

General English 2019 v1.5

IA1 high-level annotated sample response

August 2022

Extended response — written response for a public audience (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).

The following sample is an authentic student response produced with permission.

Assessment objectives

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

1. use patterns and conventions of the chosen genre to achieve particular purposes in a specific context
2. establish and maintain the role of the writer and relationship with an identified public audience
3. analyse perspectives and representations of concepts, identities, times and places in two texts
4. analyse the ways cultural assumptions, attitudes, values and beliefs underpin different texts and invite audiences to take up positions
5. analyse the effects of aesthetic features and stylistic devices in the two texts
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 text for a public audience
9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use written features, and complementary features if appropriate, to achieve particular purposes.

Instrument-specific marking guide (ISMG)

Criterion: Knowledge application

Assessment objectives

3. analyse perspectives and representations of concepts, identities, times and places in two texts
4. analyse the ways cultural assumptions, attitudes, values and beliefs underpin different texts and invite audiences to take up positions
5. analyse the effects of aesthetic features and stylistic devices in the two texts

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> • discerning analysis of perspectives and representations of concepts, identities, times and places in the texts • discerning analysis of the ways cultural assumptions, attitudes, values and beliefs underpin the texts and invite audiences to take up positions • discerning analysis of the effects of aesthetic features and stylistic devices in the texts. 	8–9
<ul style="list-style-type: none"> • effective analysis of perspectives and representations of concepts, identities, times and places in the texts • effective analysis of the ways cultural assumptions, attitudes, values and beliefs underpin the texts and invite audiences to take up positions • effective analysis of the effects of aesthetic features and stylistic devices in the texts. 	6–7
<ul style="list-style-type: none"> • adequate analysis of perspectives and representations of concepts, identities, times and places in the texts • adequate analysis of the ways cultural assumptions, attitudes, values and beliefs underpin the texts and invite audiences to take up positions • adequate analysis of the effects of aesthetic features and stylistic devices in the texts. 	4–5
<ul style="list-style-type: none"> • superficial analysis of perspectives and representations of concepts, identities, times and places in the texts • superficial analysis of the ways cultural assumptions, attitudes, values and beliefs underpin the texts and invite audiences to take up positions • identification of aesthetic features and stylistic devices and some effects. 	2–3
<ul style="list-style-type: none"> • identification of some perspectives and representations of concepts, identities, times and places in the texts • identification of some cultural assumptions, attitudes, values and beliefs in texts • identification of some aesthetic features and stylistic devices. 	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 article/column/blog/essay to achieve particular purposes in a specific context
2. establish and maintain the role of the writer 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 text

The student work has the following characteristics:	Marks
<ul style="list-style-type: none">• discerning use of the patterns and conventions of an article/column/blog/essay and the role of the writer to achieve a particular purpose• discerning selection and synthesis of subject matter to support perspectives• discerning organisation and sequencing of subject matter, including discerning use of cohesive devices to emphasise ideas and connect parts of a text.	7–8
<ul style="list-style-type: none">• effective use of the patterns and conventions of an article/column/blog/essay and the role of the writer to achieve a particular purpose• effective selection and synthesis of subject matter to support perspectives• effective organisation and sequencing of subject matter, including effective use of cohesive devices to emphasise ideas and connect parts of a text.	5–6
<ul style="list-style-type: none">• suitable use of the patterns and conventions of an article/column/blog/essay and the role of the writer to achieve a particular purpose• suitable selection and adequate synthesis of subject matter to support perspectives• suitable organisation and sequencing of subject matter, including suitable use of cohesive devices to emphasise ideas and connect parts of a text.	3–4
<ul style="list-style-type: none">• inconsistent use of the patterns and conventions of an article/column/blog/essay to achieve a particular purpose, and the role of the writer established• narrow selection of subject matter to support perspectives• inconsistent organisation and sequencing of subject matter and some use of cohesive devices to connect parts of a text.	2
<ul style="list-style-type: none">• fragmented use of the patterns and conventions of an article/column/blog/essay, 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, and complementary features if appropriate, to achieve particular purposes

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

Task


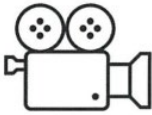
The following information is an overview of the endorsed assessment instrument that this sample responds to.

