

Supporting students in the English as an Additional Language IA3

Extended response — imaginative spoken/multimodal response

This assessment allows you to demonstrate your skills in creating and speaking imaginatively.

Purpose

Your task is:

using a literary text as a springboard, create an imaginative response

which demonstrates your ability to develop new insights into a character or other aspects of the text

and to speak with purpose for a specified audience.

General advice

1. For this assessment, the word *springboard* means using a **perspective, representation, aspect or element** of, or from within, the text (that is, a film, novel, poem or play).

Examples of these could be:

an attitude	a character	a cultural assumption	an identity
a belief	a concept	an idea	a value

You should focus on developing, creatively, the **perspective, representation, aspect or element** of the text that is indicated on your task sheet.

2. The focus of the IA3 is **imaginative spoken/signed**. While it is important that you have sufficient knowledge of the springboard literary text, your task is to develop an imaginative response that 'stands alone'. This means that a reader who has no, or limited, knowledge of the literary text should still be able to
 - a. recognise the imaginative genre, e.g. a dramatic monologue, a eulogy, a transformation, a personal recount, or a digital text
 - b. find meaning in your response.
3. There are different assessment conditions for **spoken/signed** and **multimodal** work (in the amount of time that you should be speaking for). If you have been given the choice between these two options, you should carefully check these conditions, making sure that you present for the right amount of time.

Key definitions

Use these definitions to further guide your understanding of the assessment.¹

- **Perspective:** a point of view or way of regarding/thinking about situations, facts and texts
- **Representation:** textual constructions that give shape to ways of thinking about or acting in the world
- **Concept:** a thought, idea or notion²
- **Aspect:** a particular part or a feature of something
- **Element:** a component or constituent part of a complex whole
- **Language features:** linguistic elements that support meaning, e.g. sentence structure, noun group/phrase, vocabulary, punctuation, figurative language
- **Spoken features:** pronunciation, phrasing and pausing, audibility and clarity, volume, pace, use of silence
- **Nonverbal features:** facial expressions, gestures, proximity, stance, movement
- **Aesthetic features:** those aspects of texts that prompt emotional and critical reactions. Examples could be
 - poetic devices — alliteration, assonance, imagery, metaphor, personification, simile, symbolism
 - written devices — imagery, irony, metaphor, motif, personification, representation, symbolism
 - spoken devices — imagery, motif, rhetoric, symbolism
 - film devices — costuming, editing, imagery, motif, photography, screenplay, symbolism
 - dramatic devices — costuming, dialogue, motif, style, symbolism
- **Stylistic devices:** aspects of texts (such as words, sentences, images), how they are arranged, and how they affect meaning. Examples could be
 - text structures
 - juxtaposition, e.g. of two contrasting settings
 - approaches to narration
 - the use of the narrative viewpoint
 - approaches to characterisation
 - lexical choice
 - use of figurative devices
 - use of rhetorical devices, e.g. repetition
 - control of sentence length and form
 - literary patterns and variations

¹ Unless otherwise indicated, all key definitions are found in Queensland Curriculum and Assessment Authority 2019, *English as an Additional Language General Senior Syllabus 2019 v1.4*, QCAA, Brisbane, pp. 53–72, www.qcaa.qld.edu.au/downloads/senior-qce/syllabuses/snr_english_add_lang_19_syll.pdf.

² Macmillan Publishers Australia, 2023, Macquarie Dictionary, www.macquariedictionary.com.au.

- sound devices
- visual devices

Key advice: assessment objectives

Exploring the assessment objectives gives you a checklist for what this task requires and allows you to better understand how your work will be assessed.

