

Supporting students in the Essential English IA4

Extended response — written response

This assessment allows you to demonstrate your skills in writing creatively.

Purpose

Your task is:

using a text from a popular culture as a springboard, create a written text

which invites your audience to take up a position

about representations of an Australian social group.

General advice

1. For this assessment, the word *springboard* means interpreting a **representation** from the class-studied popular culture text/s. Possible examples of these representations could be:

a concept	an identity	a time	a place
an attitude	a belief	a value	a cultural assumption

- You should focus on:
 - using the popular culture text to explore the **representation** required for the task
 - using your knowledge that comes from this exploration to communicate **your own understanding** of an Australian social group.
2. Your assessment instrument will give you:
 - a particular **context** for your response
 - a specific purpose and **audience** for your response.

Be sure to remember your context, audience and task as you plan, develop and write.

Key definitions

Make sure that you are familiar with these terms and their definitions.¹

- **Popular culture:** the collective ideas and attitudes of a given community as reflected in art, film, internet memes and other texts of a popular nature
- **Audience:** the group of readers that the writer is addressing; may be a real-life or a lifelike audience
- **Context:** the environment in which a text is created, i.e. the general social, historical and cultural conditions
- **Representations:** constructs that give shape to ways of thinking about or acting in the world
- **Positioning:** refers to how texts influence audiences in certain ways
- **Cohesive devices:** features of vocabulary, sentence and paragraph structure (known as syntax), and grammar that bind different parts of a text together

Key advice: Assessment objectives

Exploring the assessment objectives gives you a checklist for this task and allows you to better understand how your work will be assessed.

Assessment objectives	Implications: What you need to do
3, 4	Knowledge application <ul style="list-style-type: none">• As you create your response, select and organise your information to support your ideas about an Australian social group and achieve your purpose: to position your audience to accept or reject this representation of an Australian social group.• Ensure that you use cultural assumptions, attitudes, values and/or beliefs.
1, 2, 6, 7	Organisation and development <ul style="list-style-type: none">• As you create your response, ensure that your information and ideas are organised in a purposeful way, and showcase your representation of the Australian social group to position your audience.• Create a style which is appropriate to the required genre and context, uses appropriate cohesive devices, and gives you the opportunity to develop your role as a writer for a specific audience.
8, 9	Textual features <ul style="list-style-type: none">• As you create your response, ensure that your language choices are appropriate to your purpose, audience and context.• Also ensure that language features, (e.g. spelling and punctuation) and your complementary audio, visual and/or digital features (if needed) are used as a way of allowing you to achieve your purpose: to position your audience to accept or reject a representation of an Australian social group.

¹ All key definitions are found in Queensland Curriculum and Assessment Authority, *Essential English Applied Senior Syllabus 2019 v1.1*, QCAA, Brisbane, pp. 44–62, www.qcaa.qld.edu.au/downloads/senior-qce/syllabuses/snr_ess_english_19_app_syll.pdf.

Key advice: Assessment conditions

Exploring the conditions for this extended written response provides a method for approaching this task.

Four weeks notice of task

Carefully consider your planning process and allow time for:

- thoroughly exploring other people's representations of Australian identities, places, events and/or concepts in the popular culture text that is being used as a springboard
- developing an idea about an Australian social group which
 - clearly stems from the springboard text
 - supports your ideas about the representation
 - positions an audience towards accepting your ideas about the Australian social group
- developing your structural choices, to ensure that
 - the genre that you have used for your response is clearly identifiable, as required by the task
 - readers will be able to find meaning in your response
- examining the language choices and features that are present in your creative writing by asking
 - does my style of writing fit well with the genre that I am using?
 - do my vocabulary choices fit well with my context, purpose and audience?
 - do my sentence, paragraph and syntax choices fit well with my context, purpose and audience?
 - how can I further enhance the creative aspect of my writing?
- reviewing how effectively your response may position readers, and further developing this if necessary
- adding in audio, visual and/or digital media features if needed.

Length: 500–800 words

Aim to get as close to 800 words as possible to maximise the development of your ideas.

Other

As indicated, you may support your response with visual, audio and/or digital elements; however, the focus of the assessment is the written mode.

Writing creatively

This is a script for a radio interview with the character, Frank Dunne, from the 1981 Australian film, *Gallipoli*. Frank is now an 83-year-old World War I veteran being interviewed by RI [Radio Interviewer].

