



NATIONAL SENIOR CERTIFICATE EXAMINATION  
MAY 2022

**ENGLISH HOME LANGUAGE: PAPER I**  
**MARKING GUIDELINES**

Time: 3 hours

100 marks

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**These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.**

**The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.**

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**The Marking Guidelines are to be used in conjunction with the Generic Descriptors.**

**QUESTION 1            COMPREHENSION**

- 1.1 The writer wants South Africans to focus more on building what they already have rather than on what they need to leave behind or eliminate from the curricula, when attempting to decolonise it. He wants them to have a new and improved way of thinking of themselves and one another, in relation to the decolonising of the curriculum.

*[The answer needs to take into account **both** the required focus on 'growing' the curricula rather than 'what we should lose' **as well as** 'the powerful new narrative and identity'.]*

(2)

- 1.2 The writer was not alone because he found another person in the UK who held the same beliefs as he did – beliefs that are not particularly widely held; **and** this other person was black and Southern African like him, which was unusual to find in the UK. Therefore, he felt validated.

(3)

- 1.3 Initially the focus is on acknowledging the students' dilemma and commiserating with them. He 'knows exactly how they feel', that they are 'alienated'. The dash adds a firm conclusion and indicates a shift in focus on a resolution, and a shift in tone – from commiserating to resolute.

*[For full marks, the initial focus (present – on the dilemma) and the concluding focus (future – resolution) must be shown **AND** the shift in tone must be explained.]*

(3)

- 1.4 The writer compares understanding decolonisation of the curriculum to a boardgame. He stresses the importance of having background knowledge and a clear understanding of the parameters of decolonising the curricula (the nature of the 'game', i.e. its context – 'what the board looks like') in order to begin the process of decolonisation ('to play the game').

(3)

- 1.5 The use of the rhetorical questions suggests that the writer invites the reader to understand and participate in his reasoning. Thus, the reader feels a sense of partnership with the writer.

(2)

- 1.6 The social construct to which the writer refers is the idea of a united Africa ('one big happy family') and a united African identity. However, as the writer points out, this is not 'borne out by the facts' and therefore does not exist in 'objective reality'. He cites the difference in culture between African countries like Egypt and South Africa, and xenophobic incidents in South Africa, as well as on campuses, as proof.

However, in the same way, divisions between countries can be cited as social constructs as they are divided solely by human-made, often colonial, borders. If we did not have these, 'would we treat people of different [cultures] differently if we did not have the [concept of borders]?'

OR

The argument can be made that the difference in continents (of being African or Western) is a social construct if we are all part of the same planet as the writer proves that there are differences between African countries as much as there are differences between continents.

*[All aspects need not be mentioned but a **broad discussion with references to the paragraphs and excerpt are necessary** to be awarded full marks.]* (4)

1.7 1.7.1 A euphemism is a milder word/expression to replace one with negative/harsh connotations. (1)

1.7.2 The fact that a euphemism is needed for 'white', suggests that the 'West' has negative connotations. The 'West' is a broad term that seems to refer to the opposite of 'a non-Western world' that encompasses the continents that are not Europe and North America. Therefore 'Western domination' is akin to white, colonial supremacy. The implication is that the writer's attitude to the 'West' is highly critical/condemnatory/disapproving.

*[An understanding that the 'West' is a euphemism (a milder/positive expression) to refer to something that is negative or loaded, i.e., white with an understanding that white links to colonialism, racism and exploitation, is necessary to be awarded full marks.]* (3)

1.8 The writer's overall message is of a 'best of both worlds' approach to embracing knowledge through critical thinking, rigorous debate and collaboration, specifically in academic spaces, such as universities. His tone builds from eager and **passionate** through the repetition in 'then, yes I want more of it' and 'then, yes, I want that too!', to **urgent** and passionate as he identifies the present as a critical time in history. This sense of urgency ('crucial'; 'step up'; 'at stake'; 'waste an opportunity') and passion ('rigorously and critically' and 'difficult and exciting') are illustrated by his use of **emotive diction**.

Candidates may argue EITHER that he conveys his message successfully through his enthusiastic and passionate engagement with the reader, OR that his message fails because of his overly emotive approach which might alienate a reader who prefers an academic approach.

*[For full marks, candidates must identify the tone correctly and link it to the type of diction used by quoting, in order to evaluate the success of the writer conveying his message to the reader.]* (4)

**[25]**

**QUESTION 2      SUMMARY**

Global marking, giving credit for concise and coherent sentences expressed in the candidate's own words.

