

PERSUASIVE AND EVALUATIVE TEXTS – TEXT FORMS AND FEATURES

Level 1–2	Level 3	Level 4	Level 5	Level 6	Level 7	Level 8	Level 9	Level 10	Level 11	Level 12	Level 13	Level 14
		<p>Exposition (argument) Relying heavily on modelled texts, writes a brief statement of position, one or two brief reasons in support and restates position.</p>	<p>Exposition (argument) Based on modelled texts, constructs a simple statement of position, with one or two simple reasons and restates position.</p>	<p>Exposition (argument) Constructs brief introduction and series of points/reasons (3–5) with little or no elaboration to support them.</p>	<p>Exposition (argument) Begins with a simple statement of position in a brief introduction and provides a series of logically ordered reasons. Begins to use paragraphs (may be one for introduction, one for arguments and one for conclusion. Or arguments may be separated into 1 or 2 sentence paragraphs).</p>	<p>Exposition (argument) Organises texts in simple logical order. Begins to provide a simple introduction with a clear position statement. Gives simple introductions or uses topic sentences for each simply stated argument. Uses paragraphs on basis of change of argument or focus. Position may be weak or inconsistent across text.</p>	<p>Exposition (argument) Constructs an introduction to support and orient the reader; simple elaborated arguments that support their position with topic sentences; and basic conclusion that restates the position. Controls paragraphs. Effectively persuades in some sections of the text, though logic may be weak or inconsistent across the text.</p>	<p>Exposition (argument/discussion) Composes a more developed introduction that takes a clear position and foreshadows the arguments; provides arguments with some evidence and/or examples to sustain a clear persuasive line/perspective; and ends with a basic conclusion. Demonstrates tentative control of organisation/ paragraphs for a discussion.</p>	<p>Exposition (argument/discussion/issue analysis) Composes a more complex introduction that orients the reader to the persuasive premise; analyses and combines information from more than one source to develop arguments; uses topic sentences to sustain longer arguments/discussions; and a more developed concluding paragraph that sums up, recommends or reiterates.</p>	<p>Exposition (argument/discussion/issue analysis) Composes longer texts with an introduction that foreshadows key points; arguments with topic sentences that reinforce key points; effective elaborations through judicious selection of supporting evidence which includes more varied stages, eg a description or explanation supporting an argument, counter arguments or refutations; and a longer concluding paragraph that reinforces writer position by choosing well from the new information in the text.</p>	<p>Exposition (argument/discussion, debate/issue analysis) Composes longer, sustained texts, well supported with logically connected arguments with well-chosen evidence and effective explanations, anticipating reader knowledge and accommodating these; and well-developed concluding paragraphs that reinforce writer position by choosing skilfully from the text.</p>	<p>Exposition (argument/discussion, debate/issue analysis) Composes cohesive, cogent and robust arguments on complex learning area topics. May vary structure such as beginning with a description of a scenario as a dramatic introduction; strategically organised, evidence-based arguments; and effective conclusions that synthesise points of argument to arrive at a new perspective. Able to speak or write from the viewpoint of others.</p>
	<p>Design/product evaluation Orally describes and uses drawings or models to record design ideas. Says/writes 1–2 clauses/ fragments to very simply evaluate a product or process (good/bad) based on their feelings.</p>	<p>Design/product evaluation Orally describes need/problem and design idea accompanied by drawings or models. Says/writes 1–2 clauses/ fragments to simply evaluate a product or process based on personal feelings and likes/dislikes.</p>	<p>Design/product evaluation Says/writes a sentence to identify a problem/ need. Draws and says/writes a few steps for design solution. Says/writes 1–2 sentences to evaluate product based on feelings and likes/dislikes.</p>	<p>Design evaluation Using a template provided, composes early macro-genres. Identifies a problem; records design ideas using labelled drawings; lists a sequence of steps; and includes a short, simple evaluation of ideas, processes and solutions based on personal preferences.</p>	<p>Design evaluation Using a template provided, composes macro-genres with: an outline of simple need or problem; a record of design ideas; a sequence of steps; and a short, simple evaluation of ideas, processes and solutions against criteria developed with guidance.