

English as an Additional Language 2019 v1.4

IA1 high-level annotated sample response

October 2018

Examination — analytical 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 the analytical genre to achieve particular purposes in a specific context
2. establish and maintain the role of the writer and relationships with readers
3. analyse perspectives and representations of concepts, identities, times and places in two different 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 stylistic devices and aesthetic features in two different texts
6. select and synthesise subject matter to support perspectives in a written response
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of a written response
9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use written features 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 different 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 two different 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 • 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 underpin the 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 the analytical genre to achieve particular purposes in a specific context
2. establish and maintain the role of the writer and relationships with readers
6. select and synthesise subject matter to support perspectives in a written response
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of a written response

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> • discerning use of the patterns and conventions of the analytical genre and the role of the writer to analyse the texts • discerning selection and synthesis of subject matter to support perspectives • discerning organisation and sequencing of subject matter, including the discerning use of cohesive devices to emphasise ideas and connect parts of the analytical text. 	8–9
<ul style="list-style-type: none"> • effective use of the patterns and conventions of the analytical genre and the role of the writer to analyse the texts • effective selection and synthesis of subject matter to support perspectives • effective organisation and sequencing of subject matter, including the effective use of cohesive devices to emphasise ideas and connect parts of the analytical text. 	6–7
<ul style="list-style-type: none"> • suitable use of the patterns and conventions of the analytical genre and the role of the writer to analyse the texts • suitable selection and adequate synthesis of subject matter to support perspectives • suitable organisation and sequencing of subject matter, including the suitable use of cohesive devices to emphasise ideas and connect parts of the analytical text, including paragraphing. 	4–5
<ul style="list-style-type: none"> • inconsistent use of the patterns and conventions of the analytical genre to write a response, and the role of the writer established • narrow selection of subject matter to support ideas • inconsistent organisation and sequencing of subject matter, and some use of cohesive devices to connect parts of the text, including paragraphing. 	2–3
<ul style="list-style-type: none"> • fragmented use of the patterns and conventions of the analytical genre, and aspects of the role of the writer established • fragmented selection of subject matter • identifies some connections between parts of the 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 to achieve particular purposes

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> • discerning language choices for particular purposes in a specific context • 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 and conventional spelling, to achieve particular purposes. 	6–7
<ul style="list-style-type: none"> • effective language choices for particular purposes in a specific context • 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 punctuation and conventional spelling, to achieve particular purposes. 	4–5
<ul style="list-style-type: none"> • suitable language choices for particular purposes in a specific context • 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 punctuation and conventional spelling, to achieve purposes. 	3
<ul style="list-style-type: none"> • language choices that vary in suitability • uneven use of grammar and language structures • use of written features, including punctuation and conventional spelling, 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

Instructions
<ul style="list-style-type: none"> • students to be given the specific question or task one week prior to the assessment • no access to teacher advice, guidance or feedback once the task is distributed • 200 words of quotations from the studied text/s allowed; must be signed by the teacher • no notes allowed • word processor or handwritten • the assessment is completed over more than one session; teachers collect all student work at the end of each session and return it at the beginning of the next supervised session
Task
<p>You have been studying the play <i>Black Diggers</i> by Tom Wright and the film <i>Hidden Figures</i>, directed by Theodore Melfi. Write an analytical essay about these texts under examination conditions, answering the seen task below.</p> <p>Analyse the extent to which the play <i>Black Diggers</i> and the film <i>Hidden Figures</i> represent the idea that shared experiences build a sense of belonging.</p>

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	9	9
Textual features Assessment objectives 9, 10, 11	7	7
Total	25	25

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

Organisation and development [8–9] discerning use of the patterns and conventions of the analytical genre and the role of the writer to analyse the texts	<p>An important element of humanity is belonging to something greater than the self by sharing common interests, purposes, values or heritage. Two texts which explore this concept of belonging are Theodore Melfi’s film, “Hidden Figures” and Tom Wright’s play, “Black Diggers”. In Melfi’s film, conflict develops when African-American women work alongside the predominantly white male American mathematicians attempting to beat Russia in the space race, and eventually gain acceptance. In comparison, Wright’s play focuses on “black diggers” who gain a sense of belonging as they fight alongside white Australian soldiers in World War One, only to lose it when they return home and encounter the same discrimination suffered before fighting for King and Country. Despite these differences both texts represent that shared experiences, underpinned by a common struggle, can overturn prejudice and ignite feelings of belonging, either temporarily or permanently. Where Melfi promotes the idea of the common good prevailing as a result of this</p>
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Organisation and development [8–9]

discerning use of the patterns and conventions of the analytical genre and the role of the writer to analyse the texts

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

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

Organisation and development [8–9]

discerning selection and synthesis of relevant subject matter to support perspectives

discerning organisation and sequencing of subject matter, including the discerning use of cohesive devices to emphasise ideas and connect parts of the analytical text

discerning selection and synthesis of relevant subject matter to support perspectives

connectedness, Wright presents the idea that belonging can be transient, particularly if achieved in a time of conflict.

