English 2019 v1.5

IA2 high-level annotated sample response

November 2018

Extended response — persuasive spoken response (25%)

This sample has been compiled by the QCAA to assist and support teachers to match evidence in student responses to the characteristics described in the instrument-specific marking guide (ISMG).

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. use patterns and conventions of a persuasive genre to achieve particular purposes in a specific context

2. establish and maintain the role of the speaker/signer/designer and relationship with an identified public audience

3. create perspectives and representations of concepts, identities, times and places

4. make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions

5. use aesthetic features and stylistic devices to achieve persuasive purposes

6. select and synthesise subject matter to support perspectives

7. organise and sequence subject matter to achieve particular purposes

8. use cohesive devices to emphasise ideas and connect parts of a persuasive text

9. make language choices for particular purposes and contexts

10. use grammar and language structures for particular purposes

11. use spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes.

Instrument-specific marking guide (ISMG)

Criterion: Knowledge application

Assessment objectives

3. create perspectives and representations of concepts, identities, times and places

4. make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions

5. use of aesthetic features and stylistic devices to achieve persuasive purposes

The student work has the following characteristics:	Marks
• discerning creation of perspectives and representations of concepts, identities, times and places in a persuasive text • discerning use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions • discerning use of aesthetic features and stylistic devices to achieve persuasive purposes.	7–8
• effective creation of perspectives and representations of concepts, identities, times and places in a persuasive text • effective use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions • effective use of aesthetic features and stylistic devices to achieve persuasive purposes.	5–6
• appropriate creation of perspectives and representations of concepts, identities, times and places in a persuasive text • appropriate use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions • appropriate use of aesthetic features and stylistic devices to achieve persuasive purposes.	3–4
• superficial creation of perspectives and representations of concepts, identities, times and places in a persuasive text • superficial use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions • use of aspects of aesthetic features and stylistic devices that vary in suitability.	2
• creation of fragmented perspectives and representations of concepts, identities, times and places • fragmented use of some ways ideas underpin texts • fragmented use of persuasive language features.	1
• does not satisfy any of the descriptors above.	0

Criterion: Organisation and development

Assessment objectives

1. use patterns and conventions of a persuasive genre to achieve particular purposes in a specific context
2. establish and maintain roles of the speaker/signer/designer and relationship with an identified public audience
6. select and synthesise subject matter to support perspectives
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of a persuasive text

The student work has the following characteristics:	Marks
• discerning use of the patterns and conventions of a persuasive text, and of the role of the speaker/signer/designer, to achieve a particular purpose • discerning selection and synthesis of subject matter to support perspectives • discerning organisation and sequencing of subject matter to achieve a particular purpose, including discerning use of cohesive devices to emphasise ideas and connect parts of a persuasive text.	7–8
• effective use of the patterns and conventions of a persuasive text, and of the role of the speaker/signer/designer, to achieve a particular purpose • effective selection and synthesis of subject matter to support perspectives • effective organisation and sequencing of subject matter to achieve a particular purpose, including effective use of cohesive devices to emphasise ideas and connect parts of a persuasive text.	5–6
• suitable use of the patterns and conventions of a persuasive text, and of the role of the speaker/signer/designer, to achieve a particular purpose • suitable selection and adequate synthesis of subject matter to support perspectives • suitable organisation and sequencing of subject matter to achieve a particular purpose, including suitable use of cohesive devices to emphasise ideas and connect parts of a persuasive text.	3–4
• inconsistent use of the patterns and conventions of a persuasive text, and of the role of the speaker/signer/designer established • narrow selection of subject matter to support perspectives • disjointed organisation and sequencing of subject matter, with some use of cohesive devices to connect parts of a persuasive text.	2
• fragmented use of the patterns and conventions of a persuasive text, and aspects of the role of the speaker/signer/designer established • fragmented selection of subject matter • some connections between parts of the text.	1
• does not satisfy any of the descriptors above.	0

