

# English as an Additional Language 2019 v1.4

IA3 sample assessment instrument

October 2018

## Extended response — imaginative spoken/multimodal response (25%)

This sample has been compiled by the QCAA to assist and support teachers in planning and developing assessment instruments for individual school settings.

### 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 speaker/signer/designer 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 stylistic devices and aesthetic features 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 spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes.

|  |  |                       |   |
|--|--|-----------------------|---|
| <b>Subject</b>   | English as an Additional Language  | <b>Instrument no.</b> | IA3   |
| <b>Technique</b>   | Extended response — imaginative spoken/multimodal response   |                       |   |
| <b>Unit</b>  | Unit 4: Close study of literary texts  |                       |   |
| <b>Topic</b>   | Topic 1: Creative responses to literary texts  |                       |   |
| <b>Conditions</b>  |  |                       |   |
| <b>Duration</b>  | 4 weeks notification and preparation   |                       |   |
| <b>Mode</b>  | Spoken or multimodal   | <b>Length</b>         | <ul style="list-style-type: none"> <li>• Spoken: 5–8 minutes</li> <li>• Multimodal: 6–9 minutes (must include a combination of at least two modes, one of which must be spoken/signed)</li> </ul> |
| <b>Individual/group</b>  | Individual   | <b>Other</b>          | <ul style="list-style-type: none"> <li>• Genre: first-person narrative</li> <li>• Purpose: to create, represent and entertain</li> <li>• Audience: readers of narrative fiction</li> </ul>        |
| <b>Resources available</b>   | Open access to all resources. This is an open-ended task — you can access a variety of resources to support the development of your narrative. |                       |   |
| <b>Context</b>   |  |                       |   |
| <p>In this unit, you have studied <i>Stranger Things</i>, a television series created by the Duffer Brothers, and investigated how this text creates representations of the world and the human experience. You have particularly explored how the text invites readers to take up positions about friendship, scientific experimentation and small-town communities. You have also experimented with language features, aesthetic features and stylistic devices, and considered the ways these operate in imaginative texts.</p>   |  |                       |   |
| <b>Task</b>  |  |                       |   |
| <p>Create a first-person narrative based on a character from <i>Stranger Things</i>. You will deliver the narrative at the <i>Brisbane Festival</i> at an event called <i>One event, many stories</i>, for an audience who has already engaged with the television series. The narrative you create will develop new insights into your chosen character from <i>Stranger Things</i>, and reveal new insights into their hopes, dreams and desires, and how these are shaped by their fears.</p> <p>Your narrative must be linked to a pivotal moment or idea in the original text, fill a gap in the storyline and develop perspective/s in the original text.</p> <p><b>You could choose to fill a narrative gap from the perspective of any character in the series, including:</b></p> <ul style="list-style-type: none"> <li>• Eleven</li> <li>• Will Byers</li> <li>• Mike Wheeler</li> <li>• Dustin Henderson</li> <li>• Lucas Sinclair</li> <li>• Joyce Byers</li> <li>• Jim Hopper</li> <li>• Martin Brenner</li> <li>• Nancy Wheeler.</li> </ul> |  |                       |   |

**To complete this task, you must:**

- demonstrate a detailed understanding of your chosen character, the setting, the issues around scientific experimentation and the values that underpin the community
- use language features, aesthetic features and stylistic devices to prompt critical and emotional responses in your audience
- demonstrate a clear understanding of narrative structure.

**Stimulus**

The stimulus for your narrative will be the text from the prescribed text list, episode/s from season one of *Stranger Things*.

**Checkpoints**

- Week 1: Consult with your teacher about your idea for your narrative.
- Week 3: Develop a draft for feedback. Your teacher will provide advice but not corrections.
- Week 4: Submit a final copy of your script, draft and assessment task.

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

**Authentication strategies**

- The teacher will provide class time for task completion.
- Students will provide documentation of their progress at indicated checkpoints.
- The teacher will collect copies of the student response and monitor at key junctures.
- Students must acknowledge all sources.
- Students must submit a declaration of authenticity.
- The teacher will ensure class cross-marking occurs.

**Scaffolding**

- Create a clear perspective about a pivotal event or idea in the series, and the point of view of your chosen character.
- Use narrative devices, aesthetic features and stylistic devices to develop your character's voice and shape your narrative. Some examples include the narrative structure of orientation, complication, resolution; flashbacks; figurative language and imagery; and symbolism.
- Use a range of vocabulary to achieve your narrative purpose.
- Create your character's insights in a cohesive, unified way.
- Establish and maintain your relationship with the audience in your delivery.