<b>Very Good</b>	<b>Good</b>	<b>Average</b>	<b>Below Average</b>	<b>Very Weak</b>
10	8	6½	5	3
9	7½	6	4½	2
8½	7	5½	4	1

**Very Good: (10–8½)**

- Candidates producing a very good summary, **which has adhered to all instructions**, will demonstrate that they can successfully select relevant information from the different texts.
- Candidates will expertly synthesise that information to suit the new context and fulfil the specific requirements of the summary task.
- **The register will be consistently appropriate for a proposal**, and the summary will stand alone as a successful, cohesive text.
- Expression will be excellent and will demonstrate a mastery of the language.
- Full and coherent sentences will be used resulting in a well-crafted, stylistically superior text.
- A summary in this category that exceeds the word limit can be awarded a maximum of 9 marks.

**Good: (8–7)**

- A candidate producing a good summary will be able to discern which aspects of the texts are relevant and will be able to synthesise these and convey them in his/her own words.
- **The summary will successfully meet most of the requirements specified in the instructions.**
- **Candidates will use the appropriate register for a proposal**, and this will be well sustained throughout the summary.
- The expression in such summaries will demonstrate clarity that is not evident in the average summary.
- Full and coherent sentences will be used and will be well sustained throughout the summary.
- A summary in this category that exceeds the word limit can be awarded a maximum of 7 marks.

**Average: (6½–5½)**

- A candidate producing an average summary will demonstrate an ability to discern which aspects of the texts are relevant and will be able to put these into his/her own words most of the time.
- **The summary might not take into consideration the most important requirements specified in the instructions.**
- There may be instances of lifting or lapses that display faulty selection, the incorrect emphasis, or difficulty with synthesis.
- **The register will mostly be appropriate for a proposal**, although minor lapses may occur.
- Expression will be merely competent and there may be lapses in the construction of full sentences.
- A summary in this category that exceeds the word limit can be awarded a maximum of 5½ marks.

**Below Average: (5–4)**

- A candidate producing a below average summary will demonstrate an ability – some of the time – to discern which parts of the texts are relevant, but may not be able to put this into his/her own words effectively.
- In some instances, large sections of the original texts will be lifted and reproduced.
- It is likely that **the register will not be appropriate for a proposal** or that the new text will not meet the requirements of the task.
- Expression is likely to be flawed but will not impede understanding.
- A summary in this category that exceeds the word limit can be awarded a maximum of 4 marks.

**Very Weak: (3–1)**

- Summaries in this category will show extremely limited – if any – understanding of the texts.
- This will be evident through an inability to select appropriate parts of the texts to summarise or through excessive cutting and pasting.
- **Register will not be appropriate for a proposal.**
- Expression is likely to be poor, impeding understanding.

**General:**

- Stop reading from 10 words over the word count.
- Subtract 1 mark:
  - if no word count is provided
  - if an inexcusably inaccurate word count has been provided.

**[10]**

**QUESTION 3 SEEN POETRY**

3.1 The diction employed in this stanza reflects violent movement caused by the wind ('flung, 'rock the grass') and imminent danger ('low and threatening'). This sense of violence or danger, emphasised by the repetition of 'menace', reflects the speaker's fearful/apprehensive tone. (2)

3.2 Both figures of speech (**personification** and **simile**) strengthen the poet's depiction of nature as violent, but also in harmony. The leaves and the dust **participate willingly** (they 'unhooked themselves' and 'did scoop itself') to show their **harmony** with the storm. The image of the dust throwing 'away the road' with its own 'hands' shows the violence and destruction that nature can wreak.

*[The response must not be an explanation of the lines or figures of speech. The response must show **how** the figure of speech strengthens the poet's depiction of nature.]* (3)

3.3 The **dashes** create a **jarring/staccato rhythm**, which is then **juxtaposed** with the **fluidity/prose-like quality** created by the **enjambment**. The constant change from sudden pauses to flow and back again makes the mood more **tense and unpredictable**.

*[For full marks, candidates must engage with all the different aspects and show a clear understanding of the unpredictability created by this juxtaposition.]* (3)

3.4 The speaker repeats the word 'modern' to imply that greed and materialism is a modern, contemporary phenomenon, effectively distancing himself from this. The speaker emphasises humans' obsession with possessing money. He also shows the effect/impact that the obsession with/possession of wealth has on human beings.