Criterion: Textual features

Assessment objectives

9. make language choices for particular purposes and contexts

10. use grammar and language structures for particular purposes

11. use spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes

The student work has the following characteristics:	Marks
• discerning language choices for particular purposes • discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes • discerning use of spoken/signed and nonverbal features (and complementary, if appropriate) to achieve particular purposes – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate).	8–9
• effective language choices for particular purposes • effective use of a range of grammatically accurate/appropriate language structures to achieve particular purposes • effective use of spoken/signed and nonverbal features (and complementary, if appropriate) to achieve particular purposes – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate).	6–7
• suitable language choices for particular purposes • suitable use of a range of mostly grammatically accurate/appropriate language structures to achieve particular purposes • suitable use of spoken/signed and nonverbal features (and complementary, if appropriate) to achieve particular purposes – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate).	4–5
• language choices that vary in suitability • inconsistent use of grammar and language structures • use of spoken/signed and nonverbal features (and complementary, if appropriate) that vary in suitability – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate).	2–3
• inappropriate language choices • fragmented use of grammar and language structures • inconsistent and inappropriate use of spoken/signed and nonverbal features (and complementary, if appropriate) – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate).	1
• does not satisfy any of the descriptors above.	0

Task

Task
Context
In this unit, you have examined representations of a number of contemporary social issues in the media, as well as strategies for persuasive argument. You have also analysed the ways different texts construct perspectives of the same issue.
Task
Construct, script and deliver a persuasive speech on a social issue to a specific Australian audience of your choice. You need to select a contentious social issue that has appeared in media texts in the last year, which may be drawn from broader topics such as gender, power, race, religion, age, class and sustainability. Construct a persuasive argument of your own that adds to the public conversation about the issue.
In your speech, invite listeners to reconsider their own position on the issue, persuade them to accept your stance, and influence them to take action.

Sample response

Criterion	Marks allocated	Result
Knowledge application Assessment objectives 3, 4, 5	8	8
Organisation and development Assessment objectives 1, 2, 6, 7, 8	8	8
Textual features Assessment objectives 9, 10, 11	9	9
Total	**25**	**25**

The annotations show the match to the instrument-specific marking guide (ISMG) performance-level descriptors.

The video file can be accessed via the QCAA Portal:
www.qcaa.qld.edu.au/downloads/portal/media/snr_english_19_ia2_asr_high.mp4

Organisation and development [7–8] discerning use of the patterns and conventions of a persuasive speech, and of the role of the speaker/signer, to achieve a particular purpose

Knowledge application [7–8] discerning use of aesthetic features and stylistic devices to achieve persuasive purposes

Organisation and development [7–8] discerning organisation and sequencing of subject matter, including discerning use of cohesive devices to emphasise ideas and connect parts of a text

The student has made the contention and purpose of the speech clear and the two main case studies to develop the contention are outlined in the sequence they appear in the response.

Textual features [8–9] discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes

Knowledge application [7–8] discerning use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions

Organisation and development [7–8] discerning use of the patterns and conventions of a persuasive text, and of the role of the speaker/signer, to achieve a particular purpose

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I wonder how many of us really know what goes into making Samsung's new slimmer tablet or Apple's newest iPhone? The answer is the mining of rare earth minerals without which none of these devices can work. The unsettling truth about how these minerals are mined is probably not what you want to hear, but it has been kept under wraps for long enough. Hello my name is Elizabeth Shaw, thank you for giving me the opportunity to speak here at the 'Future of Technology Conference 2017'. There is great hope in front of me here; there is great excitement in the room for the future of our industry. But it must be an industry of which we are proud; one that is sustainable; an industry that exercises corporate, social and moral responsibility.

Today, I am here to expose the ethically abhorrent practices of rare earth mining in the Democratic Republic of Congo and in Northern China before I call on everyone in this room to take action against the abuses within our industry.

> **Knowledge application [7–8]**
> Discerning use aesthetic features and stylistic devices, such as tripling, emotional appeal and statistics, to achieve persuasive purposes

The treatment of rare earth miners in the Congo is immoral, it is unjust and it cannot go on. In the DRC rare earth miners work 12 hours a day with their bare hands in search of the tantalum, cobalt and tungsten for our iPhones. Their payment for a gruelling day's work: $5, a sharp contrast to the $500, $800 or $1000 you and I paid for our precious "space grey" smartphones. They have no safety equipment. They haul the minerals on their backs, all under the eyes of the foreman constantly urging them to work harder, faster, longer, often using violence to do so.

But then there is the issue that lies beneath the surface: the hidden child labour. The hidden child labour that Apple, Samsung and HP are quite happy to keep just where it is: deep, deep in the Luwow mine. A mine where children as young as 10, that's right just 10 years old slave away in brutal conditions day in and day out to support their families. Do we really want to be responsible for contributing to child labour? No, we don't. While we are casually swiping, scrolling and taking selfies, approximately 40,000 children – according to UNICEF – are working in unregulated, unsafe mines to support an industry that ransacks resource-rich land. Local communities gain nothing from this.

