External Assessment subject report

English

October 2016

Contents

Introduction

Queensland is working towards a new system of senior assessment and tertiary entrance that will include:

- a model that uses school-based assessment and common external assessment

- processes that strengthen the quality and comparability of school-based assessment

- a move away from the Overall Position (OP) rank to an Australian Tertiary Admission Rank (ATAR).

In Semester 1 2016, the Queensland Curriculum and Assessment Authority (QCAA) trialled external formative assessments in five subjects to:

- provide an opportunity for schools to become familiar with the use of subject-based external assessments

- test our processes for delivering external assessments.

These assessments were:

- aligned to existing syllabuses

- an alternative to a task already being undertaken at participating schools

- developed in consultation with subject experts from schools, subject associations and universities

- administered under secure conditions and graded externally.

The trial involved:

- approximately 19 000 students from 249 schools

- five Year 11 subjects:

  - Chemistry

  - English

  - Geography

  - Mathematics B

  - Modern History.

In addition, more than 400 teachers took part in the online marking operation.

This report provides information on the *External Assessment Trial: English* assessment specifications, the sample responses and the performance characteristics of students.

The trial was conducted using the current syllabus, with Year 11 students and in a formative context. Commentaries and sample responses should be viewed in this context.

Electronic versions of the assessment are available online.

Claude Jones
Director, Assessment and Reporting Division

Overall commentary

The *External Assessment Trial: English* was a *supervised written assessment* developed by the Queensland Curriculum and Assessment Authority (QCAA) and conducted under supervised conditions. The assessment was based on one of two plays — Arthur Miller's *The Crucible* and William Shakespeare's *Macbeth* — and was completed by 10 459 students in 109 participating schools on Friday 27 May 2016.

The *supervised written assessment* was devised from the *English Senior Syllabus 2010* and assessed the objectives of the three dimensions of the syllabus:

- Dimension 1: *Understanding and responding to contexts*

- Dimension 2: *Understanding and controlling textual features*

- Dimension 3: *Evaluating meaning.*

Of the two set texts, 78 schools chose *The Crucible* and 31 schools chose *Macbeth*. Students chose from two unseen questions for the relevant text. Each question was designed to allow students to demonstrate the interrelated objectives of the syllabus across the range of standards within the time allowed and word length guidelines. The diversity of student responses observed is indicative of the many different and valid ways of demonstrating the objectives an extended response task enables.

The following graphs indicate student performance overall, and according to gender and text selection.

Note that the statistics in this report may be subject to rounding, resulting in totals not equal to 100 per cent.

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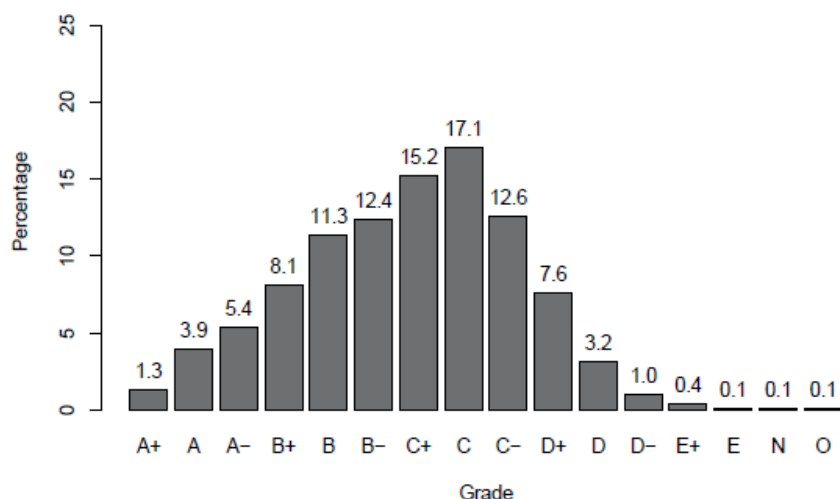## Figure 1: Overall student results

