

Literature 2019 v1.4

IA2 high-level annotated sample response

June 2021

Summative internal assessment 2 (IA2): 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 engage audiences with the reimagined text and invite them to reinterpret the base text
2. establish and maintain the role of speaker/signer/designer and relationships with audiences
3. create perspectives and representations of concepts, identities, times and places in the reimagined text
4. make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to invite audiences to reinterpret the base text
5. use aesthetic features and stylistic devices to prompt emotional and critical responses
6. select and synthesise subject matter to support perspectives in the reimagined text
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of the reimagined text
9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use spoken/signed and nonverbal [and complementary, if appropriate], features 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 the reimagined text
4. make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts to invite audiences to reinterpret the base text
5. use aesthetic features and stylistic devices in the reimagined text to prompt emotional and critical responses

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> • subtle and complex creation of perspectives and representations of concepts, identities, times and places in a reimagined text • discerning manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to reinterpret the base text • discerning use of aesthetic features and stylistic devices to prompt emotional and critical audience responses. 	8–9
<ul style="list-style-type: none"> • effective creation of perspectives and representations of concepts, identities, times and places in a reimagined text • effective manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to reinterpret the base text • effective use of aesthetic features and stylistic devices to prompt emotional and critical audience responses. 	6–7
<ul style="list-style-type: none"> • appropriate creation of perspectives and representations of concepts, identities, times and places in a reimagined text • appropriate use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to reinterpret the base text • appropriate use of aesthetic features and stylistic devices to prompt audience responses 	4–5
<ul style="list-style-type: none"> • superficial creation of perspectives and representations of concepts, identities, times and places in a reimagined text • superficial use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to reinterpret the base text • use of aspects of aesthetic features and stylistic devices that vary in suitability. 	2–3
<ul style="list-style-type: none"> • creation of fragmented perspectives and representations of concepts, identities, time and places in a reimagined text • fragmented use of some ways ideas underpin texts • fragmented use of language features. 	1
<ul style="list-style-type: none"> • does not satisfy any of the descriptors above. 	0

Criterion: Organisation and development

Assessment objectives

1. use patterns and conventions of an imaginative genre to engage audiences with the reimagined text and invite them to reinterpret the base text
2. establish and maintain the roles of speaker/signer/designer and relationships with audiences
6. select and synthesise subject matter to support perspectives in the reimagined text
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of the reimagined text

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> • discerning use of the patterns and conventions of the chosen genre and the role of speaker/signer/designer to engage audiences with the reimagined text and invite them to reinterpret the base text • discerning selection and synthesis of subject matter to support perspectives in the reimagined text • discerning organisation and sequencing of subject matter to achieve a particular purpose, including the discerning use of cohesive devices to develop and emphasise ideas and connect parts of the reimagined text. 	8–9
<ul style="list-style-type: none"> • effective use of the patterns and conventions of the chosen genre and the role of speaker/signer/designer to engage audiences with the reimagined text and invite them to reinterpret the base text • effective selection and synthesis of subject matter to support perspectives in the reimagined text • effective organisation and sequencing of subject matter to achieve particular purposes, including the effective use of cohesive devices to develop and emphasise ideas and connect parts of the reimagined text. 	6–7
<ul style="list-style-type: none"> • suitable use of the patterns and conventions of the chosen genre to establish and role of speaker/signer/designer to maintain a relationship with audiences • suitable selection and synthesis of subject matter to support perspectives in the reimagined text • suitable organisation and sequencing of subject matter to achieve particular purposes, including the suitable use of cohesive devices to develop and emphasise ideas and connect parts of the reimagined text. 	4–5
<ul style="list-style-type: none"> • inconsistent use of patterns and conventions of the chosen genre and the role of speaker/signer/designer to establish a relationship with audiences • narrow selection of subject matter to support perspectives • disjointed organisation and sequencing of subject matter, including some use of cohesive devices to connect parts of the reimagined text. 	2–3
<ul style="list-style-type: none"> • fragmented use of the patterns and conventions of the chosen genre and aspects of role of speaker/signer/designer • fragmented selection of subject matter • some connections between parts of the text. 	1
<ul style="list-style-type: none"> • does not satisfy any of the descriptors above. 	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 and nonverbal [and complementary, if appropriate] features to achieve particular purposes

