

# English as an Additional Language 2019 v1.4

IA3 high-level annotated sample response

December 2018

## Extended response — imaginative spoken/multimodal 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 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.

# 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>• <u>discerning language choices for particular purposes in a specific context</u></li> <li>• <u>discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes</u></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>• <u>effective use of spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes</u> <ul style="list-style-type: none"> <li>– <u>pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence</u></li> <li>– <u>facial expressions, gestures, proximity, stance, movement</u></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

<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

## Task

Task
<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>

# Sample response

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

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

The video file can be accessed via the QCAA Portal:

[www.qcaa.qld.edu.au/downloads/portal/media/snr\\_eal\\_19\\_ia3\\_asr\\_high.mp4](http://www.qcaa.qld.edu.au/downloads/portal/media/snr_eal_19_ia3_asr_high.mp4)

<b>Athos speaks</b>	
<p><b>Textual features [8–9]</b></p> <p>discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes</p>	<p>The monster is here.</p> <p>It had to come to this... to this moment when we were asked to believe a monstrous thing. It had to be this awful.</p> <p>There are always monsters, but before, they were just in the game and in our imaginations. Now, they are here, with us, and what we created in our game has become real. A hideous version of real.</p>
<p><b>Knowledge application [7–8]</b></p> <p>discerning use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions</p>	<p>The monsters we dreamt of we could control, but this monster controls us. The beast has taken us, pawns in its horrifying game, and flung us about in a whirl of chaos. As the dark winds of treachery swirl, we suffer. And we must bring ourselves out of that darkness.</p> <p>There is a body in the morgue, and the body is supposed to be that of my friend, Will Buyers. Will of our Gang of Four, Will of great gentleness, Will the lost boy. He has always been a little adrift, probably because his very ordinary father has always been a very ordinary man. I have always tried to shield him, especially since his drop-kick dad left Hawkins. Sure, I'm the Dungeon Master because I like to be the boss, but I'm also the Dungeon Master because Will needs me to be. I'm another male to learn from, bond with, believe. He trusts me, and he knows whatever beast or challenge we are facing, we do it together. The three musketeers transplanted to Hawkins, Indiana! We lean on one another, and Will, more than the others, needs me to direct him, guide him and protect him. And now the game has become our reality, and I can protect him no longer.</p>
<p><b>Knowledge application [7–8]</b></p> <p>discerning use of aesthetic features and stylistic devices to achieve purposes</p>	<p>The monster may have taken Will Buyers, but not his life. Lucas, Dustin and I know that whatever thing they dragged from that quarry is not Will, but we also know the demogorgon is here. We feel its hot breath in the lies swirling around us, its tentacles invading our homes and its rancid smell pervading places that were once perfect to us. Our homes, which were once our sanctuary, our fortress against the cruelties of the schoolyard bullies, our places to laugh and share. If Mum and Dad knew what we were doing! The beast of that betrayal now lurks in every jagged moment of fear that splinters our thoughts.</p>

Organisation and development [7–8]

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

Knowledge application [7–8]

discerning use of aesthetic features and stylistic devices to achieve purposes

subtle and complex creation of perspectives and representations of concepts, identities, times and places

Textual features [8–9]

discerning language choices for particular purposes in a specific context

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 an imaginative text

discerning selection and synthesis of subject matter to support perspectives

And fear is everywhere. Ever since we found El in the woods, fear and hope have been mixed in all of us, like the chocolate and cream of a Twinkie bar. It's almost as if the master of the game gave us El at the moment Will was taken - a monstrous exchange. But I trust her. I trust that her awareness of Will is not part of an elaborate play in an elaborate game. Hopefully, I can bring her to trust me. She seems to like me, but then she turns with that cold stare and I'm lost again in the labyrinth of doubt. She doesn't exactly say much, but something stirs in me when I am near El. It's like an electric current ebbing and flowing between us - that we are the terminals of the circuit. Just now, when I was doubting her, when I challenged her about it all, she brought Will back to me. When she summoned up the Clash through the walkie talkie. Will was with us, smiling, strumming the beat, singing along. And El brought him here, a prized gift, to our den, just for a moment from the Upside Down. And for a moment, the demogorgon diminished and we were again the masters of the game.

The Upside Down. That is where the monster lurks, where Will is trapped, where El has endured. When we found her, I knew we were opening ourselves and our families to danger. A strange girl with shaved hair, perhaps delivered to us to force us to make the ultimate play. I longed to tell my parents, but she outplayed me. Slamming the door before me was a master stroke - in awe, I understood that whatever they'd done to her in the Hawkins Lab was freaky, and real. I understood how strongly I needed to protect her. I am the Dungeon Master, and this challenge is mine.

Before, we played games. We'd never fought, except in the game. El changed that, flinging Dustin from me when he challenged me about her. She has helped us to fight the monsters of our adolescent world too - humiliating Troy, our own school bully in a puddle of her making. If I'm the Dungeon Master I have to run this game - Lucas and Dustin need me, but El and Will need me more. We have a chance to release Will from the dimension of the demogorgon. We have a chance to save El from the savagery of the creepy science of the Hawkins' lab. We have a chance to save Hawkins from the monster that lurks in all of our nightmares. But this salvation could come at a great cost — the cost of friendship, the cost of safety, the cost of lives.

NO. A body was dragged from the quarry today, but it was not the body of Will Buyers. Will is trapped in the Upside Down, where a monster hunts him. El is traumatised by men who keep the secrets of a strange science. And I need to be the master of the game, and keep these pieces on the board.

There are monsters everywhere. We dream them, hear about them on the news spewing from the televisions in our living rooms, imagine their ferocity and cunning in our games. But this monster is here — the worst monster of all — and it threatens us all. As master of the game, I will master it, for Will, for El, for us all.

Textual features [6–7]

effective use of spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes

- pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence
- facial expressions, gestures, proximity, stance, movement