



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2024

**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 use of the word 'rethinking' in the title 'Rethinking the purpose of university education' serves to emphasise the writer's intention to prompt critical reflection and reconsideration of established ideas and practices surrounding university education. 'Rethinking' implies an invitation to examine and evaluate existing notions about the purpose of university education. It suggests that the topic is open to reinterpretation and that there may be alternative viewpoints or approaches worth considering. The term 'rethinking' conveys a sense of forward-thinking and innovation. The writer's intention suggests a desire or willingness to explore new ideas, methodologies, and objectives for university education. Additionally, the writer intends to encourage readers to engage in a dialogue about the purpose of university education. It suggests that this is not a closed conversation but rather an ongoing discourse where diverse perspectives are valued and where there is room for exploration and debate.

*[Candidates need to consider the meaning of the word 'rethinking' in the context of the title of the article. Candidates also need to link the writer's use of 'rethinking' to his intention.]*

- 1.2 1.2.1 The writer sees the purpose of education to facilitate freedom and autonomy for individuals. He believes that education should empower people to make informed choices about how they want to live their lives and should encourage independence. The writer's use of 'practice of freedom' links to his understanding that access to education should allow people to develop these skills.

- 1.2.2 The split infinitive in paragraph 1 is: 'to wisely decide'.

It can be corrected to: 'to decide wisely'.

*[Candidates must write down the correction for the full mark. Candidates are not rewarded for merely identifying the split infinitive.]*

- 1.3 The use of 'Yet' in this context positions the reader to view the writer's argument with a sense of contrast or contradiction. It indicates that despite the influential status of scholars like John Dewey, Paulo Freire, and Rabindranath Tagore in the field of education, there is a lack of evidence showing that their views have had a significant impact on shaping the global education sector.

*[Candidates must link the writer's use of 'Yet' to the argument. Candidates who do not explicitly link the use of 'Yet' to the contrasting argument cannot achieve more than 2 marks.]*

- 1.4 The diction used in paragraph 3 reinforces the writer's tone of criticism and disbelief. Words and phrases such as 'shocking accusation,' 'levelled,' and 'do not always understand' carry negative connotations and suggest a sense of astonishment and disappointment. Additionally, the use of 'after all' implies a sense of expectation that educational institutions should fulfil their intended purpose, further highlighting the writer's critical stance. Overall, the choice of words in this paragraph contributes to a tone of scepticism and dissatisfaction with the higher education sector's perceived shortcomings.

*[Candidates must refer to the meaning of the diction they select, to show how it links to tone. Candidates must make explicit reference to tone words. Candidates who merely list diction without explaining how it reinforces the writer's tone cannot achieve more than 1 mark.]*

- 1.5 The writer has been deeply engaged in understanding the purpose of education for many years. He expresses a sense of puzzlement about the disparity between the ideals presented by scholars of education and the realities observed in classrooms. The writer's emphasis on education's role in shaping well-adjusted individuals who can contribute to the common good suggests a commitment to a more holistic view of education beyond merely academic or vocational outcomes. The writer's rejection of 'merely lending a hand to the status quo' in favour of promoting independence underscores the scholars' belief in the transformative potential of education. This suggests that the writer's approach to education, which is similar to that of the scholars of education, is rooted in a desire for meaningful societal change and empowerment rather than passive acceptance of existing structures or norms.
- 1.6 The 'illusion of freedom' highlights the danger of a lack of critical thinking and intellectual engagement. If students are not taught to critically analyse and understand the factors influencing their decisions and behaviours, they may mistakenly believe they are making free choices when, in fact, their actions are determined by external forces such as societal norms, peer pressure, or propaganda. This 'illusion of freedom' is negative because it prevents individuals from developing true autonomy and independence. Without the ability to critically engage with their environment and understand the underlying forces shaping their lives, individuals cannot exercise genuine freedom. Instead, they remain passive recipients of influences they do not fully comprehend, undermining their capacity for self-directed action and responsible decision-making.
- 1.7 The writer is critical towards both secondary and tertiary education systems, suggesting that they prioritise producing competent professionals over fostering critical thinking and independence. The writer argues that universities follow on from high school by training students to be accepting robots, focusing on narrow specialisation rather than encouraging students to ask questions and think critically beyond their immediate scope of involvement. The writer suggests that this approach results in students lacking the independence of the critical mind, which is essential for standing back, considering, and influencing action. They cite Noam Chomsky's contrast between indoctrination and genuine education, implying that the current education system tends more towards indoctrination by stifling curiosity and critical inquiry. The writer's use of 'Sadly' highlights his critical attitude. He highlights the fact that students are not able to 'ask too many questions beyond their narrow scope of involvement' citing this as an example of 'narrow thinking'.

