

English 2019 v1.5

IA1 high-level annotated sample response

December 2018

Extended response — written response for a public audience (25%) 2

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 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"> • <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, and complementary features, if appropriate, 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, and complementary features, if appropriate, 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, and complementary features, if appropriate, to achieve 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 conventional spelling and punctuation, and complementary features, if appropriate, 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, and complementary features, if appropriate. 	1
<ul style="list-style-type: none"> • does not satisfy any of the descriptors above. 	0

Task

Task

Context

A defining characteristic of dystopian societies represented in films and novels is that individual identities, actions and choices are strictly limited, shaped and controlled by powerful institutions or groups. In this unit, you have explored dystopian literature with a focus on representations of concepts such as government control, surveillance, individuality, freedom and the nature of humanity in George Orwell's *Nineteen Eighty-Four*.

You have been asked to contribute a journal article about the function of dystopian fiction, using two dystopian texts to illustrate your perspective.

Task

By comparing *Nineteen Eighty-Four* with another dystopian text of your choice (must be a different text type, e.g. film, poetry), analyse the ways power and control are established and maintained in dystopian fiction, and their relevance to contemporary readers. Choose one of the following questions to focus your analysis:

- How is femininity represented in the two texts and for what purpose?
- Why is the individual represented as being an enemy to the state's establishment of power and control in both dystopian texts?
- What do both texts reveal about the relationship between sexuality and political power?
- How is the connection between natural and urban environments represented in both texts, and why?
- How, and for what purpose, is religion used as a tool of the state in both dystopian texts?
- What is the relationship between the human being and machinery in both dystopian texts?

Genre: Journal article

Purpose: To analyse how a concept is represented in two different texts; to engage readers

Audience: Readers of *The CEA Critic*; an academic audience interested in English studies

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 analyses two novels (George Orwell's *Nineteen Eighty-Four* and Yevgeny Zamyatin's *We*). The *English General Senior Syllabus 2019*, in Unit 3 Topic 1: Conversations about concepts in texts, specifies that the texts chosen should be two different types of texts, e.g. a novel and a film.