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> • <u>discerning language choices for particular purposes</u> • <u>discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes</u> • <u>discerning use of spoken and nonverbal (and complementary, if appropriate) features to achieve particular purposes:</u> <ul style="list-style-type: none"> – <u>pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence</u> – <u>facial expressions, gestures, proximity, stance, movement</u> – <u>graphics, still and moving images, design elements, music and sound effects (if appropriate)</u> 	6–7
<ul style="list-style-type: none"> • effective language choices for particular purposes • effective use of a range of grammatically accurate/appropriate language structures to achieve particular purposes • effective use of spoken and nonverbal (and complementary, if appropriate) features to achieve particular purposes: <ul style="list-style-type: none"> – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate) 	4–5
<ul style="list-style-type: none"> • suitable language choices for particular purposes • suitable use of a range of mostly grammatically accurate/appropriate language structures to achieve particular purposes • suitable use of spoken and nonverbal (and complementary, if appropriate) features to achieve particular purposes: <ul style="list-style-type: none"> – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate) 	3
<ul style="list-style-type: none"> • language choices that vary in suitability • uneven use of grammar and language structures • use of spoken and nonverbal (and complementary, if <u>appropriate</u>) features that vary in suitability: <ul style="list-style-type: none"> – pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence – facial expressions, gestures, proximity, stance, movement – graphics, still and moving images, design elements, music and sound effects (if appropriate) 	2

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

Task

Context

In this unit, you have examined the relationship with language, culture and representations of identity in the play *Constellations* by Nick Payne as well as live performances and digital stories. You have also explored the ways in which perspectives can be reinterpreted by experimenting with aesthetic features and stylistic devices.

Task

Create a monologue or digital story that reinterprets *Constellations* for an Australian context, to prompt emotional and critical responses in an audience familiar with the play and the new context.

To complete this task, you must:

- select a scene/s and aspects from the text to reinterpret in your imaginative script (e.g. perspectives of characters and/or representations of concepts, identities, times and places in the base text)
- choose a cultural context within Australia through which to reimagine perspectives and/or representations from the base text
- select a genre from your presentation form the options provided
- invite the audience to question or reflect on the dominant cultural assumptions, attitudes, values and beliefs that underpin the play and/or the new cultural context.

Sample marking scheme

Criterion	Marks allocated	Result
Knowledge application Assessment objective/s 3,4,5	9	9
Organisation and development Assessment objective/s 1,2,6,7,8	9	9
Textual features Assessment objective/s 9,10,11S	7	7
Total	25	25

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

A video file of the response can be accessed via the QCAA Portal:

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_literature_19_ia2_sample_2.mp4

End of the Line

Textual features

discerning use of spoken and nonverbal features [facial expression, gestures] and complementary features [visual imagery of the student's handwriting and water colours] to achieve particular purposes

Organisation and development

discerning use of the chosen genre [digital story] to engage audiences with the reimagined text and invite them to begin reinterpreting Nick Payne's play 'Constellations'

Knowledge application

discerning use of aesthetic features [motif of the train] and their effects to prompt emotional and critical audience responses

Knowledge application

complex and subtle creation of representations of concepts, identities, times and places in the establishment of setting and the main character, in creating a sense of contemporary rural Australia

Textual features

discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes

Roland is about to climb aboard The Ghan, an Australian train that travels from Adelaide to Darwin, when he sees Marianne. Roland believes that he and Marianne could potentially become something in the future, but Marianne has other ideas with issues of her own she is handling.

The humid breeze stroked his cheeks, pushing back loose strands of hair to expose his face to conditions he knew his English skin could not handle. The back of his thighs stung as they cooked on the metal bench. Eyes locked on the pavement between his double knotted shoes, a bead of sweat made a break for it, falling in a small droplet, colouring a minor fragment of the concrete. He observed the way the ants altered their trail, tracing around the droplet. Avoidance was something Roland was familiar with. Like routine, the ants followed their path, meeting for fractions of a second as if to chat. He chuckled. If only he had the ability to initiate conversation with such ease.

The loudspeakers crackled to attention as heads turned in the direction of the bodiless woman's voice. Her Australian accent, in his opinion, hindered her attempts at a passive tone.

'The Ghan is now approaching Adelaide Parklands Terminal, please stand clear.'

The sound of metal against metal drowned out Roland's surroundings. Sweaty piece of paper in hand, he made his way to the man dressed in uniform. Through the wave of moving heads, one woman's long golden-brown ponytail caught his attention. To and fro her hair swung, reflecting light and hypnotising Roland like a fortune teller's swaying clock. The vision of her disappearing through the red train's doors left Roland with a newfound buzz. Was it fate he wondered, or was he simply off his rocker? Scenarios he created in his head often proved themselves more exhilarating than his reality. How was it that Roland managed to play a minor character in his own life's film? His purpose to the storyline yet to be discovered, constantly waiting for his moment to star. He knew he was insane in thinking this random Australian woman would have anything to do with him finding his purpose but god, at this rate he was reaching for any slither of hope.

Marianne on the other hand, had paid no attention to the pale man on the platform with the tightly knotted shoes and sweaty ticket in hand. Her mind was elsewhere.

...

The soft whistle of the air that rushed in through the slightly cracked open louvre. The repetitive beat of the wheels on the track. The comfort of being a fly on the wall, snippets of a conversation here and there. As if sinking into a dream, the sound around Roland muffled. Rays of sun kissed his closed eyelids and sunk through his body. Warmed from the inside out. A feeling people got on their knees and prayed for in winter season of his hometown. He was the same Roland a universe away. He didn't miss the Tower Hamlets Roland; he didn't miss much about Tower Hamlets at all.