*[For full marks, candidates must refer to the writer's attitude and provide a critical discussion.]*

- 1.8 Jeff Schmidt suggests that certain educational and professional systems are designed in a way that discourages critical thinking and independent judgement among professionals. The story of the young nuclear weapons designers working in a laboratory demonstrates how professionals can become intellectually subordinate to the aims of others in power, such as their employers. The nuclear weapons designers, when asked about the worst part of their job, express frustration with technical issues related to the computers they use, rather than engaging with the ethical or moral implications of their work. This indicates a narrow focus on technical tasks without broader consideration of the consequences or ethical dimensions of their actions. The fact that these professionals are primarily concerned with technical aspects, rather than questioning the higher purposes or ethical implications of their work, supports the notion that they are intellectually subordinate. They are implicitly accepting the goals and values set by those in positions of power, without critically examining or challenging them. The story serves as a concrete example that illustrates the broader argument regarding the intellectual and political subordination of professionals within certain educational and professional contexts. It highlights how individuals can become narrowly focused on their specific roles and tasks, to the detriment of broader critical engagement with the societal implications of their work.

*[Candidates must show an understanding of the relevance of the story and link it to the views expressed in paragraph 9.]*

- 1.9 In TEXT 1, the writer critiques the current educational system, suggesting that universities often prioritise producing competent professionals over fostering individuals who can critically engage with the world and understand the forces that affect their freedom. He argues that this approach leads to students becoming intellectually and politically subordinate. Dewey describes an educated person as "someone 'whose conduct is controlled ... by forces over which he has no command' and hence [he] lacks freedom." In the lyrics of 'Another Brick in the Wall', Pink Floyd also expresses scepticism towards traditional education. The lyrics reject the idea of thought control and criticise the authoritarian behaviour of teachers, as seen in lines like 'We don't need no education' and 'Teacher, leave them kids alone'. These lines reflect a sentiment of rebellion against the educational system's control over students' thoughts and actions, advocating for autonomy and freedom. Both TEXT 1 and the lyrics of 'Another Brick in the Wall' convey a message of challenging traditional educational norms and promoting the idea of education as a means of empowering individuals rather than suppressing them. They both emphasise the importance of critical thinking and autonomy in education, albeit through different mediums and expressions.

*[For full marks, candidates must show the link between the writer's views and the lyrics and provide examples in support of their response.]*

**QUESTION 2      SUMMARY**

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

Very good	Good	Average	Below average	Very weak
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 parts of the 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 to [the format]**, 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 [the format]**, 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 [the format]**, 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 [the format]** 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 [the format].**
- Expression is likely to be poor, impeding understanding.

**NOTE:**

- 'Penalise' from 94 words by moving the mark to the bottom of the category (see descriptors). Write words from the descriptor to indicate your thinking.
- Stop reading at 100 words.
- Subtract 1 mark:
  - if no word count is provided, **or**
  - if an inexcusably inaccurate word count has been provided.

**QUESTION 3 SEEN POETRY**

- 3.1 The use of commas creates a sense of pause and rhythm, allowing the reader to digest each phrase and emphasising the significance of each element of the discarded item. The full stops at the end of lines 4 and 7 stop the action but emphasise the emotion preceding each end-stopped line. The short, fragmented sentences also contribute to the emotional impact, mirroring the simplicity and innocence of the recipient's joy. 'A trifle, a thing no longer to be worn,/Its purpose served, its life done' highlights her excitement and joy. The simple sentences with the caesura effectively contribute to the emotion of the moment.

