

English 2019 v1.5

IA3 high-level annotated sample response

September 2018

Examination — imaginative written 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 an imaginative genre to achieve particular purposes in a specific context
2. establish and maintain the role of the writer and relationships with audiences
3. create perspectives and representations of concepts, identities, times and places in an imaginative text
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 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 an imaginative text
9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use written features, including conventional spelling and punctuation, 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 in an imaginative text
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 purposes

| The student work has the following characteristics: | Marks |
|---|-------|
| <ul style="list-style-type: none"> • subtle and complex creation of perspectives and representations of concepts, identities, times and places in an imaginative text • discerning manipulation 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 prompt emotional and critical audience responses. | 8–9 |
| <ul style="list-style-type: none"> • effective creation of perspectives and representations of concepts, identities, times and places in an imaginative text • effective manipulation 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 prompt emotional and critical audience responses. | 6–7 |
| <ul style="list-style-type: none"> • appropriate creation of perspectives and representations of concepts, identities, times and places in an imaginative 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 prompt audience responses. | 4–5 |
| <ul style="list-style-type: none"> • superficial creation of perspectives and representations of concepts, identities, times and places in an imaginative 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. | 2–3 |
| <ul style="list-style-type: none"> • creation of fragmented perspectives and representations of concepts, identities, times and places in an imaginative text • fragmented use of some ways ideas underpin texts • fragmented use of language features. | 1 |
| <ul style="list-style-type: none"> • does not satisfy any of the descriptors above. | 0 |

Criterion: Organisation and development

Assessment objectives

1. use patterns and conventions of an imaginative genre to achieve particular purposes in a specific context
2. establish and maintain the role of the writer and relationships with audiences
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 an imaginative text

| The student work has the following characteristics: | Marks |
|---|-------|
| <ul style="list-style-type: none"> • discerning use of the patterns and conventions of an imaginative text and the role of the writer to achieve a particular purpose and relationships with audiences • discerning selection and synthesis of subject matter to support perspectives • discerning organisation and sequencing of subject matter to achieve particular purposes, including discerning use of cohesive devices to emphasise ideas and connect parts of an imaginative text. | 7–8 |
| <ul style="list-style-type: none"> • effective use of the patterns and conventions of an imaginative text and the role of the writer to achieve a particular purpose and relationships with audiences • effective selection and synthesis of subject matter to support perspectives • effective organisation and sequencing of subject matter to achieve particular purposes, including effective use of cohesive devices to emphasise ideas and connect parts of an imaginative text. | 5–6 |
| <ul style="list-style-type: none"> • suitable use of the patterns and conventions of an imaginative text and the role of the writer to achieve particular purposes and relationships with audiences • suitable selection and adequate synthesis of subject matter to support perspectives • suitable organisation and sequencing of subject matter to achieve particular purposes, including suitable use of cohesive devices to emphasise ideas and connect parts of an imaginative text. | 3–4 |
| <ul style="list-style-type: none"> • inconsistent use of the patterns and conventions of an imaginative text and the role of the writer established • narrow selection of subject matter to support perspectives • inconsistent organisation and sequencing of subject matter, including some use of cohesive devices to connect parts of an imaginative text. | 2 |
| <ul style="list-style-type: none"> • fragmented use of patterns and conventions of an imaginative text and aspects of the role of the writer established • fragmented selection of subject matter • some connections between parts of a text. | 1 |
| <ul style="list-style-type: none"> • 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 written features, including conventional spelling and punctuation, to achieve particular purposes

| The student work has the following characteristics: | Marks |
|--|-------|
| <ul style="list-style-type: none">• <u>discerning language choices for particular purposes</u>• <u>discerning combination of a range of grammatically accurate/appropriate language structures, including clauses and sentences, to achieve particular purposes</u>• <u>discerning use of written features, including conventional spelling and punctuation, to achieve particular purposes.</u> | 7–8 |
| <ul style="list-style-type: none">• effective language choices for particular purposes• effective use of a range of grammatically accurate/appropriate language structures, including clauses and sentences, to achieve particular purposes• effective use of written features, including conventional spelling and punctuation, to achieve particular purposes. | 5–6 |
| <ul style="list-style-type: none">• suitable language choices for particular purposes• suitable use of a range of mostly grammatically accurate/appropriate language structures, including clauses and sentences, to achieve particular purposes• suitable use of written features, including conventional spelling and punctuation, to achieve particular purposes. | 3–4 |
| <ul style="list-style-type: none">• language choices that vary in suitability• inconsistent use of grammar and language structures• use of written features, including spelling and punctuation, that vary in suitability. | 2 |
| <ul style="list-style-type: none">• inappropriate language choices• fragmented use of grammar and language structures• variable and inappropriate use of written features, including spelling and punctuation. | 1 |
| <ul style="list-style-type: none">• does not satisfy any of the descriptors above. | 0 |