AND

The speaker uses alliteration to link 'money' and 'modern madness' to convey his critical attitude that greed/materialism is destructive.

OR

The speaker uses the repetition of the plosive 'd' sounds in 'dry, dead bodies' to emphasise the destructive nature of greed/materialism.

OR

The speaker uses rhyme to link 'honey' and 'money' to convey his critical attitude that greed/materialism is destructive because it is like a compulsion, as honey is for bees.

*[For full marks, candidates need to reference both the repetition of 'modern' and a sound device (alliteration or rhyme). Candidates must be able to link this to the poet's critical **attitude** to money as a 'modern madness'.]* (3)

3.5 In 'The wind begun to rock the grass', Dickinson shows that nature is in **conflict** with humanity by depicting the mighty and destructive power of nature as the storm is a 'menace' and 'livid'. People, cattle and birds flee for shelter. The director of the storm is personified as an angry god-like figure who 'flung a menace' – this might be an indication of punishment. However, the director of the storm is also depicted as merciful, '[sparing her] father's house...Just quartering a tree' – this might be an indication that nature is directed by God/Christianity/religion/the opposite of chaos through the religious imagery used.

On the other hand, 'Lost or Found World' shows that nature **reflects/is in harmony** with humanity. Serote uses images of nature to explain the human condition – their hopes, fears and follies. The open skies represent truth – which he tries to block out by 'winking'; the sea with its depth, and the water's link to tears and the poet's 'ink', represent sadness; the 'mountains of hope' are massive and consist of flowers – to describe both the potential and the attractive nature of hope.

*[For full marks, candidates must engage with all the aspects in the question and BOTH poems to make a well-considered choice.]*

(4)  
[15]

**QUESTION 4 UNSEEN POETRY**

4.1 The speaker creates a gloomy atmosphere with the nostalgic description of her childhood bedroom as untouched for a very long time: the dust of the years has lain 'undisturbed' and there are 'forgotten' books and letters in her 'old bedroom'. (2)

4.2 In line 7, the speaker removes herself from the action by giving her hand agency (through the use of synecdoche) – instead of referring to herself touching the envelope (e.g., 'I pause on an envelope'), she refers to her hand as 'pausing' on the envelope.

*[The identification of synecdoche is not necessary for the full two marks; however, the difference between personal agency ('I') and 'My hand' should be clearly expressed.]* (2)

4.3 The speaker has come across a decades-old, forgotten Christmas card that was a greeting from her father to their neighbour. It seems to have a special significance because it has been sealed all this time/never been opened. Opening something that is not hers feels like stealing. However, at the same time, she wonders if she is accessing a perfectly preserved moment in the past – what feels like a ritual. She speaks their names aloud in the 'postscript' giving them/their names significance, as if in a ritual.

*[For full marks, candidates should show a clear understanding of the sense of intrusion AND the almost sacred moment of discovering an ancient relic – and linking that to a holy ritual/a prayer/speaking names aloud.]* (3)

4.4 The final two lines of the poem forms their own short stanza, and therefore physically resembles a postscript. Structurally, the poem reads as a reflection: stanzas 1 and 2 place the reader in the speaker's context; stanza 3 details her discovery of the card; and stanza 4 includes a reflection on this action. It may be argued that the final stanza actually acts as a conclusion to solve the speaker's dilemma which was resolved in the final lines of stanza 4. It may be argued that stanza 4 is the natural conclusion of the poem, while the 'postscript' contains the solution in an afterthought or revisitation of the speaker's reflection.

*[For full marks, candidates must refer explicitly to the poem's form (its genre and the way it is laid out on the page) AND structure (the way in which elements in the poem have been organised) AS WELL AS show an understanding of the function of a postscript.]* (3)

- 4.5 The quotation states that one's identity is shaped from past experiences and the memories from those past experiences. Once one forgets one's memories, one 'dies'.

Baderoon's poem explores an untouched childhood space which brings up not only her own past life (report cards, library books and letters) but also traces of her father's past life – something as mundane as a greeting to a neighbour on a forgotten Christmas card. The unearthing of this 'artefact' becomes an unexpectedly sacred moment for her and is cause for reflection that our actions are both 'brief' and 'irretrievable'. She respects this moment by ritualising it; however, she then returns the card to where it belongs 'among the old papers'. In this poem, the speaker revisits a past location, makes a small discovery and briefly reconnects with her father.

