

# Literature 2019 v1.4

## IA2 sample assessment instrument

October 2018

### Extended response — imaginative spoken/multimodal response (25%)

This sample has been compiled by the QCAA to assist and support teachers in planning and developing assessment instruments for individual school settings.

#### 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 a reimagined text and invite them to reinterpret the base text
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 a 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 a reimagined text 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 non-verbal features (and complementary, if appropriate) to achieve particular purposes.

<b>Subject</b>	Literature	<b>Instrument no.</b>	IA2
<b>Technique</b>	Extended response — imaginative spoken/multimodal response		
<b>Unit</b>	Unit 3: Literature and identity		

<b>Conditions</b>			
<b>Duration</b>	4 weeks notification and preparation		
<b>Mode</b>	Spoken/multimodal	<b>Length</b>	<ul style="list-style-type: none"> <li>Spoken: 5–8 minutes</li> <li>Multimodal: 6–9 minutes</li> </ul>
<b>Individual/group</b>	Individual	<b>Other</b>	<ul style="list-style-type: none"> <li>Genre: chosen by student (in consultation with teacher)</li> <li>Purpose: to engage audiences with a reimagined text and invite them to reinterpret the base text</li> <li>Audience: listeners/viewers familiar with the base text and the cultural context of the reimagined text</li> </ul>
<b>Resources available</b>	Open access to resources		

### Context

In this unit, you have explored representations of identity and its relationship with language and culture in a range of literary texts, including short stories. As a developing writer, you have experimented with manipulating aesthetic features and stylistic devices in your own imaginative texts to reinterpret ideas and prompt critical and emotional responses.

You have developed a writing journal in which you have recorded your ideas and understandings about crafting imaginative texts, and worked towards developing editorial independence by using strategies for planning, drafting and refining your style. The reimagined text you will now create and present is an opportunity to share your creative work.

### Task

Create, script and present an imaginative spoken or multimodal response to a short story by one of the writers on the Literature prescribed text list. Your response should:

- be a reimagining of a character and/or representations of concepts, identities, times and places from the original short story
- be set in a different context from the original short story
- invite the audience to question or reflect on the dominant cultural assumptions, attitudes, values and beliefs that underpin the original short story and/or the new cultural context.

You may respond in any imaginative form that allows you to demonstrate the assessment objectives.

### To complete this task, you must:

- choose the subject matter and central idea/s for reinterpreting the base text
- decide on a clear purpose/s for your reimagined text in relation to particular cultural assumptions, attitudes, values and beliefs that underpin the original short story
- decide on a different context (time and/or place) from the original text that best suits your purpose/s
- in consultation with your teacher, decide on a genre and form that best suit your purpose/s
- use mode-appropriate narrative techniques, aesthetic features and stylistic devices best suited to your purpose/s to create particular effects in your imaginative spoken/multimodal text and prompt critical and emotional audience responses. For example, you could use point of view, narrative voice, plot structure, nonlinear narrative, focalisation, characterisation, symbolism, motifs, setting, dialogue and mood.

<b>Stimulus</b>		
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<b>Checkpoints</b>		
<input type="checkbox"/> Week 1: Consult with your teacher about ideas for your imaginative spoken/multimodal response.		
<input type="checkbox"/> Week 2: Hand in a plan/outline for your response to your teacher.		
<input type="checkbox"/> Week 3: Consult with your teacher to review your writing journal and check your drafting process.		
<input type="checkbox"/> Week 4: Hand in a draft of your script to your teacher.		
<input type="checkbox"/> Week 5: Submit your final script through plagiarism-detection software, and hand in a hard copy to your teacher. Presentations will begin this week.		
<b>Criterion</b>	<b>Marks allocated</b>	<b>Result</b>
<b>Knowledge application</b> Assessment objectives 3, 4, 5	9	
<b>Organisation and development</b> Assessment objectives 1, 2, 6, 7, 8	9	
<b>Textual features</b> Assessment objectives 9, 10, 11	7	
<b>Total</b>	<b>25</b>	
<b>Authentication strategies</b>		
<ul style="list-style-type: none"> <li>• The teacher will provide class time for task completion.</li> <li>• Students will provide documentation of their progress at indicated checkpoints and by keeping a writing journal that documents the decision-making and creative processes involved in developing and crafting the imaginative spoken/multimodal response, including ideas and the key elements and stages of planning, drafting, editing and rehearsing. The journal will also include feedback sought and provided, and will be signed and dated at key junctures.</li> <li>• The teacher will collect and annotate drafts.</li> <li>• Students will use plagiarism-detection software at submission of the response.</li> <li>• The teacher will ensure class cross-marking occurs.</li> </ul>		
<b>Scaffolding</b>		
<ul style="list-style-type: none"> <li>• Have a clear focus for your response.</li> <li>• Develop an outline that reflects your purpose.</li> <li>• Shape and refine your ideas through consultation and feedback.</li> <li>• Plan, draft and seek feedback from fellow students on the effectiveness of your imaginative response in engaging the viewer/listener.</li> <li>• Refine, edit, rehearse and finalise your imaginative spoken/multimodal response.</li> </ul>		