*[Candidates do not need to comment on all punctuation marks for full marks. Candidates should be able to comment on either the commas or the full stops in significant detail to achieve full marks. Similarly, candidates do not need to identify the type of sentences used but can rather comment on the shortness of the sentences and the effect it has in portraying the emotion in these lines.]*

- 3.2 Enjambment, where a sentence or phrase continues onto the next line without a pause or punctuation, creates a sense of fluidity and momentum. In this case, the enjambment between lines 11 and 12 ('To all the continent of Africa/To see this wonder') emphasises the expansiveness of the recipient's joy, as it extends beyond the immediate surroundings to encompass a broader community. It also suggests a sense of urgency and excitement in the recipient's actions, as she eagerly shares her happiness with others. The enjambment also presents an element of listing with the repetition of 'To' at the beginning of lines 10–12 emphasising the hyperbolic nature of the woman's response.

*[Candidates must show an understanding of enjambment, but they are not required to define it. Candidates must link the enjambment to the readers' understanding of the lines.]*

- 3.3 The repetition of 'so for nothing' serves to reinforce the poet's message and emphasise the contrast between the joy experienced by the recipient and the destructive consequences of the giver's actions. By repeating this phrase, the poet underscores the irony and tragedy of the situation, highlighting the disparity between the innocence of the recipient's joy and the harm caused by thoughtless discardment. It serves as a poignant reminder of the unintended consequences of seemingly insignificant actions and the disparity between those who have and those who did not during apartheid in South Africa.
- 3.4 The impact of the poet's use of 'a world' instead of 'the world' in line 19 is to evoke a sense of universality and significance. By using the indefinite article 'a', the poet suggests that the destruction caused by thoughtless discardment is not limited to a specific world or context but has broader implications. It implies that such actions have consequences that extend beyond the immediate situation, affecting not just one world but potentially many.

3.5 In 'The Discardment', the use of pronouns contributes to a mood of contrast and reflection. The pronouns 'we' and 'her' create a sense of separation and asymmetry, emphasising the distance between the giver and the recipient. This establishes a mood of detachment on the part of the giver, who sees the discarded item as insignificant. In contrast, the recipient's joy is intensified by the pronouns 'she' and 'her', conveying a mood of profound happiness and appreciation. The overall mood in 'The Discardment' is one of stark contrast between the casual discardment and the intense joy experienced by the recipient.

In 'Strangers forever', the use of pronouns contributes to a mood of introspection and contemplation. The inclusive pronoun 'each of us' establishes a sense of shared experience, creating a mood of universality. However, the repeated use of the pronoun 'you' and the emphasis on the part of oneself that remains hidden convey a mood of solitude and introspection. The poem reflects on the inherent mystery and separation within human interactions, leading to a mood of contemplative reflection on the complexities of human relationships. The overall mood in 'Strangers forever' is a combination of shared experience and individual introspection.

*[Candidates must state the mood of each poem explicitly and link the mood to the use of pronouns. Candidates must discuss each poem equally for full marks and cannot achieve more than 2 marks if only one poem is discussed.]*

**QUESTION 4 UNSEEN POETRY**

- 4.1 The use of personification is effective in portraying the poet's intention by imbuing the river with human-like qualities, allowing readers to empathise with its emotions. By describing the river as trembling with fear, Gibran anthropomorphises the natural phenomenon, emphasising the intensity of the emotion and the vulnerability of the river. This personification helps to convey the central theme of the poem, which is the universal experience of fear and the need to confront it in order to grow and evolve.
- 4.2 The imagery used reflects a sense of hesitation by depicting the river's contemplation of its journey and the obstacles it faces. When the river looks back at the path it has travelled, from the peaks of the mountains to the winding road through forests and villages, it evokes a sense of nostalgia and reluctance to move forward. The imagery of the vast ocean ahead, described as 'so vast,/that to enter/there seems nothing more than to disappear forever,' reinforces the river's hesitation and apprehension about what lies ahead. This imagery effectively captures the rivers of uncertainty and the fear of the unknown.
- 4.3 The speaker emphasises the inevitability of the river's journey and the impossibility of turning back. He uses declarative sentences to convey a sense of finality and resignation. This sentence structure reinforces the idea that once a decision is made, there is no going back, highlighting the theme of acceptance and the need to embrace change.
- 4.4 The poet's choice to use 'Nobody' instead of specifically referring to the river adds a universal quality to the statement. By using the word 'Nobody,' the speaker suggests that the experience of facing fear and confronting the unknown is not unique to the river alone but is a universal aspect of the human condition. This choice emphasises the idea that all individuals must confront their fears and make difficult decisions in life, highlighting the poem's broader philosophical themes.
- 4.5 Both poems reflect on the concept of agency and the idea that choices have consequences. In 'Fear,' the river symbolises the individual's journey through life and the choices he/she must make along the way. The imagery of the river facing the vast ocean represents the fear of the unknown and the importance of embracing change despite the risks. 'The river needs to take the risk/of entering the ocean,' highlighting the necessity for the river, and by extension, the individual, to exercise agency in confronting fear and embracing transformation. The river's decision to enter the ocean, despite its fear, suggests an exercise of agency and the acceptance of responsibility for one's destiny.