<p>Organisation and development [7–8]</p>	<p>Dystopian fiction: hope lies in our humanity</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>As O'Brien says to Winston in the Ministry of Love: '... power is collective. The individual only has power in so far as he ceases to be an individual' (1984, p. 303). It is from this chilling concept that dystopian societies are born. In these societies, often a typically totalitarian ruling elite aims to completely colonise an individual's thoughts, behaviours, and relationships, so that citizens who are enemies of the state in their</p>
<p>Textual features [7–8]</p> <p>discerning language choices for particular purposes</p>	<p>'separateness' are fashioned into living automatons fit to serve the State's every need. While the context has changed, the disturbing warnings of dystopian fiction are still starkly relevant. In a world of 'fake news' and 'alternative facts', the capacity to think critically, as an individual, has never been more necessary.</p>
<p>Organisation and development [7–8]</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>George Orwell's <i>Nineteen Eighty-Four</i> (1984), and Yevgeny Zamyatin's <i>We</i> are dystopian classics which detail the manner in which the concept of the 'self' is manipulated, if not abolished by the ruling party. 1984, written during the aftermath of World War II, and Zamyatin's <i>We</i>, published shortly after the 1917 Russian Revolution, warn against the destruction of individual liberties resulting from extensive psychological conditioning at the hands of tyrannous governments. In both texts, a political oligarchy aims to enforce uniformity among citizens to destroy an individual's ability to distinguish oneself from others, thereby imposing party doctrines as morally correct and removing any capacity to resist the State. In particular, the excision of the freedom to express emotion, and the severe regulation of behaviour, enforces conformity among Party members, rendering them submissive to all facets of Party ideology. With the ever-increasing bombardment of information and an alarming potential for technological surveillance of citizens in today's society, it is timely for readers to heed the warnings offered by dystopian classics.</p>
<p>The response has a clear thesis statement and the three main points to develop the thesis are outlined in the sequence they appear.</p> <p>Knowledge application [8–9]</p>	<p>The imposition and maintenance of uniformity upon citizens removes one's consciousness of it since oppression is only realised when there is inequality among individuals. In both 1984 and <i>We</i>, governments aim to eliminate individualism to prevent social unrest that could otherwise foster rebellion, and in doing so, eliminate a potential enemy. In 1984, party propaganda dispersed through the Two Minutes Hate and organisations such as the Spies and Junior Anti-Sex League, indoctrinate Inner and Outer Party members, so that their thinking is fused with the State's and they do not question its supremacy. Both Inner and Outer Party members essentially become incapable of disputing the authenticity of the Ministry of Plenty's claims that all 'quota[s] [are continually] over-filled' (1984, p. 48), despite readers recognising no improvement in food supply or housing. In fact, this conditioned <i>ignorance</i> actually legitimises Ingsoc's paradoxical slogans, since the government gains <i>strength</i> when it becomes impossible for members to distinguish between war and peace or freedom and slavery (or 'fake news' and the truth) due to the conflation</p>
<p>discerning analysis of perspectives and representations of concepts, identities, times and places in the texts</p> <p>discerning analysis of the ways cultural assumptions, attitudes, values and beliefs underpin the texts and invite audiences to take up positions</p> <p>Textual features [7–8]</p> <p>discerning use of written features, including punctuation,</p>	<p>The imposition and maintenance of uniformity upon citizens removes one's consciousness of it since oppression is only realised when there is inequality among individuals. In both 1984 and <i>We</i>, governments aim to eliminate individualism to prevent social unrest that could otherwise foster rebellion, and in doing so, eliminate a potential enemy. In 1984, party propaganda dispersed through the Two Minutes Hate and organisations such as the Spies and Junior Anti-Sex League, indoctrinate Inner and Outer Party members, so that their thinking is fused with the State's and they do not question its supremacy. Both Inner and Outer Party members essentially become incapable of disputing the authenticity of the Ministry of Plenty's claims that all 'quota[s] [are continually] over-filled' (1984, p. 48), despite readers recognising no improvement in food supply or housing. In fact, this conditioned <i>ignorance</i> actually legitimises Ingsoc's paradoxical slogans, since the government gains <i>strength</i> when it becomes impossible for members to distinguish between war and peace or freedom and slavery (or 'fake news' and the truth) due to the conflation</p>