Structural features	Script	Language features
<p>A title orientates the reader towards the representation,</p> <p>A simple statement of location shows that this is a radio script, i.e. reinforces the text type.</p> <p>The opening statement (by RI) sets the context: an interview with a character from the popular culture text, a film.</p> <p>RI introduces the values associated with war as the representation of ANZACs as an Australian social group that will provide the focus of the script.</p> <p>FD's answer to her question provides ideas about that representation: that the traditional ANZAC values are incorrect.</p> <p>FD develops this interpretation, providing details and reasoning.</p>	<p>NOBLE WARRIORS by [Radio Interviewer]</p> <p><i>Inside a radio station.</i></p> <p>RI: You're on 4QQ with [Radio Interviewer], listening to <i>Aussie Values</i>. Today's topic is 'noble warriors' and our guest is a veteran of World War I who was involved with Australia's famous Gallipoli campaign. But Frank Dunne came home and has spent his life advocating against war, even starting the group, Australians for Peace. Good morning, Frank, and welcome.</p> <p>FD: Thank you, RI.</p> <p>RI: You're a returned soldier and an ANZAC, a member of a unique group of people who, for most Australians, represent values such as courage and mateship. How does that make you feel?</p> <p>RI: RI, I've got to be honest, I saw too much bloodshed and lost too many mates to be worrying myself about things like courage and mateship. War is a terrible thing. Terrible. There's nothing honourable about it, and it doesn't seem right to me that Australians are so fixated on those values you mentioned. The truth is: me and my mates were just a bunch of blokes struggling to get a job and getting ourselves into strife. We had nothing to lose, so we went to war because we thought, why not? Free trip overseas. No way was I ever going to be able to afford to go to another country — geez, I couldn't even afford a train trip to Perth.</p> <p>RI: So, you're saying that the view of the ANZACs as noble warriors who defended our nation is questionable?</p> <p>FD: I am. I understand that there'll be plenty of people who disagree with me, and I certainly respect the right of veterans to march on ANZAC Day and be acknowledged for their efforts — but for me, RI, there's nothing noble about war.</p>	<p>The opening section is written with simple syntax (sentence structure) and plain vocabulary choices. This makes it easier for a listening audience to understand what RI is saying.</p> <p>RI uses a statement to introduce the key concept then follows this up with a question.</p> <p>FD's language choices feature everyday language such as 'mates', 'bunch of blokes' and 'geez', which suit his character. He uses a range of sentence styles, including fragments — a recognition that people do not always speak in perfect sentences which helps shape a representation of this Australian social group as relatable and frank.</p> <p>RI's question includes the title of the interview; a way of justifying the use of that title.</p> <p>FD uses personal pronouns such as 'I' and 'me' to reinforce the fact that these are his opinions, not facts.</p>

<p>FD introduces the key concept that the traditional Australian view of the ANZAC story is a myth.</p> <p>RI's challenge to FD's interpretation reminds the reader that other views are available.</p> <p>FD's final statement links directly to the springboard text, the film, by reflecting on the story of another character, Archie, who never returns from Gallipoli. This is a powerful restatement of the ideas that war should not be seen as a noble pursuit, and that ANZACs care deeply for their comrades.</p>	<p>RI: And yet you signed on, all those years ago. Why was that?</p> <p>FD: I wasn't going to. But my mate, Archie, was different. He convinced me that we had a responsibility to join the war. Even so, I hadn't thought too much about the nation, or what was going to happen. It was a grand adventure. That's what made me enlist, the adventure. This noble heroism stuff, that's a myth that came after the war, and just grew and grew. Australians like having heroes. Having heroes makes a country feel good about itself. But knowing about the terrors of war has the opposite effect. No one wants to hear about what really happened because that doesn't fit with the myth.</p> <p>RI: Some people would say that's a very cynical view. How do you respond to them?</p> <p>FD: Like I said, I understand those opinions, but I still think Gallipoli was a disaster. Too many killed — and for what? They might just as well have been sheep, heading off to the abattoir.</p> <p>RI: They showed great courage though, didn't they?</p> <p>FD: Yes, but we didn't <i>think</i> about it. We didn't say to ourselves, 'I'm going to be a hero today'. That's where this so-called myth is wrong. All any of us wanted to do was survive.</p> <p>RI: You lost friends?</p> <p>FD: Too many. Archie Hamilton, the fella I mentioned earlier. You wouldn't meet a more decent bloke. Hard-working, caring, humble — just a golden fella. He could've been anything. Could've been living here, in Australia, raising a family, improving a community, doing all the right things, the things that genuinely make a country great. Instead, he was forced to leave a trench for no good reason, run towards bullets and hope for the best. He died alone ... in the dust. A bloke like that! I'm not disputing the right of people to commemorate this so-called ANZAC spirit, but for me, the truth of Gallipoli is the loss of blokes like Archie. A generation of young men and women were taken from us ... where's the nobility in that?</p>	<p>The plural form is used in 'Australians' and the singular form in 'No one', thereby including others to give his argument more power.</p> <p>FD uses a simple but devastating metaphor: the soldiers were like sheep.</p> <p>More everyday language: 'bloke', 'fella'.</p> <p>FD's language becomes emotive, a powerful persuasive device. Emotive words such as 'decent', 'humble' and 'great' reinforce Archie's goodness as a person. Words like 'died alone' offer a horrifying contrast.</p> <p>FD finishes with a rhetorical question, another powerful persuasive device.</p>
--	---	---

More information

If you would like more information, please visit www.qcaa.qld.edu.au/senior/senior-subjects/english/essential-english. Alternatively, email the English and Languages learning area at essentialenglish@qcaa.qld.edu.au.



© State of Queensland (QCAA) 2023

Licence: <https://creativecommons.org/licenses/by/4.0> | **Copyright notice:** www.qcaa.qld.edu.au/copyright — lists the full terms and conditions, which specify certain exceptions to the licence. |

Attribution (include the link): © State of Queensland (QCAA) 2023 www.qcaa.qld.edu.au/copyright.

Glossary definitions used in this document are excluded from the CC BY 4.0 licence.