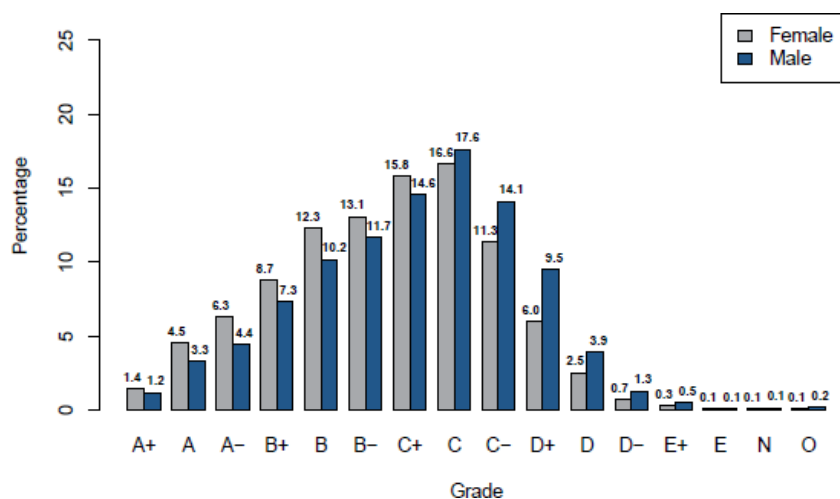## Figure 2: Overall student results by gender

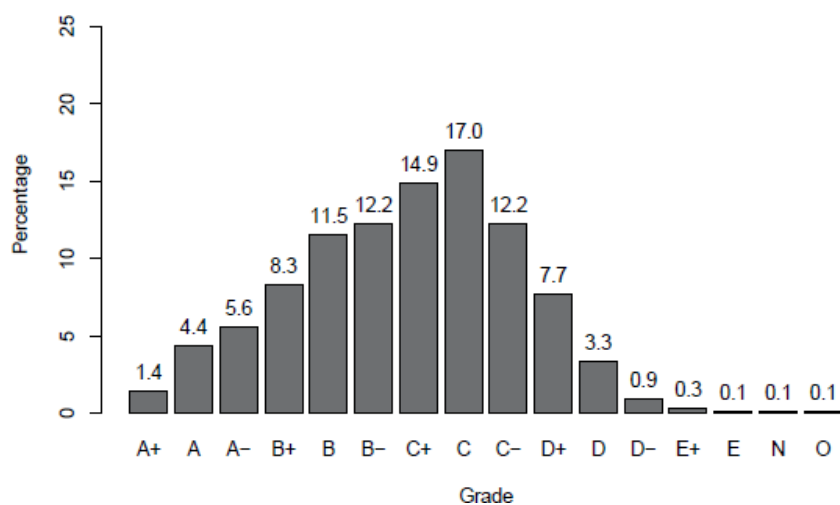## Figure 3: Student results for The Crucible

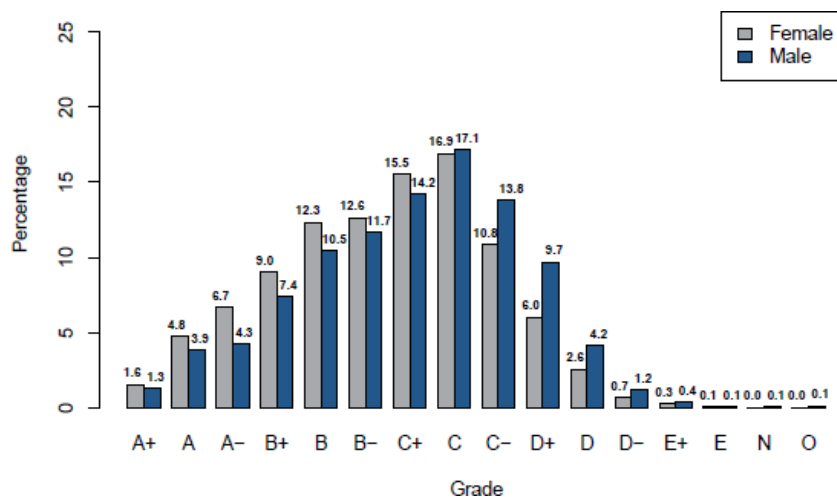## Figure 4: Student results for The Crucible by gender
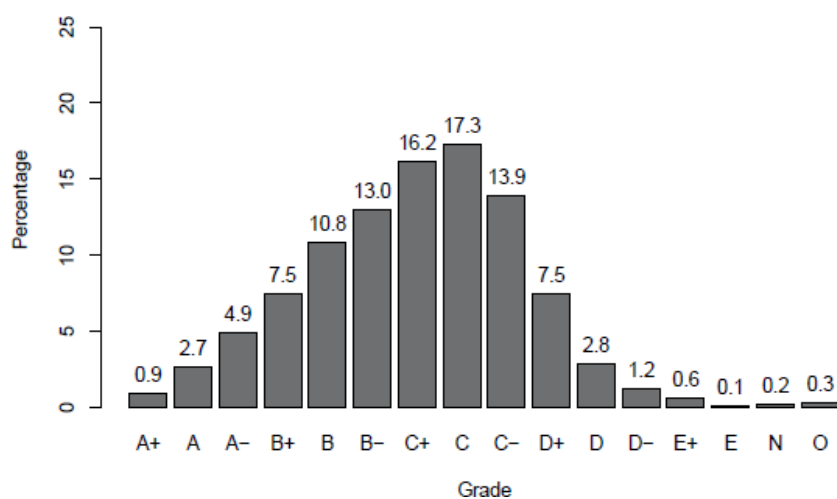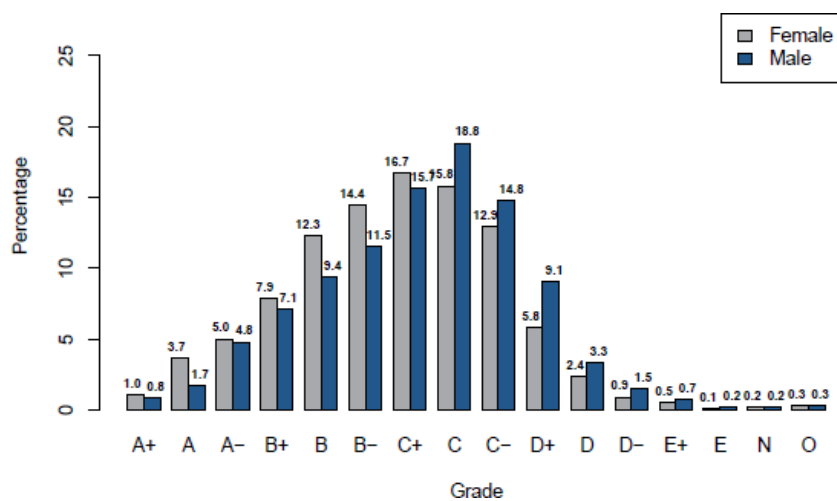