Ngulube's poem explores the inability to let go emotionally of a past lover. In an extended metaphor, she equates the memory of this lover as baggage left by a previous tenant who left without any explanation. Her identity and sense of self are intimately tied into this 'emotional baggage'. She is not able to let anyone else in: 'There's no room for you in my heart', she tells a prospective lover because she is unable to let go of these memories – she does not know who she is without them. She is 'afraid' that if she lets it go, she wouldn't know what to do 'with all that empty space'.

While the speaker in 'Postscript' acknowledges and respects the memories of the past and the thoughts that they elicit, the speaker in 'The Tenant' is completely defined by her past relationship.

*[For full marks, candidates must grasp completely the link between memory and identity and be able to link this to the speakers' relationships with their loved ones in each poem, coming to a clear conclusion. A maximum of 3½ marks may be awarded for an excellent response that only deals with one poem.]*

(5)  
[15]

**QUESTION 5 VISUAL AND CRITICAL LITERACY**

5.1 Although 'We're equally different' and 'each one of us is unique, just like everybody else' are paradoxical statements, they are not nonsensical: both of these sentences imply that **everyone** is different and quirky to the **same extent**. Therefore, difference is something we all share 'equally'. However, if everyone is different that makes us the same and not unique at all.

*[For full marks, candidates must engage with each statement, show a clear understanding of paradox and be able to make a well-considered conclusion. A maximum of 2½ marks may be awarded for an excellent response that does not reach a valid conclusion.]*

(3)

5.2 In the original version ('i speak three languages' and '**French, Arabic and Schizophrenic**'), the 'i' not being capitalised might refer to the feelings of insecurity or fracturing of identity due to mental illness. The different aspects of her fractured identity are emboldened and capitalised for emphasis; the capitalisation also makes schizophrenia a proper noun and a language, giving it gravity and power. In the alternate version, the subtler elements of the message would be lost and would render the 'and schizophrenic' aspect of the final sentence nonsensical.

*[For full marks, candidates must engage with each element (capitalisation or not of the 'I' and 'schizophrenia', and the emboldening of the 'languages') and show a clear understanding of the difference in impact by drawing a well-considered conclusion. A maximum of 2½ marks may be awarded for an excellent response that does not reach a valid conclusion.]*

(3)

5.3 The 'I' refers to the person in the poster who feels fractured/isolated/presents her condition from her point of view, while the 'we' shows a sense of solidarity and community from the perspective of the organisation.

(2)

5.4 The male figure is beset by technological gadgets (computer mouse, headphones, wires, etc.) while the female figure is beset by objects associated with children (dolls). Stereotypically, men are linked to the technological or scientific spheres – intelligent and important, while women are linked to the emotional sphere – either as mothers or infantilised. Both campaigns show gender bias in that they not only portray stereotypes but present the one gender as superior to the other.

(2)

5.5 The visual puns reflect the verbal texts in a clever/humorous way. Three interpretations are possible:

- (1) Both people in these posters have their minds 'full' with thoughts that overwhelm them or cause them stress.
- (2) It could also mean that both people have toys in their thinking spaces to visualise what is 'playing' on their minds.
- (3) Another interpretation could be that both people in these posters have their minds 'full' with obsessive thoughts.

The visuals are effective in showing that the mind, in both texts, is confused/overwhelmed/jumbled/obsessed. The chaotic presentation of the dolls in Text 4 and the electronic devices in Text 5 emphasises that both people are drowning in mental ill health, are completely stressed, and feel lost.

*[For full marks, candidates must clearly express the meaning and intention of the verbal texts and the images AND respond to both texts.]* (3)

5.6 The man is beset by technological interference, yet he is encouraged to manage his stress 'online' – the very thing that seems to cause his stress.

*[Candidates must show a clear understanding of irony in order to be awarded 2 marks.]* (2)

5.7 'mind/ful' + 'ness' makes it an abstract noun. (2)

5.8 5.8.1 TEXT 6A encourages sharing/companionship/friendship to ease the burden of mental illness, while TEXT 6B encourages caring for oneself (exercising, dieting, and therapy). (2)

5.8.2 Both characters' eyes are bloodshot – they look traumatised, yet they are smiling at each other. There is clearly a bond between them. This reinforces the verbal text that although friends are in despair, they can find 'mutual joy' in bonding. While this might raise a smile and provide acknowledgement of mental health issues, it gives no specific advice or outreach.

