to the pursuit of the aims and objectives of that syllabus

denotation: descriptor and/or notes related to a CCE, which represent the meaning of that CCE for the purpose of the QCS Test. Denotations are circulated to the appropriate audiences.

descriptor: see standard descriptor

desirable feature: item-specific characteristic of a student's short response that demonstrates achievement and therefore contributes to the determination of attainment in a particular performance domain

dimension: one of nine defined characteristics of a test item. Each item can be classified in terms of each of these nine dimensions. This classification is used for assessing range and balance in the test.

discrepant marker: a marker whose marking differences (compared with other markers) are either not acceptably small or not apparently random

dissonant markings: binders whose items have been given significantly different marks by different markers
essential equipment: ‘tools of the trade’ listed in the Student Information Bulletin and in Directions on the cover of the testpaper, and which the student must provide in order to complete the test, viz.

- pens (black ink)
- pencil (for drawing, sketching, etc. but not for writing)
- protractor
- drawing compass
- eraser
- coloured pencils
- ruler
- calculator with spare batteries.

exemplar: example of a response included in the marking scheme as an indication to markers of the acceptable standard for the award of an A-grade

flyer: a written mechanism by which unit managers and immersers can communicate to markers any decisions regarding the treatment of scripts made after marking has commenced

footnote: additional information provided at the end of the relevant piece of stimulus material, with reference to the stimulus material via a superscript. It may take the form of a commentary on word usage, sourcing of an extract etc.

gloss: definition of a term that students are not expected to know. Substantive vocabulary of a high level of sophistication whose meaning cannot be determined from the context is provided at the end of the relevant passage, with reference to the passage via a superscript.

grade (response grade): a measure of performance on a short response item on the basis of a student’s response. Grades are consecutive letters, with A denoting the grade pertaining to the highest performance level. The number of grades may vary from item to item. The lowest available grade identifies the threshold for creditable performance.

hierarchy: a ranking of the performance domains of an item, indicating their relative contributions to the award of the grades

immerser: a person who trains markers before the marking operation, i.e. takes responsibility for immersing markers in the marking schemes of items in one marking unit of the testpaper. During the marking operation the immerser may give advice about problematic responses and running rules as well as conducting calibration and various re-calibration (e.g. re-immersion, refocusing) sessions for markers.

immersion: instruction to acquaint markers with details and subtleties of the marking schemes for the items in an allocated unit; discussion of common response types and marking of real student responses

immersion notes: unit-specific script prepared by immersers for use in training markers

immersion session: a set period of time when immersers train markers in the marking scheme and provide them with guided assistance in practice marking. Verbal instructions which form part of the marking prescription may be given at this time.

incline of difficulty: the sequencing of units within a testpaper in such a way that units tend to become progressively more difficult towards the end of the testpaper

introduction: a block of text at the beginning of a unit that, when necessary, gives a reference for the stimulus material and items to follow

item: comprises the stem, cue and response area

item-specific: pertaining to a particular item; usually, item-specific documents contain information which can only pertain to one of the items on a particular subtest

item writer: a person who writes and develops items for inclusion in the itembank. Test specifications are heeded in the writing of items.
key term: one of a list of verbs used in the stems of short response items as commands or task setters, and for which clear definitions are appropriately circulated to students and markers for the purposes of the QCS Test. The key terms include the following:

- account for
- approximate
- argue
- comment on
- compare
- contrast
- derive
- describe
- determine
- discuss
- draw (cf. sketch)
- estimate
- evaluate
- explain
- expound
- express
- extrapolate
- find
- generalise
- identify
- illustrate/exemplify
- indicate
- justify
- list
- outline (in words)
- present
- prove
- rank
- refer
- show (calculations)
- sketch (cf. draw)
- state
- substitute in
- suggest
- summarise
- transcribe
- verify

line numbers: numbers situated in the left-hand margin of some passages of stimulus material to help students locate details mentioned in associated items

marker training: a process which occurs during the days immediately preceding the marking proper, and consists of a pretraining/administration session, immersion session in an allocated marking unit, together with preliminary marking and feedback sessions

marking history: a collection of marking schemes for all items in the unit in which a marker is trained to mark, together with the marker manual. Running rules and flyers are sometimes added to the folio during the course of the marking operation.

marking grid: an item-specific sheet, accompanying the marking scheme, designed to assist markers’ decision making when the application of descriptors is particularly complex. The use of such grids may be either compulsory or non-compulsory.

marking pool: the total group of markers selected from the register of markers to be involved in the marking operation for a given year

marking scheme: the item-specific criteria and standards schema from which markers can determine grades; the marking scheme may not include all of the instructions to the markers. Most marking schemes are presented as a table in which the cells of each column give the descriptors of standards for the grade shown in that column’s heading.

marking unit: a collection of items that is to be marked using a single marksheet. An individual marking unit may include items from more than one test unit. The items of an individual test unit may be spread over more than one marking unit.

marksheet: a pre-printed sheet markers use to record information about marking.