Figure 5: Student results for Macbeth

Figure 6: Student results for Macbeth by gender

Sample responses and commentaries

This commentary is designed to:

- provide schools with information about their students' performance in relation to the syllabus objectives, as represented in the instrument-specific standards that accompanied the assessment

- help teachers give students feedback about how to demonstrate the objectives in an analytical essay in response to an in-depth study of a literary text.

Evidence from the responses included has not been corrected for grammar, spelling or factual accuracy. Reponses provided are a sample of responses only, and are not necessarily exemplary responses.

Dimension 1: Understanding and responding to contexts

It was evident that schools had provided students with a clear understanding of acceptable ways of using the analytical essay genre. The essays that most successfully demonstrated the use of genre patterns and conventions to achieve specific purposes provided a clear thesis or central idea in response to the question in the introduction. These introductions identified two or three main points for discussion in the corresponding body paragraphs.

Responses that established a clear and considered thesis were more likely to develop an insightful argument overall. For example, the following thesis responds to Question 2 on *The Crucible*.

Sample response

> Through an allegory, Miller invites the audience to see the social disharmony present in Salem as caused primarily by the oppressive social structure of the theocracy and the hypocrisy of the characters.

This thesis responds to the question by identifying 'at least one main cause' of the disharmony. It names two causes and indicates that the essay will analyse ways in which the play invites the audience to view these causes, as prompted by the question.

Another thesis example is in response to Question 1 on *Macbeth.*

Sample response

> Shakespeare's *Macbeth* communicates many different ideas about power, most notably the play may be read as a warning that an unbound desire for power, illegitimately gained, has far-reaching and disastrous consequences.

This thesis directly addresses the question by choosing 'one main idea about power that is communicated to the audience'.

Both examples indicate a thoughtful response to the relevant play as a whole, and present parameters that signal a complex argument to follow. Some other thesis statements were simple and set parameters for a superficial discussion in the essay.

Sample response

> Macbeth is the illegitimate side of power and Duncan is the legitimate.

Students who performed well usually established the role of the essay writer in the introduction through adopting an appropriate register to suit the identified audience: readers who have a deep understanding of the play. These essays sustained control over the relationship with readers throughout the response by:

- maintaining the register and writing style established in the opening
- directing the reader throughout the progression of the argument.

The selection, organisation and synthesis of relevant and substantive subject matter was achieved when students provided a range of relevant evidence, whether direct or indirect, from across the play and integrated this evidence into a cogent response to support their opinions and perspectives. Some weaker responses relied heavily on one section of the play to support the ideas, which tended to limit the scope of the analysis.

The number of direct quotations chosen had little bearing on the overall result. In quality responses, a student's highly developed understanding of the play was revealed in the discerning selection of evidence used to support points raised and facilitate the overall argument. These responses revealed a quality synthesis through purposeful selection and combination of relevant subject matter to produce a coherent and complex whole.