Similarly, in 'Will it be so again?', Lewis reflects on the consequences of historical choices and the cyclical nature of human behaviour. The poem explores the idea that past actions shape the present and future, highlighting the importance of agency in shaping societal outcomes. In lines 3–4, 'And the empty, scheming men/Are left in peace their lunatic age to renew?', the speaker suggests a lack of agency or a failure to learn from past mistakes. The repetition of negative patterns, such as war and political unrest, underscores the consequences of collective choices and the importance of individual agency in influencing societal change. Both poems suggest that agency is a double-edged sword – while individuals have the freedom to make choices, they must also bear the responsibility for the outcomes of those choices.

The imagery and themes in both poems underscore the idea that agency comes with a price, and individuals must be mindful of the consequences of their actions.

*[Candidates must refer to both poems equally for full marks. Candidates are also required to reference the quotation about agency. Candidates who refer only to one poem cannot achieve more than 3 marks.]*

**QUESTION 5 CRITICAL AND VISUAL LITERACY**

- 5.1 The visual in TEXT 5 effectively portrays the passing of time in terms of pre- and post-democracy by showing a progression from Nelson Mandela as a baby and adolescent to a diverse group of people sitting together, symbolising unity and equality in the post-democracy era.

*[Candidates must refer to the visual details of the timeline from left to right and how the timeline on the far right represents a post-1994 South Africa.]*

- 5.2 5.2.1 The freedom to live as one was given to us by his impact.

*[Candidates are awarded marks for the underlined words 'was given to' and 'by'.]*

- 5.2.2 The active voice ('His impact gave us the freedom to live as one') is more effective in conveying the message of the advertisement. It places emphasis on Mandela's impact as the agent of change, highlighting his role in granting freedom and promoting unity. The active voice is direct, engaging, and focuses attention on the subject performing the action, which in this case is Mandela's impact. This aligns well with the overall message of the advertisement, emphasising Mandela's significance in achieving unity and freedom.

*[Candidates do not need to have completed 5.2.1 correctly to be awarded marks in 5.2.2. Candidates can argue that either sentence is more effective. Candidates might argue that the passive is more effective as it focuses our attention on the freedom achieved by Mandela. Candidates may be awarded full marks for either response if it is fully developed.]*

- 5.3 5.3.1 The advertiser chose to use 'ECHOES' in the context of the byline 'HE LIVES ON' to suggest that Mandela's impact continues to reverberate or resonate through education, influencing future generations.

- 5.3.2 A colon should have been used instead of a semi-colon to better indicate that the second clause elaborates on or explains the first clause. It creates a clearer and more direct connection between the clauses.

- 5.3.3 The visual progression from a swaddled baby to an elderly gentleman and then to students and a teacher at a whiteboard symbolises the journey of life and learning. This timeline suggests that education is a lifelong process, vital from infancy through old age. It implies that Mandela's influence and teachings have shaped generations, much like how education shapes an individual's life. The visuals underscore the message that Mandela's legacy is carried forward through education. The verbal details 'EDUCATION; A GIFT THAT ECHOES HIS IMPACT' directly ties education to Mandela's legacy, suggesting that his impact resonates through the education of future generations. It highlights the idea that education is not just a personal achievement but a gift that perpetuates the values and lessons Mandela stood for. The word 'echoes' implies a lasting effect, reinforcing the notion that Mandela's influence will continue to reverberate through time, much like the enduring effects of education. This message is reinforced with 'HE LIVES ON. NELSON MANDELA INTERNATIONAL DAY' as it serves as a powerful conclusion, reinforcing the idea that Mandela's legacy is

immortalised through education. The words 'He lives on' ties the visual timeline and the slogan together, suggesting that Mandela's life and legacy are eternal, continuously inspiring future generations.

