

Essential English 2019 v1.1

IA4 A-standard annotated sample response

August 2018

Extended response — written response

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 standards.

Assessment objectives

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

1. use patterns and conventions of written texts to position audiences to accept or reject representations of an Australian social group
2. use appropriate roles and relationships with audiences
3. construct representations of identities, places, events and concepts to position audiences to accept or reject representations of an Australian social group
4. make use of the ways cultural assumptions, attitudes, values and beliefs about Australian social groups underpin texts
6. select and use subject matter about an Australian social group to support perspectives
7. sequence subject matter and use mode-appropriate cohesive devices to construct coherent written texts
8. make mode-appropriate language choices according to the register variables informed by purpose, audience and context
9. use mode-appropriate language features to achieve particular purposes.

Note: Objective 5 is not assessed in this instrument.

Instrument-specific standards

| Knowledge application | Organisation and development | Textual features | Grade |
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| The student work has the following characteristics: | | | |
| <ul style="list-style-type: none"> use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to effectively shape representations of Australian identities, places, events and/or concepts and influence meaning in a written text | <ul style="list-style-type: none"> effective use of genre, integrating media where appropriate control of the role of the writer to influence audiences to accept perspectives on an Australian social group purposeful selection and sequencing of relevant subject matter, using written cohesive devices to construct a coherent text | <ul style="list-style-type: none"> controlled choice of language informed by an understanding of purpose, audience and context consistent use of written language features | A |
| <ul style="list-style-type: none"> use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to shape representations of Australian identities, places, events and/or concepts and influence meaning in a written text | <ul style="list-style-type: none"> appropriate use of genre, using media where appropriate some control of the role of the writer to influence audiences to accept perspectives on an Australian social group appropriate selection and sequencing of relevant subject matter using written cohesive devices to construct a coherent text | <ul style="list-style-type: none"> appropriate choice of language informed by an understanding of purpose, audience and context appropriate use of written language features | B |
| <ul style="list-style-type: none"> use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to unevenly shape representations of Australian identities, places, events and/or concepts and influence meaning in a written text | <ul style="list-style-type: none"> use of genre, including media where appropriate use of the role of the writer to influence audiences to accept perspectives on an Australian social group in the main, relevant subject matter selected and sequenced using written cohesive devices to construct a coherent text | <ul style="list-style-type: none"> in the main, appropriate choice of language informed by an understanding of purpose, audience and context in the main, use of written language features | C |
| <ul style="list-style-type: none"> use of ideas to shape narrow representations of Australian identities, places, events and/or concepts in a written text | <ul style="list-style-type: none"> uneven use of genre some establishment of a relationship with an audience some relevant subject matter selected and unevenly sequenced using some cohesive devices | <ul style="list-style-type: none"> inconsistent choice of language with some demonstration of understanding of purpose, audience and context some use of written language features, with frequent lapses | D |
| <ul style="list-style-type: none"> use of ideas to occasionally shape narrow representations of Australian identities, places, events and/or concepts in a written text | <ul style="list-style-type: none"> uneven construction of a text including some perspectives that are occasionally supported by basic subject matter, which is unevenly sequenced | <ul style="list-style-type: none"> narrow choice of language narrow use of written language features that impede understanding | E |

Task

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| Context |
| This unit explores representations of Australian identities, places, events and concepts across a variety of contemporary popular culture texts such as films, songs/lyrics, advertisements, novels, short stories and media texts. |
| Task |
| Create a short story that positions audiences to accept or reject a representation of young Australians. Choose a representation you have encountered in one of the texts examined in class and use a theme appropriate to this year's short-story competition, <i>Changing perceptions of Australians</i> . |

Sample response

| Criterion | Result |
|---|----------|
| Knowledge application Assessment objectives 3, 4 | A |
| Organisation and development Assessment objectives 1, 2, 6, 7 | |
| Textual features Assessment objectives 8, 9 | |

The annotations show the match to the standard description of the instrument-specific standards.