Dimension 2: Understanding and controlling textual features

Cohesive devices perform the function of developing and emphasising ideas and connecting parts of the essay, allowing for clear organisation of relevant subject matter. While connecting ideas between paragraphs is essential, it is as important to develop and emphasise ideas within paragraphs and in relation to the overall argument introduced in the thesis.

Quality responses allowed for a tight development of argument overall as points were:

- advanced through reason
- supported with indirect or direct reference to pertinent parts of the play
- logically linked to the central idea.

The most effective essays employed a range of grammatically accurate language structures, for example, varying sentence lengths and types in order to achieve specific effects. This allowed for fluency of the writing and controlling the relationship with readers throughout the response.

Effective use of conventional spelling and punctuation also allowed students to achieve fluency. While student responses that contained spelling and punctuation errors were still able to achieve well overall, students performed poorly where these errors impeded meaning.

A discerning use of vocabulary was achieved when a wide range of appropriate words were selected deliberately for specific effects, rather than when students attempted to insert complex language. The effective use of vocabulary enabled students to achieve in the Dimension 3: *Evaluating meaning objectives*, as it is through apt language choices that a student can clearly demonstrate quality analysis. This can be seen in the following excerpts from student work.

Sample responses

> Therefore, when he refuses to succumb to fraudulence, and cries out as a final gesture, 'I see some shred of goodness in John Proctor', he acts in accordance with his private conscience, which dictates that his now 'white' name symbolises truth and justice, and not the court's instrument to legitimise witchcraft.

> Shakespeare utilises the tragic downfall of *Macbeth* to invite the audience to view the negative nature of power and its ability to pollute even the most reputable souls. Initially, the raw persona of Macbeth was described as 'brave' (1.2) and '[disdainful of] fortune', thus reflecting his heroic and masculine characteristics.

Both of these excerpts demonstrate purposeful language choices that support an efficient analysis of the ways ideas and values underpin the text for readers who have a deep understanding of the play. Using analytical words and phrases such as 'Shakespeare utilises', 'invite the audience to view', 'described', 'reflecting' and 'heroic and masculine characteristics' reveals the student's treatment of the characters as textual constructions in analysis rather than 'real' people.

Dimension 3: Evaluating meaning

Dimension 3 objectives were achieved through analysis of the ways the text invites the audience to view particular ideas and characters. The prompt in each of the four questions directed students towards this analysis. To do this effectively, students analysed the ways ideas, attitudes and values underpin the plays and influence audiences and the perspectives and representations of concepts, identities, times and places.

For example, students discussed the ideas associated with masculinity and/or femininity underpinning representations of characters in *Macbeth* or the values associated with personal integrity underpinning the representation of characters in *The Crucible*.

Whether students centred their arguments on one main character or idea, or referred to a number of characters or ideas, effective arguments examined ways in which meaning is constructed in the texts. Students who simply retold the plot generally performed poorly in this dimension, revealing a lack of awareness of the audience and purpose of the response.

Students needed to go beyond merely identifying aesthetic features in order to achieve in relation to this objective. High-quality essays integrated an understanding of the playwright's language choices and use of aesthetic features into a developed response to the question. The following excerpt demonstrates this integration.

Sample response

> When the court coerces him to reveal the person who informed Giles that opportunistic people, the likes of Putnam, were eradicating their neighbours for land, Giles is said to have remained 'silent'. This pressure to conform to their demands is symbolised by the rocks that press him, but fail to attain a confession. Though the rocks physically crush the life out of Giles, his faithfulness to himself and his neighbours renders him victorious in the 'arena of morality' and, protecting his personal integrity, he dies a 'fearsome man'.

This excerpt reveals an insightful point about Giles Corey that is linked to a main idea about personal integrity in response to the essay question. The student refers to the rocks as a symbol,

but rather than identifying and explaining this aesthetic feature, the student uses this to emphasise the point about the nature of personal integrity embodied in the character.

Similarly, the following excerpt presents a thoughtful synthesis of subject matter.

Sample response

> Lady Macbeth's manipulative and masculine persona is established in her notable soliloquy, where she calls upon the 'spirits' (1.5) to 'unsex' her in hopes she may yield more power as a man so that she may escape the inhibitive constraints of her assigned gender. She questions Macbeth's masculinity and claims he lacks the 'illness' (1.5) should attend to becoming King. Thus through the strong language observed in this soliloquy, it is evident Lady Macbeth is evading the 'natural order of things' by inverting the gender roles through her masculine and violent characteristics.