*[For full marks, candidates must engage with the visual and verbal details of the text and draw a valid conclusion.]* (3)

5.8.3 The register in TEXT 6B is informal, using colloquialisms such as 'down 25 pounds', 'good grip on your mental health', 'Oh, yeah' and the contraction 'it's'. The informal register appeals to readers on a more personal level, inviting them to identify with the speaker. This informal approach is successful in creating a sense of encouragement.

*[For full marks, register, effect and intention must be identified – with a valid justification.]* (3)

**[25]**

**QUESTION 6 LANGUAGE**

6.1 The anaphora/repetition of 'Being kind means...' enhances the writer's purpose in instructing/reassuring the reader. (2)

6.2 No, it is not a complete sentence. **It lacks a finite verb.** (1)

6.3 6.3.1 Sentence A, which begins with the main **clause**, is **loose** while Sentence B is **periodic** (because it ends with the main clause/begins with the subordinate clause).

*[For 2 marks, each sentence must be identified correctly as loose and periodic AND a reason must be given.*

*For 1½ marks, each sentence must be identified correctly as loose and periodic without an explanation; OR: the explanation is correct but only one sentence is identified correctly as either loose or periodic.*

*For 1 mark, only one sentence is identified correctly or only the explanation is correct.]* (2)

6.3.2 In Sentence B, the emphasis is placed on the cause rather than the effect, alerting the reader to negative influences that need to be avoided.

*[Award 1 mark for each aspect of the answer.]* (2)

6.4 6.4.1 The first 'and' joins two clauses while the second 'and' completes a list.

*[Award 1 mark for each aspect of the answer.]* (2)

6.4.2 'It can erase lines that once divided us and bring peace...'/It can erase lines that once caused division and bring peace...' (1)

**[10]**

**Total: 100 marks**

**DESCRIPTORS FOR EVALUATING RESPONSES DETERMINED  
BY MARK ALLOCATION AND COGNITIVE SKILL**

<b>A 5-mark question that requires extended abstract thinking. The response demonstrates understanding, application, analysis, complex inference and/or synthesis, evaluation or appreciation.</b>	
<b>Marks</b>	<b>Skills</b>
5	<p>The excellent response:</p> <ul style="list-style-type: none"> <li>• is <b>complete and detailed</b>, making specific reference to more than one element of the required text(s).</li> <li>• <b>makes insightful links</b> between the question and the text(s).</li> <li>• <b>provides evidence</b> that understanding can be transferred to a new context.</li> <li>• <b>integrates all elements, making connections and demonstrating a clear understanding</b> of how the parts contribute to the whole.</li> </ul>
4½–4	<p>The very good response:</p> <ul style="list-style-type: none"> <li>• <b>makes specific reference</b> to the required text(s).</li> <li>• makes <b>accurate links</b> between the question and the text(s).</li> <li>• provides evidence that <b>understanding</b> can be <b>applied to familiar contexts</b>.</li> <li>• <b>integrates the key elements, making connections and demonstrating a clear understanding</b> of how the parts contribute to the whole.</li> </ul>
3½–3	<p>The average response:</p> <ul style="list-style-type: none"> <li>• refers to the required text(s) in a <b>general</b> way without addressing all aspects.</li> <li>• makes simple, <b>underdeveloped links</b> between the question and the text(s).</li> <li>• could be complete, without the required references or evidence.</li> <li>• <b>does not demonstrate an understanding</b> of the significance of the whole determined (does not clarify/establish the significance of the whole).</li> </ul>
2½–2	<p>The incomplete response:</p> <ul style="list-style-type: none"> <li>• refers to the text(s) in a <b>general</b> way.</li> <li>• is <b>inaccurate or simplistic</b>.</li> <li>• demonstrates <b>concrete thinking</b> and an <b>incomplete understanding</b> of the elements.</li> </ul>
1½–0	<p>The very partial response:</p> <ul style="list-style-type: none"> <li>• <b>refers to the text(s)</b>.</li> <li>• does not answer the question because of a <b>lack of understanding</b>.</li> </ul>
1–0	<p>The inadequate response:</p> <ul style="list-style-type: none"> <li>• attempts to deal with <b>only one aspect</b> of the question but does so very poorly. <b>Very limited understanding</b> displayed.</li> </ul>