Task

| Context |
|--|
| In the unit, you have studied confessional poetry from a variety of times, places and contexts, including confessional-style poems by the following poets selected from the prescribed text list: Ali Alizadeh, Ali Cobby Eckermann, Emily Dickinson, Robert Browning and Sylvia Plath. You have examined how textual and language features have been used in various literary styles, and you will now use this knowledge to develop your own imaginative writing style in a short story. |
| Task |
| Create a short story that draws on the perspectives, concepts, identities, times or places represented in one of the poems that you have studied this term. Your short story can be set in either the same or a different time and place as the poem, and should use ideas, attitudes, values or beliefs that underpin the original poem to influence your readers. |

Sample response

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

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

Note: This response uses a student-selected poem (Les Murray's 'An absolutely ordinary rainbow'). The *English General Senior Syllabus 2019*, in Section 5.5.1: Summative internal assessment 3 (IA3): Examination — imaginative written response (25%), specifies that the text chosen as a springboard for the imaginative response must be from the prescribed text list, which is available on the QCAA Portal: www.qcaa.qld.edu.au/portal.

| | |
|---|---|
| <p>Organisation and development [7–8]</p> <p>discerning use of the patterns and conventions of an imaginative text and the role of the writer to achieve particular purposes and relationships with audiences</p> | <p><u>She Wept</u></p> |
| | <p>"There's the Bridge, oh, and the Opera House too! Look, Sara, the harbour is just like a postcard...." Jane simply breathed her amazement. With nose pressed against the window of the Ferris wheel carriage, she continued her awed narration as we began our final, rounded descent.</p> <p>Lollipop roofs on canvas tents. Sun glinting off the polished brass poles of the carousel. People darting about, miniature, with all the frenzy of a colony of ants. The huge, manic mouth of Luna Park was ever hungry, greedily swallowing the frantic flow of families. It was then, as we drew closer to the</p> |

ground, that I noticed a flaw, a great blemish in the rich tapestry of carnival colour.

Textual features [7–8]
discerning combination of a range of grammatically accurate/appropriate language structures, including clauses and sentences, to achieve particular purposes
discerning use of written features, including punctuation, to achieve particular purposes

Knowledge application [8–9]
discerning use of aesthetic features and stylistic devices, such as juxtaposition and metaphor, to prompt emotional and critical audience responses

A woman.

She sat on a bench beside the duck-shooting gallery. **A woman in black. A young woman but with an age of history written on her face. The brash Sydney sun, while it tap danced on the bench beside her, was unable to penetrate the dark folds of her dress. As we rounded to her level, her eyes met mine. I was struck by the sheer nakedness, the vulnerability, of her bare face framed by dark curls.** On that face, tears glistened like diamonds.

Knowledge application [8–9]
subtle and complex creation of perspectives and representations of concepts, identities, times and places in an imaginative text

She was crying – no, this was deeper, more regal somehow. Not a snivelling cry for help, a wet, sniffling, slurry of tears. It was different. The woman was ... weeping. Shoulders hunched, body shuddering, lips parted slightly, emitting a deep, keening note. There was something darkly compelling about this woman and her display of emotion, incongruous in such a grossly bright, bustling place.

discerning language choices for particular purposes

Knowledge application [8–9]
discerning use of aesthetic features and stylistic devices, such as imagery, to prompt emotional and critical audience responses

“So where to now?” Jane’s excitement was, for once, not so infectious.

“Shooting gallery,” I mumbled absent-mindedly.

We fell into line behind a wailing little boy who, with nose dribbling into his fairy floss, clawed at his mother’s leg with sticky insistence. She paid him scant attention, yet when his screeches reached an alarming decibel, irritably slapped his hand away. I noticed a quick flash of guilty embarrassment slide across her face as she looked up, drawn by the sight of the weeping woman’s shuddering shoulders.

discerning manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions

By now, the woman had begun to attract interest. It was as though a message had rippled through Luna Park; perhaps the clowns whispered it to the children, the carousel horses whinnied to their riders, and the giant mouth shouted for all to hear: “There’s a woman down at the shooting gallery, weeping. No one can stop her.”

“Look at her,” Jane mused in a low voice. “What has she got to cry about? Did you see the size of the rock on her finger?” she added, with little empathy.

The line inched forward. An old woman joined the queue behind us, a sneer pinching its way across her parchment-like face as she eyed the woman warily.