Here, the student analyses the attitudes and values about gender underpinning the representations of Macbeth and Lady Macbeth. The interpretation of how the play invites the audience to view these representations is achieved through a synthesis of both direct and indirect evidence and a discussion of the effects of aesthetic features.

High-achieving responses in dimension 3 revealed an in-depth understanding of the play studied, and a considered interpretation of the choices made by the playwrights in analyses focused on the question and thesis.

Recommendations and guidelines

Overall, the best responses showed that an in-depth, quality analysis is the vehicle for demonstrating the interrelated objectives. These responses revealed a deep engagement with the play and a considered interpretation.

For students to achieve this, it is recommended that they are provided with opportunities to:

- engage in a close and critical study of the play, enabling them to develop a reading of the play as a whole

- learn strategies for discernment in synthesis of argument that is cogent, succinct and purposeful in its response to the question. This may be achieved through explicit teaching of sentence structure, effective quotation integration, and discernment in language choices

- learn how to purposefully establish the role of the essay writer in an introduction and maintain this throughout. For example, students should avoid beginning with generic statements such as 'William Shakespeare is an amazing playwright' and start with a tone and register suitable to the role of essay writer that addresses the question.

Sample responses

Annotated sample responses for each text appear on the following pages. The responses have been selected as examples that, on balance, match the *English Senior Syllabus 2010* objectives at A standard and do not indicate a preference for a particular way of approaching the assessment topics.

Assessment instrument: The Crucible

Sample response: A standard

Arthur Miller's [1953] allegorical play 'The Crucible', set during the 1692 witch trials in Salem, Massachusetts, comments upon the social disharmony ~~that~~ which results from the ~~necessity~~ desire of a Puritan theocracy to maintain its power. A parralel to the McCarthy era of Cold War America, institutional leaders such as Reverend Parris and Judge Danforth, are shown to foster a culture of fear, and ~~repression~~ repress of individual freedoms to ensure unity. However, Miller reveals that such ~~an oppressive~~ oppression within society, leads to suffering, and ~~ultimately,~~ that ironically, individuals are forced to remove themselves from the community to align themselves to their personal beliefs. The characters of John Proctor and Reverend Hale, both demonstrate such separations from society, and reveal the great divisions ~~that~~ and unrest that exists between individuals and the community.

Parris and Danforth. both represent the rigid and ~~fear-focused~~ fear-focussed leadership. which results from a desperation to maintain their power. From Act 1, audiences are

The essay's thesis is a clear response to the question. The thesis is developed as a reading of the play as a whole, with characters analysed in relation to the values underpinning the community represented in the play.

Vocabulary choices are precise and focused on the essay's purpose. There is a spelling error and commas are sometimes overused. However, this does not detract from the effectiveness of the response.

aware that there is great paranoia within Parris, with his constant talk of the 'factions sworn to drive [him] from his pulpit' (Act 1), which are given more attention than even the ill health of his only daughter. He feels that ~~everth~~ everything is an 'attack' on the court (Act 3), and due to these perverse insecurities, endeavours to drive fear into society, as to ~~pr~~ remove any threat of rebellion. He 'hardly ever talks of God anymore' (Act 1), and assisted by Danforth, instigates a ~~severse~~ severe purging of religious unrest, as demonstrated through the tragedies of the ~~with~~ witch trials, whereby Danforth refuses to 'receive a single plea for pardon or postponement' (Act 4). The strict ruling of the theocracy removes all individual freedom, and induces mass hysteria and division within society.

John Proctor is initially seen to hold more concern for his public reputation, than his own conscience which causes him to suffer great turmoil, because he has aligned himself to the expectations of a fractious government. After his affair with Abigail, he feels as though he has broken his own 'vision of decent conduct' (Act 1), and fears for his persecution in a devote Christian society. This guilt and fear instils tension within his relationship with Elizabeth, where he is continually feeling disjointed from

Each character is analysed to show what they represent in relation to the thesis concept. The concepts underpinning representations are discerningly explained, for example, where the essay states: 'because he has aligned himself to the expectations of a fractious government'.

Quotations and examples support the development of the central idea. The concise way in which quotations are synthesised enables the writer to include a wide range of relevant and substantive evidence to support the argument. Each paragraph focuses on a point of development of the thesis.

her because he ~~believes~~ that a "funeral ~~that~~ marches around [her] heart' (Act 2). It is not until he ~~truly~~ recognises that Salem's society is corrupted ~~~~truth~~ that he can base,~~ with Danforth pledging to hang all that '[dare] to rise against the law' (Act 4), that Proctor ~~bases~~ can base his judgement on the 'magistrate that sits in his heart' (Act 2), instead of the earthly tribunal which has caused so much unrest. Proctor's tearing of his confession in Act 4, represents his understanding that the court aims to ~~demolish~~ destroy the value of everyone's 'name' as to maintain absolute power. The act of ripping itself, is symbolic of the divide that exists between an individual and the community in a supposedly 'unified' society.