# 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 of aesthetic features and stylistic devices to achieve purposes

| The student work has the following characteristics:   | Marks |
|---|-------|
| <ul style="list-style-type: none"> <li>• subtle and complex creation of perspectives and representations of concepts, identities, times and places</li> <li>• discerning use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions</li> <li>• discerning use of aesthetic features and stylistic devices to achieve purposes.</li> </ul> | 7–8   |
| <ul style="list-style-type: none"> <li>• effective creation of perspectives and representations of concepts, identities, times and places</li> <li>• effective use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions</li> <li>• effective use of aesthetic features and stylistic devices to achieve purposes.</li> </ul>            | 5–6   |
| <ul style="list-style-type: none"> <li>• appropriate creation of perspectives and representations of concepts, identities, times and places</li> <li>• appropriate use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions</li> <li>• appropriate use of aesthetic features and stylistic devices to achieve purposes.</li> </ul>      | 3–4   |
| <ul style="list-style-type: none"> <li>• superficial creation of perspectives and representations of concepts, identities, times and places</li> <li>• superficial use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions</li> <li>• use of aspects of aesthetic features and stylistic devices that vary in suitability.</li> </ul>  | 2     |
| <ul style="list-style-type: none"> <li>• creation of fragmented perspectives and representations of concepts, identities, times and places</li> <li>• fragmented use of some ways ideas underpin texts</li> <li>• fragmented use of language features.</li> </ul>   | 1     |
| <ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>  | 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 speaker/signer/designer 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"> <li>• discerning use of the patterns and conventions of an imaginative text, and of the role of the speaker/signer/designer, to achieve a particular purpose and relationships with audiences</li> <li>• discerning selection and synthesis of subject matter to support perspectives</li> <li>• 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.</li> </ul> | 7–8   |
| <ul style="list-style-type: none"> <li>• effective use of the patterns and conventions of an imaginative text, and of the role of the speaker/signer/designer, to achieve a particular purpose and relationships with audiences</li> <li>• effective selection and synthesis of subject matter to support perspectives</li> <li>• 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.</li> </ul>     | 5–6   |
| <ul style="list-style-type: none"> <li>• suitable use of the patterns and conventions of an imaginative text, and of the role of the speaker/signer/designer, to achieve a particular purpose and relationships with audiences</li> <li>• suitable selection and adequate synthesis of subject matter to support perspectives</li> <li>• suitable organisation and sequencing of subject matter to achieve particular purposes, including suitable use of cohesive devices to connect parts of an imaginative text.</li> </ul>                    | 3–4   |
| <ul style="list-style-type: none"> <li>• inconsistent use of the patterns and conventions of an imaginative text, and of the role of the speaker/signer/designer established</li> <li>• narrow selection of subject matter to support perspectives</li> <li>• inconsistent organisation and sequencing of subject matter, including some use of cohesive devices to connect parts of an imaginative text.</li> </ul>  | 2     |
| <ul style="list-style-type: none"> <li>• fragmented use of the patterns and conventions of an imaginative text, and aspects of the role of the speaker/signer/designer established</li> <li>• fragmented selection of subject matter</li> <li>• some connections between parts of the text.</li> </ul>  | 1     |
| <ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>  | 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 |
|---|-------|
| <ul style="list-style-type: none"> <li>• discerning language choices for particular purposes in a specific context</li> <li>• discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes</li> <li>• discerning use of spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes               <ul style="list-style-type: none"> <li>– pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence</li> <li>– facial expressions, gestures, proximity, stance, movement</li> <li>– graphics, still and moving images, design elements, music and sound effects (if appropriate).</li> </ul> </li> </ul> | 8–9   |
| <ul style="list-style-type: none"> <li>• effective language choices for particular purposes in a specific context</li> <li>• effective use of a range of grammatically accurate/appropriate language structures to achieve particular purposes</li> <li>• effective use of spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes               <ul style="list-style-type: none"> <li>– pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence</li> <li>– facial expressions, gestures, proximity, stance, movement</li> <li>– graphics, still and moving images, design elements, music and sound effects (if appropriate).</li> </ul> </li> </ul>            | 6–7   |
| <ul style="list-style-type: none"> <li>• suitable language choices for particular purposes in a specific context</li> <li>• suitable use of a range of mostly grammatically accurate/appropriate language structures to achieve particular purposes</li> <li>• suitable use of spoken/signed and non-verbal features (and complementary, if appropriate) to achieve purposes               <ul style="list-style-type: none"> <li>– pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence</li> <li>– facial expressions, gestures, proximity, stance, movement</li> <li>– graphics, still and moving images, design elements, music and sound effects (if appropriate).</li> </ul> </li> </ul>                   | 4–5   |
| <ul style="list-style-type: none"> <li>• language choices that vary in suitability</li> <li>• inconsistent use of grammar and language structures</li> <li>• use of spoken/signed and non-verbal features (and complementary, if appropriate) that vary in suitability               <ul style="list-style-type: none"> <li>– pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence</li> <li>– facial expressions, gestures, proximity, stance, movement</li> <li>– graphics, still and moving images, design elements, music and sound effects (if appropriate).</li> </ul> </li> </ul>   | 2–3   |

| The student work has the following characteristics:   | Marks |
|---|-------|
| <ul style="list-style-type: none"> <li>• unclear use of vocabulary</li> <li>• fragmented use of grammar and language structures</li> <li>• inconsistent and inappropriate use of spoken/signed and non-verbal features               <ul style="list-style-type: none"> <li>– pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence</li> <li>– facial expressions, gestures, proximity, stance, movement</li> <li>– graphics, still and moving images, design elements, music and sound effects (if appropriate).</li> </ul> </li> </ul> | 1     |
| <ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>  | 0     |