Assessment objectives	What you need to do
1	Create a structure which is appropriate to the imaginative genre , e.g. vlog, dramatic monologue, eulogy. The genre will be indicated on your task sheet.
2	Consider your role as the speaker (who are you?) and your relationship with your intended audience (who are you speaking to?), and how these will affect the style of your writing and speaking.
3	Having studied the springboard text, plan a response with original subject matter that fulfils the assessment specifications.
4, 5	As you develop your response, ensure that: <ul style="list-style-type: none"> • your subject matter is underpinned by cultural assumptions, attitudes, values and beliefs • that you are using language features, aesthetic features and stylistic devices to enhance your response.
6, 7	Organise your subject matter to support your imaginative purpose, and to prompt critical and emotional responses in your audience.
8, 9, 10	Use a writing style which is appropriate to the imaginative genre and enables you to fulfil the purpose of the assessment.
11	When you present your response, ensure that your spoken/signed features and nonverbal features are appropriate to your role and the imaginative genre, and used as a way of enhancing your response.

Key advice: Assessment conditions

Understanding the conditions for this extended response will help you to plan, develop and complete your response.

Four weeks notification and preparation time

Carefully consider your planning process and allow time to:

- choose your approach to the task, including
 - how you will address the perspective, representation, aspect or element of the text that is indicated on your assessment instrument
 - how you will develop your role and relationship with your audience, e.g. a group of your peers, an audience at a drama festival, subscribers to YouTube, viewers of a particular website
- consider the cultural assumptions, attitudes, values and beliefs that will underpin your response, and how these will be communicated to your audience

- gather your ideas into a plan, ensuring that this plan allows you to successfully address the requirements of the assessment
- draft your imaginative response, focusing on your subject matter
 - selecting
 - developing
 - organising
- refine your draft, especially in terms of
 - the suitability of your subject matter, considering your role, your relationship with your audience, and the purpose of the assessment instrument
 - your structure
 - your style, especially your use of language choices and aesthetic features or stylistic devices.

If you are creating a multimodal response, allow time to:

- develop and add in complementary features, e.g. graphics, still and moving images, design elements, music and sound effects.

Response length (spoken: 5–8 minutes or multimodal: 6–9 minutes)

You should aim to get close to the time limit as a way of maximising your opportunities for creating a powerful and engaging imaginative response.

Allow time to:

- learn your response well enough that you can deliver it clearly **and** engage in nonverbal features such as facial expressions, gestures, proximity, stance and movement
- practise the delivery of your response, focusing on spoken/signed features, such as
 - articulation: saying each word and phrase clearly
 - tip: if you have used complex or difficult words in your response, check and practise the correct pronunciation
 - pace: not going too quickly or too slowly
 - tip: as a general guide, aim to speak at around 130–150 words per minute
 - emphasis: identifying words or phrases that might be emphasised as a way of showing their importance
 - tip: practise this so that your use of emphasis seems natural, not forced
 - pausing: identifying places in your response where you can pause as a way of showing the importance of the information
 - tip: practise this so that your pausing seems natural, not forced
 - volume: if you are presenting live, your voice needs to be loud enough for all members of the audience to hear you
 - tip: practise by recording yourself saying part or all your response, and use this recording to check your volume.

If you are pre-recording your work, either as a spoken/signed or as a multimodal response:

- check the format of the recording to ensure that it fits within the guidelines

- ensure that you appear on screen for sufficient time for you to be fully assessed against the assessment objectives. (Check this with your teacher)
- record at least one rehearsal of your speech to check
 - your use of spoken features
 - your use of nonverbal features
 - framing, i.e. your image within the screen is appropriately sized
 - the clarity of the image
 - the suitability of your background/setting.

If you are adding complementary features, such as graphics, still and moving images, design elements, music and/or sound effects, ensure that these are appropriately developed and placed within your imaginative response.

Individual response and open access to resources

You can access other resources to help you develop your ideas; however, the final response must come from your unique imagination.

Speaking imaginatively

This is an excerpt from a student’s imaginative response to the IA3, a dramatic monologue from the point of view of a mother. The springboard text was a poem called *Nothing Gold Can Stay*, written by the American poet, Robert Frost. Read the poem first, and the accompanying notes, to see how the student has used it as a **springboard** for ideas in the imaginative response, rather than as a text for analysis.