<p>to achieve particular purposes</p>	<p>of the individual's and Party's thoughts.</p>
<p>Knowledge application [8–9] discerning analysis of the effects of aesthetic features and stylistic devices in the texts</p>	<p>Furthermore, to ensure that uniformity is preserved and that the enemy of individualism is destroyed, the ruling class dehumanises citizens. In <i>We</i>, this is achieved by referring to citizens, or ciphers by number rather than name. Additionally, all ciphers are made to wear pale blue unifs, paralleled to the blue overalls worn by Outer Party members in <i>1984</i>, symbolising that 'nobody is one, but one of' (<i>We</i>, p. 8) the body sworn in allegiance to One State. Moreover, governing bodies in both <i>1984</i> and <i>We</i> label the rebellious individuals, Winston and D-503 respectively, as being 'sick', and assert that their happiness will only be achieved when they are 'cured' by the wholesome and 'perfect' Party. This ensures that individuality is portrayed to be abhorrent and self-damaging, so that citizens' loyalty is directed solely towards the Party.</p>
<p>discerning analysis of perspectives and representations of concepts, identities, times and places in the texts</p>	<p>In order to repress individualism, the enemy of totalitarian rule, freedom to express emotion is abolished, further removing citizens' ability to distinguish their own sense of reality from the Party's. In <i>Oceania</i>, this is achieved through restriction of language, with the number of words contained within the Newspeak dictionary being reduced every year. As language is the primary vector to which humans are able to communicate their sense of reality to others, the destruction of language allows the Party to 'squeeze [citizens] empty, and then fill [them] with [themselves]' (<i>1984</i>, p. 293) since individuals can no longer assert their personal beliefs against the Party's. Furthermore, concepts such as doublethink, which entirely distort, and reappropriate one's understanding of society depending on context, confuse the mind, and remove any 'anchor points' for the individual to base their assertions against Ingsoc. When these 'anchor points' are also engineered to constantly change, it then becomes impossible for the individual to remain an individual. Similarly, in the contemporary world, increasing evidence suggests that governments and corporations manipulate news feeds on social media, rendering truth and fiction difficult to discern. Disturbing effects of this are evident in a QUT study in 2017, which reported that more than half of Australian school children consuming news on the internet lack the knowledge of how to check for accuracy.¹</p>
<p>Textual features [7–8] discerning combination of a range of grammatically accurate/appropriate language structures, including clauses and sentences, to achieve particular purposes</p>	<p>In <i>We</i>, expression of emotion and creativity through art is proscribed, since art has the potential to allow individuals to gain true insight into society, thereby exposing the corruption that envelops One State. To discourage any inclination towards creativity, ciphers are conditioned to believe that art in its ancient form, namely music, is merely a 'silly, fussy clatter of strings' (<i>We</i>, p. 18), juxtaposed to the protective, mathematical perfection of One State. Restriction of the freedom to convey emotion is fundamental to the longevity of the Party's power, because when ciphers such as D-503 become 'human', they notice that 'irrational magnitudes [begin to] grow up through everything [they had previously known as] stable' (<i>We</i>, p. 96). In fact, through contracting a 'soul', D-503's faith in One State is questioned, when he is then able to distinguish himself from others, and notices that the Second Builder, symbolic of the general populace, is a 'funny limited person [who] can't see anything past his own plate' (<i>We</i>, p. 169). This type of thinking directly threatens the State's</p>
<p>Organisation and development [7–8] discerning use of the patterns and conventions of an article and the role of the writer to achieve a particular purpose</p>	<p>In <i>We</i>, expression of emotion and creativity through art is proscribed, since art has the potential to allow individuals to gain true insight into society, thereby exposing the corruption that envelops One State. To discourage any inclination towards creativity, ciphers are conditioned to believe that art in its ancient form, namely music, is merely a 'silly, fussy clatter of strings' (<i>We</i>, p. 18), juxtaposed to the protective, mathematical perfection of One State. Restriction of the freedom to convey emotion is fundamental to the longevity of the Party's power, because when ciphers such as D-503 become 'human', they notice that 'irrational magnitudes [begin to] grow up through everything [they had previously known as] stable' (<i>We</i>, p. 96). In fact, through contracting a 'soul', D-503's faith in One State is questioned, when he is then able to distinguish himself from others, and notices that the Second Builder, symbolic of the general populace, is a 'funny limited person [who] can't see anything past his own plate' (<i>We</i>, p. 169). This type of thinking directly threatens the State's</p>
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<p>discerning analysis of the effects of aesthetic features and stylistic devices in the texts</p>	<p>In <i>We</i>, expression of emotion and creativity through art is proscribed, since art has the potential to allow individuals to gain true insight into society, thereby exposing the corruption that envelops One State. To discourage any inclination towards creativity, ciphers are conditioned to believe that art in its ancient form, namely music, is merely a 'silly, fussy clatter of strings' (<i>We</i>, p. 18), juxtaposed to the protective, mathematical perfection of One State. Restriction of the freedom to convey emotion is fundamental to the longevity of the Party's power, because when ciphers such as D-503 become 'human', they notice that 'irrational magnitudes [begin to] grow up through everything [they had previously known as] stable' (<i>We</i>, p. 96). In fact, through contracting a 'soul', D-503's faith in One State is questioned, when he is then able to distinguish himself from others, and notices that the Second Builder, symbolic of the general populace, is a 'funny limited person [who] can't see anything past his own plate' (<i>We</i>, p. 169). This type of thinking directly threatens the State's</p>