Students were asked to write a literary essay for an online literary publication in a manner that engages readers, analysing the representation of a key concept across both Shelley's *Frankenstein* and Scott's *Blade Runner*. The essay for this public audience is to consider the enduring significance of the classic *Frankenstein* by exploring its connections to the more recent *Blade Runner*. They were offered a choice of topics to focus the analysis.

Sample response

Criterion	Marks allocated	Provisional marks
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.

<p>Organisation and development [7–8]</p> <p>discerning use of the patterns and conventions of an article and the role of the writer to achieve a particular purpose</p> <p>discerning organisation and sequencing of subject matter, including discerning use of cohesive devices to emphasise ideas and connect parts of a text</p> <p>The response has a clear perspective/thesis statement and the main points to develop the thesis are outlined in the sequence they appear in the literary essay.</p> <p>Knowledge application [8–9]</p> <p>discerning analysis of perspectives and representations of concepts, identities, times and places in the texts</p> <p>Textual features [7–8]</p> <p>discerning use of written features, including punctuation, to achieve particular purposes</p> <p>Knowledge application [8–9]</p> <p>discerning analysis of the ways cultural assumptions, attitudes, values and beliefs</p>	<h2 style="text-align: center;">Humanity through the Inhuman</h2> <p style="text-align: center;">Enduring aspects of Mary Shelly’s <i>Frankenstein</i> in modern texts</p> <div style="display: flex; justify-content: space-around; align-items: center;"></div> <p style="text-align: center;">“What did this mean? Who was I? What was I? Whence did I come? What was my destination?” – <i>‘Frankenstein’</i></p> <p>Since the dawn of humanity, people have yearned for the answers to some questions. Through science, mathematics, religion and literature, academics and scholars have pondered what it means to be human. In order, however, to understand more about ourselves and the essence of humanity, some texts have used the personification of objects, creatures, and monsters, to explore human tendencies, needs and natures.</p> <p>Inspired by the radical Romanticism of Victorian England, Mary Shelly wrote the novel <i>The Modern Prometheus (1818)</i> later re-named <i>Frankenstein</i>. More than two centuries after Shelley’s <i>Frankenstein</i> was published, this classic Gothic novel remains significant. The text successfully uses the creation of a ‘Monster’ to pose questions about the nature of humanity. Taking the most enduring elements of this creation, modern films like Ridley Scott’s <i>Blade Runner (1982)</i>, spurred by the rising power of multi-national corporations and unfettered capitalism of the 1980’s, uses artificial intelligence analogues of Victor Frankenstein’s ‘Monster’ to investigate the human condition. In a similarly provocative way, both texts present beings with needs and responses that were, in many ways, more human than the other characters in each work. These portrayals make the depiction of the inhuman, the most powerful way to examine humanity. As a pioneer of such a literary vessel for the exploration of emotion in both humans and monsters, the importance of relationships and the brutal nature of human beings, Shelly’s probing questions about the human condition endure centuries on.</p> <p>In texts from Victorian times until now, the universal indication of humanity is the ability to express emotions and empathise. Through his harrowing physical journey from creation to maturity, Shelly’s Monster navigates the footholds of emotional intelligence, with the curiosity and innocence of a newborn. Shelley invites readers to empathise with him as he is, “overcome with delight by the warmth” (<i>Frankenstein</i>, 2007, p.101), a fire emits, as well as the new, “sweet and enticing” (<i>Frankenstein</i>, 2007, p.102) world around him. This naïve worldview is soon replaced by the</p>
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underpin the texts and invite audiences to take up positions

Textual features [7–8]

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

Knowledge application [8–9]

discerning analysis of perspectives and representations of concepts, identities, times and places in the texts

discerning analysis of the effects of aesthetic features and stylistic devices in the texts

Textual features [7–8]

discerning language choices for particular purposes

The student uses language choices to both analyse and engage the reader.