</p>	<p>Design evaluation Using a template provided, composes macro-genres with: an outline of need, problem or opportunity; a record of design ideas; a planned sequence of steps; and a short evaluation of ideas, processes and solutions against criteria developed with guidance.</p>	<p>Design brief Using a template provided, composes macro-genres with: a short description of need, problem or opportunity; a record of design ideas; a plan of processes; and a short evaluation of ideas, processes and solutions against negotiated criteria.</p>	<p>Design brief Using a template provided, composes macro-genres with: a description of need, opportunity or problem; a record of design ideas; a project plan recording processes and resources; and a short evaluation of ideas with reason for selected idea/s, processes and solutions against negotiated criteria.</p>	<p>Design brief and evaluation/performance improvement plan/performance report/practitioner statement Using a template provided, composes macro-genres with: a short introduction (design brief) outlining the outcome to be achieved and any constraints; an implementation plan/record; and a short evaluation, assessing processes and outcome of the task against their criteria for success.</p>	<p>Design brief and evaluation/performance improvement plan/performance report/practitioner statement Using a template provided, composes macro-genres with: an introduction (design brief) outlining the outcome to be achieved, success criteria and any constraints; an implementation plan/record; and an evaluation, assessing the outcome of the task against the criteria for success.</p>	<p>Design brief and evaluation/performance improvement plan/performance report/practitioner statement Composes macro-genres with: a design brief outlining the need, aim to be achieved, constraints and specifications; an implementation plan and log of processes; an evaluation of outcome against success criteria; and optional production and marketing pitch.</p>	<p>Design brief and evaluation/performance improvement plan/performance report/practitioner statement Composes macro-genres with: a design brief outlining the need, aim to be achieved, constraints and specifications; an implementation plan and log of processes; an evaluation of outcome against brief and suggested improvements; and optional production and marketing pitch.</p>

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	<p>Personal response Answers simple questions about main characters/ main ideas from a short familiar well-illustrated text. Draws their favourite part of a story and says/ writes a basic clause/fragment about it.</p>	<p>Personal response Orally and/ or with drawing and accompanying 1–2 clauses/ fragments, responds to a short, illustrated text/ performance. Identifies a favourite character and/ or part of the story. Identifies and describes an aspect or expresses a feeling, like or dislike.</p>	<p>Personal response Draws a picture and writes 1–2 sentences to respond to a performance, artwork or text. Describes 1–2 elements of the work, eg a key event or character; their likes/dislikes and how they felt.</p>	<p>Response Answers scaffolding questions to: describe/ summarise key elements and/ or events; state main idea or message; or comment on a small range of inferences, eg what the character thinks/feels at key points of the story/ performance. Provides simple personal opinion, which may include simple judgements of characters and their behaviours.</p>	<p>Response Draws heavily on scaffolding questions or writing frameworks to provide simple personal responses to a book read as a class. Includes a title; simple, brief description/ summary of story; and brief comment/ opinion with simple justification. Creative response Independently writes/ dramatises simple creative responses, eg a letter from a character.</p>	<p>Response Writes/presents personal responses in which they express and explain/justify preferences for particular types of works using some metalanguage. Review Draws heavily on scaffolding questions or writing frameworks to compose more extended and simple reviews of books read, or artworks viewed as a class.</p>	<p>Response Writes/presents more extended responses using appropriate metalanguage (narrator, viewpoint, metaphor). Review Begins to compose simple reviews of works read/ viewed as a class. Texts include an introduction to and overview of the work; a description and evaluation of one aspect of the work; and a conclusion, providing a simple recommendation.</p>	<p>Review Composes simple reviews that include an introduction providing type, and background details of the work; several topics each focused on describing one aspect/element of the work; and a conclusion, providing an overall opinion/ valuation and/ or recommendation.