<b>A 4-mark question that requires relational thinking. Demonstrates understanding, application, analysis, complex inference or synthesis. This answer could require evaluation or appreciation.</b>	
<b>Marks</b>	<b>Skills</b>
4	<p>The excellent response:</p> <ul style="list-style-type: none"> <li>• is complete, <b>addressing all aspects of the question</b> and drawing them together accurately.</li> <li>• <b>links</b> all the ideas and provides the required <b>evidence</b>.</li> <li>• demonstrates <b>understanding</b> applied to familiar contexts.</li> <li>• <b>integrates all elements</b>, making connections and <b>demonstrating a clear understanding</b> of how the parts contribute to the whole.</li> </ul>
3½–3	<p>The good response:</p> <ul style="list-style-type: none"> <li>• shows that the <b>significance of each element is understood</b>, but an aspect of the answer is <b>not clearly explained</b>.</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>• addresses each element but <b>does not successfully link them</b>.</li> <li>• is <b>not entirely convincing</b> and/or does not convey a clear understanding of how the parts contribute to the whole.</li> </ul>
2½	<p>The average response:</p> <ul style="list-style-type: none"> <li>• is <b>multi-structural but</b> addresses the elements in an <b>incomplete or flawed way</b>.</li> <li>• <b>does not link elements</b> or <b>does not demonstrate an understanding</b> of the significance of the elements.</li> <li>• <b>omits or misunderstands</b> a key element.</li> </ul>
2	<p>The incomplete response:</p> <ul style="list-style-type: none"> <li>• is <b>one-dimensional</b>, omitting more than one element.</li> <li>• indicates a <b>flawed understanding</b> of the question and/or the text(s).</li> </ul>
1½–0	<p>The very partial response:</p> <ul style="list-style-type: none"> <li>• attempts to address aspects of the question but indicates only <b>partial understanding</b>.</li> <li>• does not answer the question because of a lack of understanding.</li> </ul>
1–0	<p>The inadequate response:</p> <ul style="list-style-type: none"> <li>• attempts to deal with <b>only one aspect</b> of the question but does so very poorly. <b>Very limited understanding</b> displayed.</li> </ul>

<b>A 3-mark question that requires multi-structural thinking. Demonstrates understanding, application, analysis, inferential comprehension of implied and figurative meanings.</b>	
<b>Marks</b>	<b>Skills</b>
3	The excellent response: <ul style="list-style-type: none"> <li>engages with all aspects of the question and provides the required evidence.</li> <li>indicates a clear understanding of the significance of each element.</li> </ul>
2½	The good response: <ul style="list-style-type: none"> <li>is multi-structural, but <b>not integrated</b>.</li> </ul> <b>OR</b> <ul style="list-style-type: none"> <li>is convincing but <b>incomplete</b>.</li> <li><b>provides evidence</b> if required.</li> </ul>
2	The average response: <ul style="list-style-type: none"> <li>is either <b>one-dimensional</b>, without sufficient <b>evidence</b>, or <b>is superficial and general</b>.</li> <li>does not provide enough relevant justification.</li> <li>demonstrates that the candidate understands the issue.</li> </ul>
1½	The incomplete response: <ul style="list-style-type: none"> <li>demonstrates a <b>flawed or incomplete understanding</b> of what has been asked.</li> <li>indicates an understanding of the text(s).</li> <li><b>attempts to use the text(s)</b> to answer the question, but reasoning is concrete or simplistic.</li> </ul>
1–0	The inadequate response: <ul style="list-style-type: none"> <li>indicates <b>only partial/limited/no understanding</b> of this aspect of the text(s).</li> </ul>

<b>A 2-mark question that requires uni-structural thinking. Demonstrates understanding and application, literal comprehension and reorganisation.</b>	
<b>Marks</b>	<b>Skills</b>
2	The excellent response: <ul style="list-style-type: none"> <li>is <b>complete and accurate</b>.</li> </ul>
1½	The good response: <ul style="list-style-type: none"> <li>is <b>partially complete and accurate</b>.</li> </ul> <b>OR</b> <ul style="list-style-type: none"> <li>is <b>complete and mostly accurate</b>.</li> </ul>
1–0	The incomplete response: <ul style="list-style-type: none"> <li>Includes only <b>one half of the required response or is inaccurate</b>.</li> </ul>