

# Essential English 2019 v1.1

## IA4 A-standard annotated sample response

October 2021

### Extended response — written response

This sample has been compiled by the QCAA to assist teachers in developing assessment and matching 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 (ISS)

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

# Task

Context
In this unit, we have engaged with representations of Australian social groups in a range of autobiographies, including <i>Mao's Last Dancer</i> . We have explored the stories of others — migrant groups and Australian youth — and focused on using blogs in a meaningful way to communicate our values and beliefs.
Task
<p><b>Genre:</b> Blogs (two to three)</p> <p><b>Purpose:</b> To share personal perspectives</p> <p><b>Audience:</b> Readers visiting the <i>Aussie Reviews</i> website</p> <p>Write a series of blogs (two to three) about one or two individuals you studied in <i>Mao's Last Dancer</i>. In each blog, focus on how studying these individual/s has taught you about one of the following concepts:</p> <ul style="list-style-type: none"> <li>• overcoming adversity</li> <li>• success</li> <li>• embracing change</li> <li>• family</li> </ul> <p>In your blogs, refer to your selected individual/s to shape representations of the particular Australian social group to which they belong and position audiences to accept your perspectives about this particular social group.</p>

## Sample response

Criterion	Result
<p><b>Knowledge application</b> Assessment objective/s 3, 4</p>	A
<p><b>Organisation and development</b> Assessment objective/s 1, 2, 6, 7</p>	
<p><b>Textual features</b> Assessment objective/s 8, 9</p>	

The annotations show the match to the instrument-specific standards.

## Knowledge application

Use of cultural assumptions, attitudes, values and beliefs in blogs to effectively shape representations of an Australian social group through Li overcoming adversity

### Textual features

Controlled choice of language

### Organisation and development

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 to construct a coherent blog entry

### Textual features

Consistent use of written language features

## Knowledge application

Use of cultural assumptions, attitudes, values and beliefs in blogs to effectively shape representations of an Australian social group overcoming adversity

### Textual features

Consistent use of written language features

### Organisation and development

Purposeful selection and sequencing of relevant subject matter to construct a coherent blog entry

### Textual features

Controlled choice of language

### Organisation and development

Effective use of genre

## Blog 1: Undeserved adversity

Li Cunxin has suffered, endured and succeeded. His inspiring story is one that is similar to many migrants' experiences, teaching us that life's circumstances aren't always fair, that adversity can occur through no fault of our own and that we can do more than survive it. We can excel and find happiness. Li, a Chinese–Australian, is a remarkable individual whose story has taught me a lot about overcoming adversity. In his case, adversity came from being born in a place where growing enough food to survive is difficult — Li is the sixth son of Chinese peasant farmers and their income depended on the weather and luck. One year there was such a severe drought that many villagers struggled to survive. It's difficult to imagine such poverty, but Li shows grit and tenacity, both in China as a child and here in Australia as an adult.

Li was born in the same year as my mum (1961) and despite adversity, he is now successfully leading the Queensland Ballet. It's such an intense, physically demanding job, but having endured so much hardship growing up, it makes sense that he'd be tough enough now to operate at a high level. By contrast, my mum was fortunate. She was an only child and grew up in the Brisbane suburbs. Where Mum had three meals a day, Li's family were at risk of starving, often going hungry and sometimes eating bark to survive. While his family planted wheat in winter, and other crops in summer, Mum played piano and hockey. Li's story is an example of adversity through no fault of his own, and like many migrants, he excels. That's determination.

## Blog 2: Li's fables as lessons for approaching diversity

Li uses fables to help himself understand the world around him, which has also made me realise how powerful stories can be. He connects with them and now so do I. The story about the frog in the well really shows the importance of the choices we make. Like the frog suggests, we should look around at the horizon above and beyond the well, rather than just accept our own reality. If we never take the time to look up past our daily existence, we risk missing out on opportunities. Li shows us that even in times of adversity, we aren't bound by our current reality, but that the choice is ours.

Li also has a choice and despite his dad telling him to accept a fate of poverty because there is no way out, he jumps high enough to leave the well. Many migrants have a similar determination to not only survive but to succeed. Li's determination leads to a choice of not toiling in the fields, but on stage. He takes a risk, believes in himself and persists.

At Madame Mao's Beijing Dance Academy, Li has to submit to spine-snapping training until his teachers release him. This is another form of adversity, and to meet such challenges to a standard of excellence, he decides to strap sandbags to his ankles and train when everyone else is asleep. This teaches me that even when you find yourself in a situation not of your own choosing, you might feel trapped, but you aren't. Listening to the frog and jumping as high as you can, offers its own rewards.

## Blog 3: Boldly facing adversity

When Li arrives at the Dance Academy in Beijing, he talks about feeling 'adrift', a sign of heartache, which I'm sure many migrants experience. Li's homesickness in the first few months means he cries himself to sleep, and to ease it, he uses his Niang's quilt to tell himself that

**Textual features**

Consistent use of written language features

**Knowledge application**

Use of cultural assumptions, attitudes, values and beliefs in blogs to effectively shape representations of an Australian social group overcoming adversity

**Textual features**

Controlled choice of language

everything will be okay. That's a good strategy. I too, can relate to homesickness because I had to adapt to boarding school, and I'm not keen on change. It's interesting how despite different ages and cultures, missing family feels the same.

Everything being different is another form of adversity. Li has to roll his blanket in military style and jog around open fields. The freezing dance studios had frosty window panes, the barre was high and exercise so frequent his hamstrings would often tear, but he was forced to train and forced himself to train hard. Nothing was easy and the world wasn't kind, but Li persevered.

Li's determination is real strength. Just like Li and the frog, we all have challenges, but Li is proof that character is formed when we face adversity with boldness.