Orientalisms in both texts incorporate scenes of discrimination, immediately establishing how shared experiences of injustice or privilege can strengthen belonging. Melfi uses Mary, Dorothy and Katherine's solidarity to develop fortitude about contesting discrimination like "all-white" schools and restricted careers. The women's awareness of NACA's discriminatory practices (with "coloureds" toilets and bubblers) also strengthens connectedness, as does Dorothy reiterating Katherine's worth by insisting that she is "better with numbers than anyone in that room." Wright's incorporation of segregation includes white settlers firing at Indigenous Australians followed by bullet-like dialogue from a retired schoolmaster demanding that Harry consider his war-time responsibilities and the consequences of allowing "creeping armies of sausage-breath[ing] Huns" to over-run Australia and impose their "foreign ways". This propels them to a shared collective consciousness, as personal pronouns unfold: "Imagine the horrors of what it would be like... if we woke up one morning to find us all under occupation." Harry's reply of "Yeah. Imagine," reveals the bitter irony of the oppressed. Also depicted as deepening a sense of belonging is privilege, constructed by Melfi and Wright through characterisation and dialogue to emphasise exclusion as an impetus for common struggle. This evokes audience loathing for such arrogance, evident when Paul refers to Katherine's scrutiny of figures as "more or less a dummy check", Harrison questions her about being a Russian spy (to explain her brilliance), and Wright's white army recruiters comment that Ern and Bob should not be applying for enlistment because they are not citizens and it is wrong to "have darkies in the same battalions as white chaps." These scenes establish the unifying reaction to privilege in these contexts.

Additionally, the texts represent that belonging to a particular group can be fluid if both groups recognise mutual benefit, share common goals and enjoy shared experiences. In both plots, rules preventing female entry into male-only domains and "black diggers" into white armies are relaxed only in hours of need. When Mary's mathematical skill and Dorothy's computer programming ingenuity are required, Mr Harrison conveniently knocks down a "coloureds" sign, declaring that "we all wear the same colour". As the male elite struggle to solve mathematical problems, Katherine's brilliance becomes evident and acceptance is eventually articulated through a gift of pearls, a symbol of respect. Common struggle exists in Wright's play, evident in an army clerk's conditional acceptance of Harry's usefulness, foreshadowing issues at war's end: "If they're willing to get off their backsides and show a bit of pluck then they're white enough for me." Brutal war experiences then form bonds that render race irrelevant, representing shared experiences as powerful enough to erode prejudice, with white soldiers assuring Harry that he is "as good as a white man", and that Ern will "be walking into the front bar" if they return home because he fought "for our country". One racist soldier who calls Frank "a coon" ends up "bloodied and bruised" (by other white soldiers) after he is threatened for thinking that "it's all right to look" him "in the eye... and drink the same water as a white man". The texts reveal that in times of crisis, belonging is emphasised.

Melfi's story represents belonging as permanent through the women's increasing contribution to space exploration, whereas Wright's is transient, for despite Archie polishing his shoes and wearing his medals to a pub on Anzac Day to "raise a glass" to mates "who didn't return", he is denied entry. This poignant motif of mateship and egalitarianism in the archetypal Australian pub is used by Wright to highlight to audiences the power of bonding through shared experiences, and emphasises this symbol of solidarity. Archie's response is rich with repetition and similes: "Back in France, back in the mud. Blokes like you shook my hand. We dragged blokes like you through... the blood. We saw each

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

Textual features [6–7]

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

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

discerning language choices for particular purposes in a specific context

other when we were like babies. Like animals.” This representation of belonging is more complex than Melfi’s, as Wright’s characterisation illustrates compelling accounts of disillusionment where past shared war experiences align with previous kinship experiences. This merging of current shared incidences of prejudice creates a confusion of old and new, as war injuries (blindness, missing limbs), lingering trauma and lost mates bind these men in their own particular nightmare. Kinfolk are welcoming, but Ern gives his medals to the RSL because his own family “isn’t interested” in them and “they’ll only get lost”, indicating another division in belonging. For Norm, war had been a period when “for three years nobody said a word about my skin... when I spoke I was heard... when they called me mate they meant it... they painted my colour back on the moment I got off that boat.” Wright’s dialogue establishes the digger’s isolation: “I still don’t have the faintest idea what we were fighting for. But I thought I won something over there. And then I lost it back here.” Harry ends up begging for coins, Laurie describes the world as “broken, weak, sad” and Mick, the “war hero” faces dispossession by “a stroke of the pen” that sweeps “Aboriginal land off the map.” This representation shows another struggle, that of the courageous, but ignored Indigenous soldiers who have been injured, scarred, bonded by pain, violence, death, disability and prejudice.

Both texts represent shared experiences as critical to belonging, with Wright crafting a more complex, starker commentary to the uplifting optimism of Melfi, who creates a final moment where the audience celebrates the women’s successes, promoting the idea that common desires bind communities of all colours and genders. Belonging is generated in the texts by times of conflict, but there are challenges to changing prejudices, and Wright highlights this by ending his play with a digger who, even after war service, does not belong anywhere.