# Instrument-specific marking guide (ISMG)

## Criterion: Knowledge application

### Assessment objectives

3. create perspectives and representations of concepts, identities, times and places in a 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 a reimagined text to prompt emotional and critical responses

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 in a reimagined text</li> <li>• discerning manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts, to invite audiences to reinterpret the base text</li> <li>• discerning use of aesthetic features and stylistic devices to prompt emotional and critical audience responses.</li> </ul>	8–9
<ul style="list-style-type: none"> <li>• effective creation of perspectives and representations of concepts, identities, times and places in a reimagined text</li> <li>• effective manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts, to invite audiences to reinterpret the base text</li> <li>• effective use of aesthetic features and stylistic devices to prompt emotional and critical audience responses.</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• appropriate creation of perspectives and representations of concepts, identities, times and places in a reimagined text</li> <li>• appropriate use of the ways cultural assumptions, attitudes, values and beliefs underpin texts, to invite audiences to reinterpret the base text</li> <li>• appropriate use of aesthetic features and stylistic devices to prompt audience responses.</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• superficial creation of perspectives and representations of concepts, identities, times and places in a reimagined text</li> <li>• superficial use of the ways cultural assumptions, attitudes, values and beliefs underpin texts, to invite audiences to reinterpret the base text</li> <li>• use of aspects of aesthetic features and stylistic devices that vary in suitability.</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• creation of fragmented perspectives and representations of concepts, identities, times and places in a reimagined text</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 engage audiences with a reimagined text and invite them to reinterpret the base text
2. establish and maintain the role of the speaker/signer/designer and relationships with audiences
6. select and synthesise subject matter to support perspectives in a 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"> <li>• discerning use of the patterns and conventions of the chosen genre, and the role of the speaker/signer/designer, to engage audiences with a reimagined text and invite them to reinterpret the base text</li> <li>• discerning selection and synthesis of subject matter to support perspectives in a reimagined text</li> <li>• discerning organisation and sequencing of subject matter to achieve particular purposes, including the discerning use of cohesive devices to develop and emphasise ideas and connect parts of the reimagined text.</li> </ul>	8–9
<ul style="list-style-type: none"> <li>• effective use of the patterns and conventions of the chosen genre, and the role of the speaker/signer/designer, to engage audiences with a reimagined text and invite them to reinterpret the base text</li> <li>• effective selection and synthesis of subject matter to support perspectives in a reimagined text</li> <li>• 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.</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• suitable use of the patterns and conventions of the chosen genre, and the role of the speaker/signer/designer, to establish and maintain relationships with audiences</li> <li>• suitable selection and synthesis of subject matter to support perspectives in a reimagined text</li> <li>• 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.</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• inconsistent use of the patterns and conventions of the chosen genre, and the role of the speaker/signer/designer, to establish relationships with audiences</li> <li>• narrow selection of subject matter to support perspectives</li> <li>• disjointed organisation and sequencing of subject matter, including some use of cohesive devices to connect parts of the reimagined text.</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• fragmented use of the patterns and conventions of the chosen genre and aspects of the role of the speaker/signer/designer</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>• discerning language choices for particular purposes in a specific context</li> <li>• discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes</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>	6–7
<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>• effective 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>	4–5
<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 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>	3
<ul style="list-style-type: none"> <li>• language choices that vary in suitability</li> <li>• uneven 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
<ul style="list-style-type: none"> <li>• inappropriate language choices</li> <li>• fragmented use of grammar and language structures</li> <li>• variable and inappropriate use of spoken/signed, nonverbal and complementary (if appropriate) 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