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| <p>Organisation and development [A]</p> <p>Effective use of genre, integrating media where appropriate</p> <p>Textual features [A]</p> <p>Controlled choice of language informed by an understanding of purpose, audience and context</p> <p>Consistent use of written language features</p> | <p>Girls Behind the Wheel</p> <p>The sound of noisy students fills my ears as I walk into the familiar school gates like I have millions of times before. The heat radiates off the ground like a shimmering light and the white shirts of the school uniforms become transparent as water as sweat drenches the teenagers' bodies. Avoiding the masses of people exiting a school bus, I make my way to my friends, consumed by the music that plays in my headphones when I feel a tap on the shoulder.</p> <p>I spin to find my friend Bree's face directly in front of mine, our noses nearly touching. I freak out and jump back in surprise while she bends over laughing.</p> <p>"Guess what?" she says between breaths as an unstoppable smile stretches across her face. Her blue eyes glimmer as she continues to giggle.</p> <p>"What? Wait, no, let me guess." I stroke an imaginary beard in mock concentration. "Hmmm. Nope, don't know. What?" I say finally after watching her fidget in anticipation.</p> <p>She stands still, smirking at me as I wait for her to reply.</p> |
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| <p>Knowledge application [A]</p> <p>Use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to effectively shape representations of Australian identities, places, events and concepts and influence meaning</p> | <p>“So you know how you couldn’t watch Bathurst on the weekend?” she asks, continuing to smirk as I get frustrated and impatient with her while remembering that I missed my favourite weekend of the year because of our Annual Convention of Jehovah’s Witnesses.</p> |
| <p>Organisation and development [A]</p> <p>Purposeful sequencing of subject matter using written cohesive devices</p> | <p>That’s me – that’s my faith, so that’s where I had to be. “Yes,” I grumble with a frown on my face.</p> <p>She smiles, spins on her heels and walks toward the group. I instantly follow, wanting to know what it is she wants to tell me.</p> <p>“Well, you’re gonna love me because I recorded all 12 hours of it so we can watch the whole thing together this afternoon.”</p> |
| <p>Knowledge application [A]</p> <p>Use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to effectively shape representations of Australian identities and concepts and influence meaning</p> | <p>A smile stretches across my face and excitement takes control as I jump onto my friend’s back, hugging her to the point of bursting. The hug is cut short when she trips on a rock and we both crash to the ground in a tangle of arms and legs. We lie there silent for a second before we turn to each other, laughing once more. When we finally stop giggling, we untangle ourselves and walk towards our group of friends.</p> <p>We enter Bree’s house and greet her parents before I run up to her room where I’m met with towers of hot pies and packets of chips. Her room is set up with the team flags and race day memorabilia and blankets and pillows are thrown across the floor for us to sit on. It is perfect – just what I imagined a race day should be.</p> |
| <p>Organisation and development [A]</p> <p>Purposeful sequencing of subject matter using written cohesive devices</p> | <p>Bree enters the room and sings a song, the one we sing every year in the tune of the birthday song. “Happy Bathurst day to you, Happy Bathurst day to you, Happy Bathurst day dear Alana, Happy Bathurst day to you!”</p> <p>The smile carved into my face grows and I laugh in appreciation of the effort she has put into the day even though it’s a day late. She sits beside me and hands me a blue Ford racing shirt with a happy grin. I smile at her, and say thank-you before walking into the bathroom where I put on the shirt. When I come out, she is wearing her Holden racing shirt and the screen is lit up with the still image of the V8s. I sit beside her and open a packet of chips as she starts the recording. Perfect.</p> |
| <p>Textual features [A]</p> <p>Controlled choice of language informed by an understanding of purpose, audience and context</p> | <p>At the end of the night I sit and mope because the Ford team has lost, but Bree rolls on the ground laughing at the jokes she makes about my team losing. She is also covered in bits of crushed chips and meat pie as a result of a food fight I initiated.</p> <p>We sit there like that for the rest of the night.</p> <p>The next day, Bree runs around with Holden flags and I chase her, trying to take them off her. We really are the girls behind the wheels.</p> <p>And it really is pretty perfect. I’m just a girl who loves Bathurst, and in that instant, not much else matters. Not my family, not my faith. They are important, and they will be there tomorrow, but this moment is great, right now.</p> |