*[Candidates must refer to visual and verbal details equally and link them to the message of the advertisement. Candidates cannot achieve more than 2½ marks if they discuss only one element of the question.]*

5.4 'AUTISM' is a noun and 'autistic' is an adjective.

5.5 TEXT 7 focuses on promoting acceptance and understanding of diversity within the autistic spectrum. The visual of Lego blocks of different colours, accompanied by the message 'AUTISM IS DIVERSITY' and 'Let's embrace the diversity within the autistic spectrum', emphasises the unique strengths and capabilities of individuals with autism and aims to 'change attitudes'. The shadows of children holding hands beneath the blocks further reinforce the message of unity and acceptance. This campaign aims to challenge stereotypes and stigmas surrounding autism, fostering a more inclusive and supportive society for individuals on the spectrum. By highlighting the diversity within the autistic community and advocating for acceptance and inclusion, this campaign contributes to raising awareness and promoting positive social change.

*[For full marks, candidates must refer to visual and verbal details from TEXT 7 and make a final assessment as to why TEXT 7 is/is not effective as a social awareness campaign.]*

5.6 The advertiser uses the children's building blocks (Lego ®) as a visual metaphor to symbolise the diverse strengths and abilities within the autistic spectrum. The different-sized blocks represent the varying needs and capabilities of individuals with autism, while the shadows of children jumping, and excited hand gestures suggest the potential for joy and fulfilment within the spectrum. Similarly, the varying heights of the Lego blocks suggest a diversity of strengths and abilities on the autism spectrum. Although not all the blocks are the same, this difference is celebrated in the behaviour of the children whose shadows are seen dancing in celebration of their differences. The verbal details also contribute to our understanding of the metaphor. The text asks us to 'embrace the diversity' and highlights that autism affects people from different backgrounds. This links to the size and colouring of the Lego blocks.

*[Candidates must identify the use of the Lego blocks and the shadows of the children as a metaphor and this needs to be linked clearly to the verbal details.]*

**QUESTION 6      LANGUAGE**

- 6.1 The inclusion of 'SIGH' suggests that Thandi's tone is likely one of frustration, exasperation, or weariness. This interjection is commonly used in written dialogue to convey a deep exhale, often indicating a sense of resignation or disappointment. In the context of the conversation, 'SIGH' implies that Thandi may be feeling impatient or discouraged, and her tone may be tinged with a sense of annoyance or resignation that Mother Anderson is separating the rubbish for the recycling man again.
- 6.2 The inverted commas signal that 'RECYCLING MAN' and 'SQUAD CARS' are being used as proper nouns. In 'RECYCLING MAN', the inverted commas may suggest that the term is being used ironically or mockingly. In 'SQUAD CARS', the inverted commas may simply indicate that the term is being referred to as a specific title.

*[Candidates must identify both differences for the full marks. Award only 1 mark if candidates state that the inverted commas are used for proper nouns.]*

- 6.3 In Frame 4, the depiction of dark shadows cast by the Recycling Man working by moonlight creates a sense of mystery and tension. The use of darkness and shadows suggests that the Recycling Man operates covertly or stealthily, adding an element of intrigue to the scene. This visual detail aligns with the verbal detail ('DON'T INTERRUPT!' indicating that the Recycling Man is searching the neighbourhood, emphasising the secretive and potentially ominous nature of his actions. The combination of the dark shadows and the directive further reinforces the notion that the Recycling Man's activities are serious and possibly threatening.

In Frame 5, the visual of two children looking scared, juxtaposed with the looming shadow of the Recycling Man, effectively conveys the sense of fear and vulnerability experienced by the children. This visual detail reinforces the verbal detail indicating that the Recycling Man is searching for children who think recycling is stupid. The combination of the children's fear and the ominous presence of the Recycling Man's shadow underscores the seriousness of the situation and the potential consequences for those who oppose recycling.