Miller uses the goodness of Reverend Hale to construct a contrast ~~between the goodness of~~ to the ~~Hale and~~ devil-focused perspectives of characters such as Parris, to reveal the lack of stability and unity within Salem's ruling bodies. Initially, Hale naïvely becomes entangled with the bloodbath of the witch trials, because he is described to be an 'eager-eyed' intellectual (Act 1), who is determined to use his 'unique knowledge' (Act 1) to drive the devil out of Salem. However, his constant referral to life as 'God's most precious gift' (Act 4), and

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The concept of the 'divide that exists between the individual and the community' is a subtle and complex development of the thesis.

Aesthetic features and their effects are discerningly analysed throughout the essay. This is evident when the essay highlights the significance of Proctor's name and the act of tearing his confession.

his ability to not immediately 'look to superstition' (Act 1), demonstrates that he does not have a lust for power like Danforth. He suffers ~~greatlts~~ greatly when he realises that he has helped perpetuate the loss of innocent lives, and thus battles between helping the community, and leaving because faith in Salem 'brings blood' (Act 4). When he quits the court, he is shown to finally be acting of his own conscience, and as~~'~~ a court official, this ~~act i~~ decision represents the ~~absence of so~~ social disharmony within the community, as due to the lack of unity and cohesion between those in power themselves.

The Puritan theocracy present in 'The Crucible', is revealed to be founded upon ~~the~~ a necessity to maintain power, and is ultimately what induced the mass hysteria of the witch trials. The great suffering that is experienced by Proctor and Hale because of their association with such a society, caused them to separate themselves from the community, and thus become symbols of the division and unrest that existed within Salem. Miller warns that when individual freedoms are repressed, as was the case in 1950s America, individuals are forced to separate themselves from the community, and chaos will result.

The synthesis is discerning. For example, when characters are used as evidence, they are analysed with reference to other characters and the play's representation of 'social disharmony'. The writer has successfully developed and supported the thesis with discerning analysis, reinforced in the concluding paragraph.

The essay often uses densely packed, nominalised sentences to support a discerning analysis of concepts. On balance, this response matches descriptors at an A standard.

Assessment instrument: Macbeth

Sample response: A standard

> The play "Macbeth" (William Shakespeare), displays two pivotal depictions of power; the first being divine, and the second supernatural. Divine power is characterised as being righteous in quality, and those in a position of this form are considered specifically ordained for the position by God in relation to the Great Chain of Being. Supernatural power, on the other hand, is displayed as being a perversion of natural order, and hence confrontational towards it's divine alternative. When one uses Supernatural influence to overthrow a holy system the resulting events are catastrophic in nature. Three characters within the play display this power cycle in full: King Duncan, Macbeth, and King Edward the Confessor.
>
> By all accounts Duncan was a righteous king. Macbeth himself acknowledges this in Act 1: scene 7, where he describes Duncan as being so virtuous and meek in his faculties that trumpet tongued angels would declare against his taking off. The clearest depiction of how the characters in "Macbeth" viewed kings and their position is found shortly after Duncan's slaughter at the hands of Macbeth, during act 2 scene 3. Macduff, being present upon the discovery of Duncan's corpse, delivers this statement: "Most sacrilegious murder hath broke ope the Lord's anointed temple, and stole thence the life of the building" Macduff symbolically describes Duncan's body as an anointed church. Further on in this scene Banquo says "In the great hand of God I stand, thence against the undivulg'd pretence I fight of treasonous malice" Both Banquo and Macduff are greatly distressed by this event, and both men refer to God in this treason. They recognise that Duncan's murder isn't just a regicide, but that it's a direct act of defiance to God's elected representative of him on earth (As Kings were deemed closest to God on the Great Chain of Being). Already Shakespeare is weaving together the play in order to further cement the Elizebethan audience's ideologies, especially in regards to appointed power. Shakespeare's portrayal of divine power positions the audience to find favour in what's natural and holy, but to despise the un-natural and the treason enacted due to it. King James the first had been recently crowned, so reinforcing this belief (especially in the context that James was a deeply religous king), would have worked toward developing conshientious attitudes in the people in regards to the reigning monarch. Daniel 2:21 says: "It is he who changes the times and the epochs; he who removes kings and establishes kings". If one where to deny God this right, nonetheless using supernatural interference, what unimagineable consequences must be in store for such a man?