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

Knowledge application [8–9]

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

discerning analysis of the effects of aesthetic features and stylistic devices in the texts

Textual features [7–8]

discerning combination of a range of grammatically accurate/appropriate language structures, including clauses and sentences, to achieve particular purposes

foreboding melancholy that characterises the Gothic genre as Shelly introduces her Monster to rejection, misery, and loneliness. It is apparent as he says, “I was benevolent and good; misery made me fiend.” (Frankenstein, 2007, p. 96). This statement, used to justify his behaviour, personifies negative emotions like misery as the precursors to violent acts. As the Monster creeps further from the delights of his former appreciation of the world, Shelly compares his later emotional trajectory with the troubled and melancholy Victor. Shelly employs literary devices like pathetic fallacy so that Victor’s gloom is reflected in his surroundings, describing them as “dreary (night)” (Frankenstein, 2007, p. 50) and “(Morning), miserable and wet” (Frankenstein, 2007, p. 52). Through this, she creates a physical atmosphere which reflects Victor’s emotional condition. In Blade Runner, Tyrrel is the personification of the attitude of large corporations toward the public, via his cold, calculated and nonchalant demeanour towards the world and his creations. Through the camera shots and scenes of Tyrrel’s mountain-like building, lavishly adorned rooms and exotic possessions, Scott implies Tyrrel’s power, influence, and hierarchy over others. His lack of emotion and overall indifference connotes inhuman aspects, more so than his Replicants. The emotions of the Replicants, which must be artificially programmed, seem, in contrast to their creator, genuine and human. In this way the creatures in both texts act as an ironic juxtaposition, which invites audiences to understand that human emotion is both complex and convoluted.

Both Shelly and Scott explore the irrefutable human need for companionship and relationships. In Frankenstein, Shelly communicates the importance of companionship and familial relationships, as they become both a purpose and solution for each character. The Monster’s loneliness is apparent as he compares himself to Satan: “Satan had his companions, fellow-devils, to admire and encourage him but I am solitary and abhorred.” (Frankenstein, 2007, p. 30). Shelly’s clever metaphorical connotations of biblical figures place her creature as the vengeful “fallen angel”, but also as Victor’s “Adam”. Similarly, Scott employs this same allusion when referring to Tyrrel and his Replicants, referring to Roy as “the prodigal son” and with the line “It’s not an easy thing to meet your maker” (Blade Runner, 1982) conveys a biblical allusion to the relationship between creator and their created being. In a reflection of the importance of large family relationships in Victorian times, Shelly refocuses her creature’s unrequited affection for the familial relationships of the De Lacey family. As per the Gothic genre, the close relationships they form are presented as the creature’s light amidst the gloom. As he says: “What chiefly struck me was the gentle manners of these people; and I longed to join them.” (Frankenstein, 2007, p. 108). Through the monster’s observation of the De Laceys, Shelly infers the importance of familial relationships for human beings and the development of human nature.

In a variation of this theme, Scott’s Replicants embrace the understanding of romantic relationships and comradeship between themselves. Replicants Leon and Zora are inferred to be in a relationship, suggested by Leon’s attachment to his “precious photographs” (Blade Runner, 1982) of Zora. Roy and Pris are more explicitly shown as romantically attached throughout the film and as they share more intimate scenes and dialogue. Their connections to each other are apparent in Pris and Roy’s grieving, when they learn of the death of both Leon and Zora:

<p>Knowledge application [8–9]</p> <p>discerning analysis of perspectives and representations of concepts, identities, times and places in the texts</p>	<p>“There’s only two of us now . . .” (Blade Runner, 1982). Scott’s attentiveness to these relationship dynamics between the Replicants form an effective contrast with the relationships of human characters in both Blade Runner and Frankenstein. Although both Shelly’s troubled Victor and Scott’s roughened Bladerunner, Deckard, share independent, albeit standoffish relationships, they enter into romantic relationships of their own, finding salvation in companionship. These similarities and differences clearly illustrate how the creatures and Monster in both texts need relationships, whether platonic, familial or romantic.</p>
<p>Organisation and development [7–8]</p> <p>discerning selection and synthesis of subject matter to support perspectives</p>	<p>While these creatures deliberately induce sympathetic reactions from audiences, darker more brutal aspects of humanity are illuminated through Shelly’s Monster and Scott’s Replicants. The themes of revenge, vengeance and manipulation are common in both texts, as the plots motor towards the creatures achieving their various agendas. The Replicants, driven by their goal of extending their lives, go to lengths of manipulation, murder, and violent interrogation to reach Tyrre!</p>
<p>Knowledge application [8–9]</p> <p>discerning analysis of the effects of aesthetic features and stylistic devices in the texts</p>	<p>Mimicking aspects of the Gothic genre, Scott purposefully employs Film Noir aesthetics and dim lighting to establish a suspenseful atmosphere in particular scenes: where Leon fights to kill Deckard; Roy interrogates the eye scientist, and when Pris and Roy manipulate Sebastian into being their pawn. Scott’s contrast through stylistic devices, establish an intensity of intent when the replicants decide to display brutal, violent, and manipulative behaviour. Scott thus effectively explores how violence, deprivation, and the will to survive, are ingrained in human nature.</p>
<p>Organisation and development [7–8]</p> <p>discerning selection and synthesis of subject matter to support perspectives</p>	<p>Shelly’s Monster also strives to find his creator; however, his agenda revolves around obtaining a female companion and themes of revenge. Through the murders of William and Elizabeth, the Monster sets about threatening Victor’s family and society: “I shall become the scourge of your (Victor’s) fellow creatures and the author of your (Victor’s) own speedy ruin.” (Frankenstein, 2007, p. 98). The Monster’s vengeance and violent acts ensure that he remains a “vile insect” (Frankenstein, 2007, p. 95) in the eyes of humanity, subject to mistreatment and rejection at the hands of man. Shelly presents this and once again, contrasts him against humanity: “Am I to be thought the only criminal, when all humankind sinned against me?” (Frankenstein, 2007, p. 229). She critiques the mainstream purist impression of humanity, by introducing the idea that humanity is flawed. Through her Monster’s path of violence and evil, Shelly cements the notion that for a cause, violence, revenge, and brutality are an instinctive part of the human condition. These notions pose questions for self-reflective readers as we ask ourselves: Who are we? What do we fight for? What is our purpose? And at what lengths will we go to achieve them?</p>
<p>discerning organisation and sequencing of subject matter, including discerning use of cohesive devices to emphasise ideas and connect parts of a text</p>	<p>Through the illustration of emotion in both humans and monsters, the importance of relationships and the brutal nature of human beings, modern texts such as Ridley Scott’s Blade Runner continue to ask questions about humanity: questions that Mary Shelly pioneered in her classic Gothic novel Frankenstein. While produced in a vastly different timeframe and influenced by the cultural ideologies and attitudes of Victorian England, Shelly’s literary significance remains enduring as modern texts continue to follow suit in the exploration of the human condition.</p>
<p>Organisation and development [7–8]</p> <p>discerning use of the patterns and conventions of an article and the role of the writer to achieve a particular purpose</p>	
<p>Textual features [7–8]</p> <p>discerning language choices for particular purposes</p>	

References

Scott R (dir.) 1982, *Blade Runner* [film], Warner Bros.

Shelley, M 2007, *Frankenstein*, London: Vintage, pp. 50, 52, 95, 96, 98, 101, 102. 108, 130, 229.

This is an online literary essay for a public audience comparing two texts: Mary Shelly's *Frankenstein* and director Ridley Scott's film *Blade Runner*.

This sample has been selected because it demonstrates discerning analysis of perspectives and representations in both texts and of the ways cultural assumptions, attitudes, values and beliefs underpin them. A clear thesis is presented: that the 'monsters' in both texts function as a vehicle for an exploration of what it means to be human. The response suggests readers are positioned to think about what it means to be human by being presented with the inhuman. Focusing points are developed throughout the literary essay for a public audience, with discerning organisation and sequencing of subject matter, including discerning use of cohesive devices to connect ideas and compare the representations in the two texts. Discriminating selection and synthesis of subject matter is used to support perspectives throughout the essay, and this includes a discerning analysis of the effects of aesthetic features and stylistic devices in shaping perspectives. The literary essay successfully positions readers to accept the perspective offered in response to the chosen focus of the task: the representation of 'creatures' or 'monsters' in literary texts. Language choices are discriminating throughout for the purpose of analysis and engaging the public audience.



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