I know what you're thinking: "But Apple couldn't possibly support such horrific treatment". "If Samsung knew what was happening they would have nothing to do with it".

Well they do know and they have stated they will continue to source from the DRC as long as it adheres to their code of treating workers with dignity and respect. Well my question to Apple and Samsung and to all of you here today is where is the dignity in underpaid miners digging for these minerals with their bare hands? Where is the respect in forcing men and children to work in poorly supported tunnels?

The practices of rare earth mining are morally bereft. Not only does the industry mistreat its workers, but it also has significant and deadly repercussions for the environment and local people.

Let's look at China. Baotou is the world's largest supplier of rare earth minerals: it is a toxic nightmare. The once green, productive, farming village, has been replaced by a vast pond of toxins containing radiation, acids, heavy metals and radioactive material. The mine's effect on surrounding communities — catastrophic. The toxic pond does not have a proper lining meaning the poisonous sludge has been seeping into the village drinking water for 20 years. Wang Jianguo is a 43 year old farmer, his health is destroyed and his livelihood with it. The encroaching toxins have taken his crops, his livestock and the lives of seven of his friends. The local people aren't working at the mine, being paid by the mine or have any connection to it, yet they are dying of cancer, suffering from diabetes, battling debilitating osteoporosis and choking from chest problems because of their geographical closeness to a hideous pile of sludge. This is such a stark contrast to the gleaming, white, Apple stores we are used to. Tech companies have made sure the black sludge doesn't creep anywhere near their shop fronts.

While the likes of Apple, Samsung and Vodafone are slow to act on this issue, the Arts industry is already weighing in. The Brisbane Festival's key show in 2015 was a re-telling of Verdi's *Macbeth* through the lens of the conflict in the Congo. In this show the witches symbolize the faceless representatives of a multinational mining company. The extraordinary performance grabbed theatre-goers with both hands, opening the eyes of the audience to the plight of the Congolese. Similarly, when actor Robin Wright discovered the truth about this illicit trade, she felt compelled to take action, as a privileged American, through creating a film – *When Elephants Fight* – to put a spotlight on the issue. In this film, she asked families with workers in the mine 'What can we do?' And they responded, 'Be our voice - we have no voice here'. And that is what she has done with the launch of the #standwithcongo campaign, and that is what I urge you to do today. Be the voice of the 7-year-old Congolese child sent to work each day because he is small enough to climb into tiny holes in the mine. Be the voice of the Baotou resident in Northern China whose internal organs are deteriorating from the toxicity of the air and the water. Be the socially responsible voice of a member of *our* industry determined to make a difference. It is not only the responsibility of the Arts community to highlight this issue; it is the responsibility of the tech industry – of which we are a part – to *take real action* on this issue.

> **Textual features [8–9]**
> discerning language choices for particular purposes

As members of the tech industry, and consumers of smartphones and devices, we are all implicated in the atrocities committed in the DRC and Northern China. So, what can be done? How can we combat this? I'm a realist; I'm at a conference about the future of technology. I know we, as consumers won't stop buying phones, tablets and laptops. But fair trade in this industry is possible, despite its magnitude. There is already a new wave of smartphone manufacturers, such as Fairphone, that guarantee transparency of their supply chains and use fairly mined minerals only. We can make choices as consumers. As members of the tech industry, we can be a voice for the voiceless when we take on our multitude of roles in various tech companies. We can involve our workplaces in the Global e-Sustainability Initiative at gesi.org that is working towards a responsible

purposes The student has used repetition, identifying with the audience, and a call to action.	transformation to a sustainable world for the electronics industry. Now that we know the truth about our shiny tech products, as the future of technology, let's do something about it.

Persuasive speech for the 'Future of Technology Conference 2017'

This sample has been selected because it demonstrates a discerning use of the patterns and conventions of a persuasive speech to position an audience to accept the stance offered and take action on a chosen issue. The speaker has been discerning in creating a perspective and representing identities and places, selecting, synthesising and organising subject matter in a discriminating manner to support that perspective.

The speaker clearly establishes and purposefully draws on their relationship with the identified public audience — future leaders in the technology industry — to achieve their stated intentions. Through spoken and nonverbal features, the speaker's authoritative presence appropriately fits the specific conference context and the purpose of the speech. This is seen in the discerning use of language choices, aesthetic features and stylistic devices to move this specific audience critically and emotionally to reappraise their position on this issue. The speaker engaged the audience in their arguments through careful use of pace, pause, modulation of voice, and discerning use of gesture and facial expression to emphasise key ideas.