The response focuses effectively on the question. The introduction signals the constructed nature of the representation of power through vocabulary such as 'is characterised as', 'are considered' and 'is displayed as'. The central idea is discerningly established by contrasting divine and supernatural power. This central idea is developed through focused argument.

The essay's interpretation based on the concept of the divine right of kings is supported by discerning use of evidence from the play, pointing out how the characters use the language of divinity in reference to Duncan.

The first body paragraph develops the pivotal concept of divine power as it underpins the play. In this paragraph, there is strong engagement with the specific ways the play's textual features construct representations.

Supernatural power is portrayed negatively throughout the entirety of the play. From the beginning of scene 1 we as the audience form strong notions on just how pagan/occult practitioners of the arts are, with the Weird Sisters horrid physical portrayel, their ghastly chants, and their strong connection to familiar spirits/devils. They appear to have some scheme in mind for Macbeth; however, their motives remain unclear, building further psychological tension. Shortly following the Witches meeting with Banquo and Macbeth upon the heath Banquo says "And oftentimes to win us to our harm, The instruments of darkness tell us truths; Win us with honest trifles, to betray in deepest cosequence." While the omen presented to Macbeth bore merit, it ultimatelly caused more harm than good for him. This supernatural soliciting planted the seed of ambition in Macbeth's heart, and caused him to grow into a hollow, lifeless oak. His murder of Duncan flung the natural world into chaos, with nature turning on itself to replicate Macbeth's grave sin. (Such as Duncan's horses ravaging one another, and a Moussing Owl hawking a Falcon;this being symbolic of the lesser Macbeth stealing the greater Duncan's pride of place) These grim machinations are present in the Weird sisters to begin with, and later in Macbeth. The murder served as a gateway to further sin, as Macbeth's heart is continually corrupted further, turning him into a hollow shell of the man he once was. By act 4 Macbeth has fallen in league with the Witches, and it's indicated that his meetings with them have become increasingly frequent. In scene 1 of act 4 he delivers this chilling statement: "You untie the winds and allow them to fight against the churches." Macbeth clearly understands that what they're doing is a violation against what is virtuous and christian, but that he no longer cares for the spritural consequences provided that he obtains the knowledge that he seeks. Perhaps the supernatural didn't directly cause his downfall, but it was certainly the driving force that spurred it. Macbeth's countless sins have broken him entirely. This loss of humanity is his true Punishment.

King Edward the Confessor was truly a pious king. He was considered so holy, in fact, that a doctor in scene 4 claimed that his hands had been granted such sanctity that they could cure an illness known as 'the death' with his touch and holy prayers. An indivudal with this level of standing before God, a miracle worker with England at his hand, was the perfect orchestrator for fulfilling Macbeth's final punishment; The dammnation of his eternal soul before God as the judge. Whilst King Edward wasn't the one to slay the tyrant Macbeth, he was responsible for deploying his army to destroy the Usurper's lair. Macbeth's empty sceptre falls. Angus in act 5 says: "Now does he feel his secret murders sticking on his hands" and further, "Those he commands move only in command, Nothing in love: now does he feel his title hang loose about him, like a giant's robe upon a dwarfish thief." Macbeth's punishment began long before his death; however, death was necessary in order to restore the balance. In the end divine power was restored in the form of Malcolm's rightful corronation, and the defier punished for his deeds, thus ending the cycle.

"Macbeth" is a cautionary tale about Metaphysical power, and it's manifestation in the lives of those who don't stand upon a solid foundation. Ambition itself is not to be frowned upon, but the means of achieving mustn't be sourced by corrupt forces. The play serves as a reference to the spritural condemnation of disbanding order, especially that of a divine system.

The opening sentences of the second body paragraph directly address the question's focus on how the audience is invited to view the idea of power. The writer creates a relationship with the reader of the essay in using the expression 'we as the audience'. There is strongly embedded analysis of the effects of aesthetic features, such as the recognition that the witches' ambiguity builds psychological tension.

Quotations are incorporated without disrupting the fluency of the argument and indirect evidence is used discerningly. The argument is developed by analysing the change in the representation of Macbeth, highlighting the implications of his loss of humanity. The conclusion is a reinforcement of the central argument that has been supported by close analysis of the text.

There are some spelling and punctuation errors, but on balance this response matches descriptors at an A standard.