mathematical operations: at the level of QCS testing, the basic operations involved in calculation (addition, subtraction, multiplication, division), as well as fundamental mathematical concepts such as simple algebra, percentage, ratio, area, angle, and power of ten notation

miniature SR paper: an A3 sheet containing abbreviated versions of the items in the testbook. Students may retain this at the conclusion of the test.

model response: an example of a response that demonstrates the highest level of performance and which would invariably be awarded the highest grade

monitoring (marker monitoring): comparison of markers (many pairings) to identify responses to be re-marked, markers who require refocusing, and aspects of marking schemes which need attention during calibration

non-contributory: term applied to the grade given to a short response item when a response is unintelligible or does not satisfy the requirements for any other grade (N), or when the item is omitted (O)

notes: a note on a marking scheme that: clarifies features of the item; defines, qualifies or explains terms used in the descriptors; gives additional information about the treatment of particular types of response

omit: label given to that category of response to a test item where the student fails to provide a response; that is, the student makes no apparent attempt to respond to the task set and leaves the response space completely blank

open-ended response item: a short response item which involves the student in generative thinking and requires the marker to assess the quality of the response. No exhaustive list of desirable features can be identified a priori to describe a given response type.
optional equipment: ‘tools of the trade’ (other than essential equipment) normally used in a course of study, which students may choose to provide for the test, e.g.

- set square
- correction fluid
- template
- sharpener.

pathological response: one of the 2 per cent or less of different or unpredictable responses not covered directly by the descriptors in the marking scheme, and discovered after marking commences

performance domain(s): common curriculum element(s) tested by a particular item. For items which are associated with more than one CCE, the influence of each CCE is clearly evident in the marking scheme.

practice effect: an increase in marking speed as the marker gains experience in reading student responses and grading them with the marking scheme

practice set: booklet of authentic student responses given to markers within an immersion session to reinforce learning

preliminary marking: mandatory initial session of actual marking conducted under normal conditions with grades to stand. Preliminary marking usually occurs immediately after immersion and before the feedback session.

primary marking: the totality of the first two independent markings of all items on the testpaper. The number of marker judgments in the primary marking is \( 2N \sum_{i=1}^{n} p_i \), where \( N \) = number of students, \( n \) = number of items on the testpaper, and \( p_i \) = number of performance domains for the \( i \)th item.

refocusing: a one-on-one counselling session between an immerser and a marker who is experiencing problems with his/her marking, as identified by quality-control procedures

referee marking: an independent third marking of a student response which occurs when two independent markers disagree to an extent which is regarded as significant for that item

registered marker: a marker who has successfully completed a recruitment session

reliability: the degree to which measurements are consistent, dependable or repeatable; that is, the degree to which they are free of errors

reliability of grades: the degree to which there is marker agreement as to the grade awarded (although some grades are truly borderline)

response: the student’s work on an item as communicated to the marker. In writing, drawing, calculating and so on in the case of a short response item. By blackening a circle corresponding to the selected response option in the case of a multiple choice item.

response alternative: one of four options from which students choose the best response for a multiple choice item. Students record their responses on a mark-sensitive sheet which is computer scanned for scoring.

response area: the space provided in the short response testbook where students give their response. It may be a ruled area or grid, a designated space in which to write, draw, complete a diagram, fill in a table, etc.

richness: a property of a test item whereby the item can provide more than the usual single piece of information about student achievement. In the case of a rich short response item, markers are required to award a grade in more than one, usually two, performance domains.

running rules: decisions made by unit managers and immersers after the marking has commenced to supplement the application of marking schemes

sample response: authentic student response used for the purposes of training

second guessing: anticipating the grade selected by other markers by considering “What will other markers do?” rather than by applying the marking scheme

standard: a reference point for describing the quality of student responses in performance domains (see marking scheme)

standard descriptor: a statement or list of statements that succinctly conveys the standard or features required in a response to be awarded that grade in a particular performance domain
star-value: a rating for a short response item relative to other items on the short response paper, in terms of worth/effort, from [*] lowest to [*****] highest. The star-value is printed beside the item number.

stem: that part of the item which indicates the task set or the question to be answered

stimulus material: verbal, numerical, pictorial, tabular, or graphical material that sets the context for the item(s) to follow with the aim of promoting students’ responses

testbook (testpaper): the booklet provided to a student for the SR subtest; the cover carries directions to students; the booklet contains items arranged within units. The booklet also contains spare pages (in case the student needs extra response space, or decides to rewrite a response after cancelling the initial attempt) and a fold-out section inside the back cover containing the item and star-value distribution.

training: see marker training

unit: a part of test construction consisting of stimulus material and associated items and, often, an introduction

unit manager: a person who trains the immersers of a particular unit so that they can train the markers with due regard to the construct of the test

validity: the extent to which an assessment instrument measures what it is claimed to measure

validity of grades: the extent to which the item and marking scheme measure achievement in the designated CCE(s)

verbal instructions: information given to markers by immersers to acquaint them with the details and subtleties of marking schemes, and with common response types gleaned from a sample of student responses