Pause

Knowledge application

discerning use of the ways cultural assumptions, attitudes, values and beliefs, about, for example, relationships and freewill underpin this text to invite audiences to reinterpret/reflect on the perspective of the characters of Roland and Marianne in the play

Textual features

discerning language choices for particular purposes

Organisation and development

discerning use of mode-appropriate cohesive devices to develop and emphasise ideas and connect parts of the reimagined text

Knowledge application

discerning use of aesthetic features and their effects to prompt emotional and critical audience responses, in particular the effect of the use of the metaphorical reference to honey, bees, landscape and climate, and its strong associations with contemporary rural Australia, to prompt audience engagement, to invite the audience to challenge the approach to narration and viewpoint

Knowledge application

discerning use of the ways cultural assumptions, attitudes, values and beliefs, about friendship underpin this text to invite audiences to reinterpret and reflect on the

A sniffle in the chair across from him. Blinking a few times, he cleared his vision. It was her. Golden-brown hair. His heart beat two times too fast and his ability to make the situation less awkward always two times too slow. She was crying and Roland had no god damn idea what to do, he hid behind the silence between them like a child hides behind their hands.

More in shock than anything else Roland questioned if he should even say anything to the woman. Such a public display of emotion was not something Roland knew his way around. God, he thought, he really had become that close-minded Tower Hamlets prat. This was the authenticity that came with the red dirt. This was what Roland was searching for.

He saw the way her brown eyes darted back and forth outside the window, grasping the image of objects before they flew past. Her eyes, small pots of honey in the sun. Dripping sorrow.

'I... I couldn't help but notice you... you're... are you alright?' The most courageous thing Roland had done in a month. Using the back of her delicate hand she wiped her cheeks and assured him that she was, or at least she would be. She looked down at her untied shoes, hiding her face from him. He reached his hand out and rested it on her shoulder. Perhaps it was the best way he knew how to comfort her, at least he wasn't fumbling words.

Marianne's insight

She was sick and she knew it. She had thought it for quite some time but now it was certain. How good is a certain fate, huh? A lack of potential possibilities. Her mind was clouded as she walked aboard the train. Maybe because of her condition or maybe just because she couldn't stop thinking about it.

Marianne walked along the aisle swaying with the train as it coasted along the rails. She found a seat opposite a man who appeared to be sleeping. Trying to focus on one object outside the window was enough to give someone a headache she thought as she watched streaks of colour fill the glass panel. She squeezed her hands into fists. Out of anger or helplessness she did not know. Though Marianne's perspective was always based of fact she would at times allow herself to imagine things differently. She would imagine herself saying 'yes' instead of 'no' or 'when' instead of 'why'. Her life could have taken so many paths, but much like the train she sat on, her destination was set.

Her heart skipped a beat at a sudden sound of his voice.

'I... I couldn't help but notice...'. Spit it out, she thought. 'You... you're... are you alright?'

perspectives offered in the play

Organisation and development

discerning selection, synthesis, organisation and sequencing of relevant subject matter, such as moving images, drawing and visual images, to support perspectives about relationships in the reimagined text

‘Yes, yes I’m fine thank you, at least I will be...’ She struggled to find the word. Irony. It seemed she was no longer in the position to look down upon someone a little slower off the mark than herself.

Marianne looked down at her untied shoes and rolled her eyes so the man could not see. At his touch on her shoulder she understood that this man on the train would soon disembark but that would not be his final destination. When she pictured his future full of yes’s and when’s she felt her lack thereof. Rising from her chair she indicated she was leaving. There was nothing here for her.

‘Goodbye,’ he mumbled.

‘Yeah,’ replied Marianne, ‘See you later.’

Roland’s insight

‘See you later’ she had said to him. So much hope in a five-letter word. Later. And finally, he understood what was meant by the word bittersweet; he was sad to see her go yet content when he considered that he may have just met a major character in the storyline of this life of his.

Imaginative spoken/multimodal response to the play *Constellations* by Nick Payne.

This sample has been selected because it demonstrates a discerning use of the spoken digital story to engage audiences in a reimagining of the characters of Roland and Marianne in a different cultural context, and makes discerning use of the ways cultural assumptions, attitudes, values and beliefs about relationships and freewill underpin both Nick Payne’s play and the reimagined text so as to invite audiences to reinterpret and reflect on the base text and its underpinning cultural assumptions and values. This response makes discerning use of aesthetic features and stylistic devices and their effects, such as the motif of the train (The Ghan) and the visual imagery of water colours and its associations including the ladies face, the eye and the metaphorical reference to bees and honey. The deliberate approach to narration allows for a strong development of a character to support the perspectives in the reimagined text and to prompt emotional and critical audience responses, and to allow for the subtle and complex creation of concepts, identities, times and places in the reimagined text.