Appendix 1: Instrument-specific standards matrix

	A	B	C	D	E
	The student work has the following characteristics:				
Understanding and responding to contexts	• exploitation of genre patterns and conventions of an analytical essay to achieve specific purposes	• effective control of genre patterns and conventions of an analytical essay to achieve specific purposes	• use of genre patterns and conventions of an analytical essay to achieve purposes	• use of aspects of genre patterns and conventions of an analytical essay to achieve some purposes	• use of aspects of genre patterns and conventions of an analytical essay
	• discerning selection, organisation and synthesis of relevant and substantive subject matter to support opinions and perspectives	• effective selection, organisation and synthesis of relevant subject matter to support opinions and perspectives	• selection, sequencing and organisation of relevant subject matter to support opinions and perspectives	• selection and organisation of subject matter to support opinions or perspectives	• selection of some subject matter to state an opinion
	• manipulation and control of role of the essay writer, and relationship with readers	• establishment and control of role of the essay writer and relationship with readers	• establishment and maintenance of role of the essay writer and relationship with readers	• establishment of role of the essay writer relationship with readers	• use of role of the essay writer
Understanding and controlling textual features	• a discerning combination of a range of grammatically accurate language structures for specific effects, including clauses and sentences	• control of a range of grammatically accurate language structures to achieve effects, including clauses and sentences	• use of a range of mostly grammatically accurate language structures to achieve purposes, including clauses and sentences	• inconsistency in the use of grammar and language structures to meet a purpose	• grammar and language structures that impede meaning
	• discerning use of cohesive devices to develop and emphasise ideas and connect parts of the analytical essay, including paragraphing	• effective use of cohesive devices to develop and maintain ideas and connect parts of the analytical essay, including paragraphing	• use of cohesive devices to link ideas and connect parts of the analytical essay, including paragraphing	• use of some cohesive devices to connect parts of the analytical essay, including paragraphing	• some connections between parts of the analytical essay
	• discerning use of a wide range of apt vocabulary for specific purposes	• effective use of a range of apt vocabulary for specific purposes	• use of suitable vocabulary for purposes	• use of vocabulary that varies in suitability for a purpose	• use of vocabulary that distracts from purpose
	• discerning use of written features to achieve specific effects	• effective use of written features to achieve effects	• suitable use of written features to achieve purposes	• use of written features that vary in suitability	• written features that distract from meaning
	• conventional spelling and punctuation	• conventional spelling and punctuation	• conventional spelling and punctuation	• conventional spelling and punctuation	• conventional spelling and punctuation
Evaluating meaning	• discerning analysis of the ways ideas, attitudes and values underpin the play and influence audiences	• effective analysis of the ways ideas, attitudes and values underpin the play and influence audiences	• analysis of the ways ideas, attitudes and values underpin the play and influence audiences	• identification of ideas, attitudes and values that underpin the play and influence audiences	• identification of some ideas, attitudes and values in the play
	• subtle and complex evaluation of perspectives and representations of concepts, identities, times and places in the play	• effective evaluation of perspectives and representations of concepts, identities, times and places in the play	• evaluation of perspectives and representations of concepts, identities, times and places in the play	• identification of some perspectives and representations of concepts, identities, times and places in the play	• identification of some concepts, identities, times and places in the play
	• discerning evaluation of aesthetic features and their effects in the play	• effective evaluation of aesthetic features and their effects in the play	• identification and explanation of aesthetic features and their effects in the play	• identification of aesthetic features and some effects in the play	• identification of some aesthetic features in the play

Appendix 2: Glossary of terms

Term	Definition
analyse	to break up a whole into its parts, to examine in detail to determine the nature of, to look more deeply into and to detect the relationships between parts[1]; identify components and the relationship between them; draw out related implications[2]
assume	take for granted or without proof; suppose as a fact[1]
communicate	impart or convey knowledge and/or understandings to others[3]
convey	communicate; impart; make known[3]
develop	elaborate or expand in detail[3]
establish	set up on a firm basis[3]
respond	to answer; to reply; to react to a person or text[3]
support	give something greater credibility by being consistent with it or providing further evidence[4]

Sources:

[1] The Critical Thinking Community, *Glossary of Critical Thinking Terms*, www.criticalthinking.org/pages/glossary-of-critical-thinking-terms/496

[2] Board of Studies, Teaching and Educational Standards (BOSTES) New South Wales, *A Glossary of Key Words*, www.boardofstudies.nsw.edu.au/syllabus_hsc/glossary_keywords.html

[3] Macquarie Dictionary online, Macquarie Dictionary Sixth Edition, www.macquariedictionary.com.au.

[4] Queensland Curriculum and Assessment Authority