Springboard text: *Nothing Gold Can Stay* (Robert Frost)³

Poem	Notes: Poem description
Robert Frost’s poem, <i>Nothing Gold Can Stay</i> , can be accessed at www.poets.org/poetsorg/poem/nothing-gold-can-stay .	The poem is about how the beauty of nature does not last long. This can be seen as a metaphor for the way in which childhood and youth must eventually give way to adulthood. The poet uses the change in nature’s colours — from gold to green — as a way of describing the shift towards maturity, reminding us that the golden period of youth cannot ‘stay’. These are the springboard ideas used by the writer in their imaginative response (see Excerpt: Dramatic monologue).

³ Frost, R 1923, ‘Nothing Gold Can Stay’, *New Hampshire*, Henry Holt, New York, p. 84.

Imaginative response

Excerpt: Dramatic monologue	Notes: Language/textual features
<p>Every little thing I do comes from a place of love and concern. Concern for the outcomes of his actions (pause) and of my own. I am not a perfect parent ... and God knows ... and neither is my husband. But my husband thinks differently. He thinks we should let our son do whatever makes him happy. He says I'm blind to what Andrew needs. But it seems like the things that he enjoys are all Golden; cricket and barbeques, watching the 'footy'; nothing like me. (Proud) I am focused on academics, exams and studying. I like eating spicy foods. I enjoy calligraphy and chess.</p> <p>(Looking at the photo album) We used to go to the beach and eat fish and chips all the time. The salty sea air would blow on my golden dress (smiling). I remember the feeling of the sand crunching underneath my feet as I tried to walk along the shore. The sand would swallow my feet, and God knows how long it took me to get all of it out (laughing). (In a happy tone) Andrew and Michael would spend all day digging a massive hole, Andrew was convinced he could 'dig to China'. Andrew is outdoorsy, he got that from Michael. (Emphasising voice) But, the brains, that's all me! Spelling Bee, science fair, he's won them all! (Very proud) He always came first place! ... I pushed my son so hard to be more Red, I ended up trying to erase all the Gold in his life. Sometimes it feels like I had tunnel vision, forgetting that Andrew is also Australian. But the thing is, that his culture isn't Red or Golden. It's both. It's like a cross cultural perfection, a mixture of two beautiful cultures. He is a shining Orange hue, a peaceful Orange, happy Orange. And in some ways so are Michael and I ... We were, we are, and we still will be the happy orange family that made all my friends green.</p>	<p>Point of view: First person allows us into the mind of the speaker.</p> <p>Orientation: The opening line focuses on the main perspective; that even though she has made mistakes, her actions are based on love.</p> <p>Role/relationships: Early in the script, she establishes her role as a parent and wife.</p> <p>Tone: The tone is private and personal, as if we are listening to a friend tells us how she feels.</p> <p>Cultural assumptions: The speaker highlights the differences in 'things' they enjoy as a way of indicating the contrast in the attitudes, values and beliefs of her and her son.</p> <p>Lexical choices: The speaker uses everyday language as a way of reinforcing her role.</p> <p>Anecdote: By telling us about the family's visits to the beach, the speaker brings us into their world and increases our understanding of their differing identities.</p> <p>Imagery: The speaker uses imagery such as 'the salty sea air' and 'sand crunching' to help us better picture the scene.</p> <p>Symbolism: Colour — specifically gold and red — is used as a symbol for the cultural differences that exist between the speaker and her son, while the blend of those two colours — orange — represents the 'mixture of two beautiful cultures'.</p> <p>Punctuation: There are several ellipses (...) in the script which can act as a cue to pause while the character develops a new thought.</p> <p>Nonverbal cues: The script contains nonverbal cues in brackets for the speaker. These are not compulsory, but they can be good reminders.</p>

More information

If you would like more information, please visit the QCAA website www.qcaa.qld.edu.au/senior/senior-subjects/english/english-as-an-additional-language/syllabus. Alternatively, email the English and Language learning area at eal@qcaa.qld.edu.au.



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