</p>	<p>Review/source analysis/visual study Composes visual studies, reviews of texts and history source analyses (in third person) using a clear structure with a detailed introduction to the work and its context/background; a synopsis; clearly focused paragraphs describing and evaluating various elements of the work/source; and a conclusion providing comment on the overall value of the work. Begins to use evidence from the text/source to support a point of view, and/ or illustrate technique.</p>	<p>Review/source analysis/visual study Composes reviews/ studies of aesthetic works and history source analyses (in third person) using a clear structure with a developed introduction that orients the reader; clearly focused paragraphs with openers that orient and guide the reader; and evidence from the text/source to support an interpretation and/ or illustrate how the composer combined and manipulated elements; ending with a developed conclusion providing comment on the overall value of the work.</p>	<p>Review/character or source analysis/visual study Composes history source analyses, and reviews/studies of aesthetic works using a variety of media and forms such as trailers, podcasts or social media pages (in third person) using discipline-specific language to sound expert and credible and a logically connected structure with: an introduction that orients the reader and engages and/ or creates a sense of authority; strategically focused paragraphs with openers that orient the reader; cites other sources to add authority to an interpretation or evaluation of an element/technique; ending with a developed conclusion providing comment on the overall value of the work and its contribution to the discipline/field. Evaluations throughout and final comment are authoritative whilst also acknowledging and being open to alternative viewpoints. Creative responses Creates podcasts or social media pages as a character or artist/text composer that portray the cultural and/ or historical context of the work and a judgement/interpretation of a character and/ or composer and their motivations and intentions.</p>	
					<p>Literary or arts interpretation Composes elementary interpretations in which they identify a simple message from a text/artwork; 1–2 elements or techniques used to convey the message and/ or create audience reactions to achieve a given purpose.</p>	<p>Literary or arts interpretation Composes short simple interpretations in which they identify a simple intended message from a text/artwork; describe elements and/ or techniques used by authors/ artists to convey their message and create interest and reaction in an audience in order to achieve their intended purpose.</p>	<p>Literary or arts interpretation Composes short texts that introduce the work, its type and its meaning/ message; and describe structures and techniques of the work to explain how they help convey the message of the work and depict events, characters and settings in particular ways.</p>	<p>Literary or arts interpretation Composes texts that introduce the work, its type, and details of its context; describe several characteristics, selecting and using evidence from the work to explain how elements are used to portray people, events or ideas; and/ or how the work is influenced by its context.</p>	<p>Literary or arts analysis/interpretive study Composes texts that identify and interpret the work’s meaning/ message or theme with: a more detailed introduction to the work and meaning; a 1–2 paragraph synopsis of the work, selecting certain elements to illustrate the message; and a basic conclusion that reaffirms the message and its cultural value.</p>	<p>Literary or arts analysis/interpretive study Composes texts that identify and interpret the work’s meaning/ message or theme with: a developed introduction to the work and meaning; a 2–3 paragraph synopsis of the work, selecting elements to illustrate the message; and a more developed conclusion that reaffirms the message/point of view conveyed with some elaboration on the social and cultural values portrayed and the creator’s intent.</p>	<p>Literary or arts analysis/interpretive study Composes texts that interpret more complex meanings (eg twin messages) of a text/artwork of a particular genre and medium with: an introduction to the theme/s as one ‘reading’ of the work; several paragraphs deconstructing how the message is constructed; and a developed conclusion that reaffirms and elaborates on the theme and the social and cultural values portrayed.</p>	<p>Literary or arts analysis/critical interpretive study Composes texts which interpret texts/ artworks that deal with challenging issues with: an introduction to the theme/s that suggests a challenge to this ‘reading’ of the work; several paragraphs deconstructing how the message is constructed; and a developed conclusion that denaturalises and challenges the message/meaning of the work and the social and cultural values promoted in the work.</p>