*[Award 2 marks only if reference is made to both Frame 4 and Frame 5 and to the verbal and visual details.]*

- 6.4 The register is informal/colloquial.
- 6.5 'AAAAAH!' is an example of an interjection. Interjections are words or phrases used to express strong emotions or reactions. They often stand alone and are not grammatically connected to the rest of the sentence. In this case, 'AAAAAH!' is a vocalisation that conveys a feeling of surprise, fear, pain, or any other intense emotion. It is used independently to convey the speaker's immediate reaction or response to a situation. Therefore, 'AAAAAH!' qualifies as an interjection because it expresses a strong emotional reaction without being grammatically integrated into the surrounding sentence.

- 6.6 Irony occurs when there is a contrast between what is expected and what happens, often resulting in humour or a deeper meaning.

In Frame 10, the Recycling Man is revealed to be a harmless and ordinary-looking individual, contrary to the scary figure presented previously. This contrast between the expectation of the Recycling Man being menacing and the reality of him being unthreatening is ironic. Additionally, his comment about kids today being 'highly strung' further emphasises the irony, as it implies that the children were afraid of him for no reason.

*[Award full marks for a clear understanding of irony. No marks are to be awarded for a definition of irony.]*

**Total: 100 marks**

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

<p><b>A 5-mark question that requires extended abstract thinking.</b>  <b>The response demonstrates understanding, application, analysis, complex inference and/or synthesis, evaluation, or appreciation.</b></p>
<p><b>Skills</b></p>
<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>
<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>
<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>
<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>
<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> <li>• attempts to deal with only <b>one aspect of the question</b> but does so very poorly.</li> <li>• <b>very limited understanding</b> displayed.</li> </ul>
<p>The inadequate response:</p> <ul style="list-style-type: none"> <li>• no understanding, a flawed response.</li> </ul>
<p><b>A 2-mark question that requires uni-structural thinking.</b>  <b>Demonstrates understanding and application, literal comprehension, and reorganisation.</b></p>
<p><b>Skills</b></p>
<p>The excellent response:</p> <ul style="list-style-type: none"> <li>• is <b>complete and accurate</b>.</li> </ul>
<p>The good response:</p> <ul style="list-style-type: none"> <li>• is <b>partially complete and accurate</b>.</li> <li>or</li> <li>• is <b>complete and mostly accurate</b>.</li> </ul>
<p>The incomplete response:</p> <ul style="list-style-type: none"> <li>• includes only <b>one half of the required response or is inaccurate</b>.</li> </ul>

<p><b>A 4-mark question that requires relational thinking.</b>  <b>Demonstrates understanding, application, analysis, complex inference or synthesis. This answer could require evaluation or appreciation.</b></p>
<p><b>Skills</b></p>
<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>
<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> <li>or</li> <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>
<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>
<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.</li> </ul>
<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> </ul>
<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.</li> <li>• <b>very limited understanding</b> displayed.</li> </ul>

<p><b>A 3-mark question that requires multi-structural thinking.</b>  <b>Demonstrates understanding, application, analysis, inferential comprehension of implied and figurative meanings.</b></p>
<p><b>Skills</b></p>
<p>The excellent response:</p> <ul style="list-style-type: none"> <li>• <b>engages with all aspects</b> of the question and <b>provides</b> the required evidence.</li> <li>• indicates a <b>clear understanding of the significance</b> of each element.</li> </ul>
<p>The good response:</p> <ul style="list-style-type: none"> <li>• is multi-structural, but <b>not integrated</b>.</li> <li>or</li> <li>• is convincing but <b>incomplete</b>.</li> <li>• <b>provides evidence</b> if required.</li> </ul>
<p>The average response:</p> <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 <b>relevant justification</b>.</li> <li>• demonstrates that the candidate <b>understands the issue</b>.</li> </ul>
<p>The incomplete response:</p> <ul style="list-style-type: none"> <li>• demonstrates a <b>flawed or incomplete understanding</b> of what has been asked.</li> <li>• indicates an <b>understanding</b> of the text.</li> <li>• <b>attempts to use the text(s)</b> to answer the question, but reasoning is concrete or simplistic.</li> </ul>
<p>The inadequate response:</p> <ul style="list-style-type: none"> <li>• indicates only <b>partial / limited / no understanding</b> of this aspect of the text.</li> </ul>