“What’s her problem?” she said to no one in particular. “I tell you, young women today, they think life should be a fun park.”

Some nodded in agreement, while others looked into the distance, feigning nonchalance. Though the public jostled, wriggled and pushed their way around the park, a wide berth was left around the woman. Still, I noticed that she had gained the attention of everyone near. I heard self-righteous whispers.

“Why on earth would she come here, of all places, to sit and mope?”

“Boyfriend troubles?” sneered another.

Textual features [7–8]
discerning language choices for particular purposes

discerning use of written features, including punctuation, to achieve particular purposes

Organisation and development [7–8]
discerning organisation and sequencing of subject matter to achieve particular purposes, including discerning use of cohesive devices to emphasise ideas and connect parts of a short story.

“Jason, darling, take the children away. I don’t want them near her; she probably stole that ring; who knows what she’s capable of.”

| | |
|--|---|
| <p>Organisation and development [7–8]</p> <p>discerning organisation and sequencing of subject matter to achieve particular purposes, including discerning use of cohesive devices to emphasise ideas and connect parts of a short story.</p> | <p>Yet as I watched the sound welling up and cascading from this poor woman's body, I realised that she was not merely crying about an argument with a boyfriend; she was weeping from the core of her being. Through her tears, she maintained an infinite gravitas; I sensed that she wept for neither sorrow nor joy. Her tears told an ancient, universal story, and we who watched began to hear the story for ourselves; the story of our deepest pain, long buried, uncovered by her river of tears. She was giving us permission to remember.</p> |
| <p>discerning use of the patterns and conventions of an imaginative text and role of writer to achieve a particular purpose and relationship with audience</p> | <p>I was a child of seven, visiting my grandmother in the nursing home. I kissed her wrinkled cheek; in return, she asked who I was.</p> |
| <p>Knowledge application [8–9]</p> <p>subtle and complex creation of perspectives in an imaginative text</p> | <p>As the woman wept on, disapproving features softened, faces crumpled. The gift of her weeping spread like a yawn through the crowd, giving all of us a moment to grieve, to pause, to remember.</p> |
| <p>Organisation and development [7–8]</p> <p>discerning selection and synthesis of subject matter to support perspectives</p> | <p>The weeping woman's shoulders rose and fell as she took a steady, shuddering breath. The carousel horses rose and fell, and shuddered to a stop. The ride attendant stood by the control panel, confusion in her eyes. Then she wept. A security guard positioned outside the theatre shuffled his feet. Looking away from the crowd, he surreptitiously raised a meaty fist to his eye. But I saw. He wept.</p> |
| <p>Textual features [7–8]</p> <p>discerning combination of a range of grammatically accurate/appropriate language structures, including clauses and sentences, to achieve particular purposes</p> | <p>The snivelling little boy ahead of us stepped out. He walked over to the woman, stood at her feet and stared, silent now, mouth still slightly agape. His mother moved toward him and knelt down to meet her son eye-to-eye. Gently, she wiped his tear-streaked face, and taking his hand, led him away. There was a glistering in her eyes, a softening to her mouth.</p> <p>A sharp jab from Jane brought me back to reality. She pointed at the weeping woman, who was now standing. No one spoke. Luna Park froze.</p> <p>The woman straightened her dress, patted down her hair, delicately wiped the moisture from beneath her eyes, and stood tall. She took a deep, steady breath.</p> |
| <p>Knowledge application [8–9]</p> <p>subtle and complex creation of perspectives and representations of concepts, identities, times and places in an imaginative text</p> | <p>Then, with queenly grace, she walked away from the crowd.</p> <p>Knowledge application [8–9] discerning use of aesthetic features and stylistic devices, such as juxtaposition and metaphor, to prompt emotional and critical audience responses</p> <p>Almost immediately, Luna Park erupted into life. Carnival music roared, children shrieked, lights flashed. Hands were brushed hurriedly across wet eyes as memories receded and faces composed themselves once again. As if after a rainstorm, colours appeared brighter, more intense. I felt cleansed, somehow lighter in spirit.</p> <p>The woman walked purposefully toward the exit, her dress ballooning gently behind her, carving a silent, yacht-like progress through the crowd. On she went, through the great gaping mouth of the fun park.</p> |

Short story written in response to 'An absolutely ordinary rainbow' by Les Murray.

This sample has been selected because it demonstrates a subtle and complex re-creation of the perspectives and representations in the stimulus poem, with a discerning organisation and synthesis of supporting subject matter. The discerning use made of the short story genre and aesthetic and stylistic features successfully prompts emotional and critical responses in readers, positioning them to accept the perspective offered in the story.