¹ Notley, T 2017, *News and Australian children: How young people access, perceive and are affected by the news*, Crinkling News, Western Sydney University and Queensland University of Technology, www.westernsydney.edu.au/ics/news_and_media/news/2017/ics_co-authors_australias_fist_national_childrens_news_and_media_report

<p>Textual features [7–8]</p>	<p>authority, which at the closure of the novel, mandates the excision of all citizens' imaginations to remove any threat of rebellion arising from individualism.</p>
<p>discerning language choices for particular purposes</p>	<p>Totalitarian states also mandate that individuals follow highly regimented daily schedules, so that the concept of a personal life, or 'ownlife' as it is known in 1984, is destroyed. However, since Party members are forced to act in the same manner, the individual is rendered unaware that his freedom is being sacrificed, and therefore, continues to willingly serve the State. In 1984, Party members are severely overworked, with any remaining leisure time spent at the Community Centre, or engaging in activities such as community hikes, so that 'in principle a party member had no spare time, and was never alone except in bed' (1984, p. 94). The uniformity that ensues, amalgamates the individual and the group. Combine this with the surveillance facilitated by telescreens and the Thought Police, and individuals feel as though they are constantly being scrutinized by everyone around them. This depletes the individual of all energy and courage that could otherwise be directed towards rebellion, thereby successfully terminating a potential enemy. In <i>We</i>, the authority 'One State', also ensures that energy is expended in pursuits related to the Party rather than their fellow ciphers by strictly outlining an individual's daily activities in the 'Table of Hours', which accommodates only one 'Personal Hour' twice a day. Ciphers are also made to attend 'services' in Cube Plaza, which are dedicated to mass worship of the Benefactor. Most importantly, the ritual concludes with political criminals being publicly melted by the Machine, which serves to warn ciphers of the consequences for individuals distinguishing themselves from the group. Therefore, in both texts, enforcing uniform behaviour places pressure on individuals to subjugate themselves to the State, thereby eliminating potential for resistance.</p>
<p>Organisation and development [7–8]</p>	
<p>discerning selection and synthesis of subject matter to support perspectives</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>Knowledge application [8–9]</p>	
<p>discerning analysis of perspectives and representations of concepts, identities, times and places in the texts</p>	<p>As Orwell and Zamyatin illustrate through the fictional parties, Ingsoc and One State respectively, the sole purpose of any totalitarian state is to maintain absolute control over all citizens, so as to eliminate any threat of rebellion, and to allow the Party to maintain immutable power. In both texts, the individual is sacrificed to establish homogeneity among all members of the group, thereby forcing citizens to accept Party ideologies as their own. However, as revealed through the protagonists D-503 and Winston Smith, hope remains for humanity when individuals are able to defiantly remain true to themselves, and to maintain a sense of self-interest and intellectual freedom despite the myriad of forces vying to control the mind, whether these forces be self-serving governments, power-hungry leaders, or commercial surveillance. It is indeed a notion that makes both 1984 and <i>We</i> still deeply relevant today.</p>
<p>Textual features [7–8]</p>	
<p>discerning language choices for particular purposes</p>	
<p>The student uses language choices to analyse.</p>	

Academic journal article comparing two dystopian texts: George Orwell's *Nineteen Eighty-Four*, and Yevgeny Zamyatin's *We*.

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 and focusing points are developed throughout the article, with discerning organisation and sequencing of subject matter, including discerning use of cohesive devices to connect ideas within and between paragraphs. Discriminating selection and synthesis of subject matter is used to support perspectives throughout the article, and this includes a discerning analysis of the effects of aesthetic features and stylistic devices in shaping perspectives.

The journal article successfully positions readers to accept the perspective offered in response to the chosen focus question the task: 'Why is the individual the enemy in dystopian texts?' Language choices are discriminating throughout for the purpose of analysis, and the audience of *The CEA Critic*.