

# Literature 2019 v1.4

## IA3 high-level annotated sample response

October 2018

### Extended response — imaginative written 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 achieve particular purposes in a specific context
2. establish and maintain the role of the writer and relationships with audiences
3. create perspectives and representations of concepts, identities, times and places in an imaginative text
4. make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions
5. use aesthetic features and stylistic devices in an imaginative text to prompt emotional and critical audience responses
6. select and synthesise subject matter to support perspectives in an imaginative text
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of an imaginative text
9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use written features, including conventional spelling and punctuation, 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 an imaginative text
4. make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions
5. use aesthetic features and stylistic devices in an imaginative text to prompt emotional and critical audience 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 an imaginative text</li> <li>• discerning manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions</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 an imaginative text</li> <li>• effective manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts to invite audiences to take up positions</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 an imaginative text</li> <li>• appropriate use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up a position</li> <li>• appropriate use of aesthetic features and stylistic devices to prompt emotional and critical 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 an imaginative text</li> <li>• superficial use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions</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 an imaginative 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 achieve particular purposes in a specific context
2. establish and maintain the role of the writer and relationships with audiences
6. select and synthesise subject matter to support perspectives in an imaginative text
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of an imaginative text

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• discerning use of the patterns and conventions of an imaginative text, and the role of the writer, to achieve particular purposes and relationships with audiences</li> <li>• discerning selection and synthesis of subject matter to support perspectives</li> <li>• discerning organisation and sequencing of subject matter to achieve particular purposes, including discerning use of cohesive devices to emphasise ideas and connect parts of an imaginative text.</li> </ul>	8–9
<ul style="list-style-type: none"> <li>• effective use of the patterns and conventions of an imaginative text, and the role of the writer, to achieve particular purposes and relationships with audiences</li> <li>• effective selection and synthesis of subject matter to support perspectives</li> <li>• effective organisation and sequencing of subject matter to achieve particular purposes, including effective use of cohesive devices to emphasise ideas and connect parts of an imaginative text.</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• suitable use of the patterns and conventions of an imaginative text, and the role of the writer, to achieve particular purposes and relationships with audiences</li> <li>• suitable selection and adequate synthesis of subject matter to support perspectives</li> <li>• suitable organisation and sequencing of subject matter to achieve particular purposes, including suitable use of cohesive devices to emphasis ideas and connect parts of an imaginative text.</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• inconsistent use of the patterns and conventions of an imaginative text, and the role of the writer</li> <li>• narrow selection of subject matter to support perspectives</li> <li>• inconsistent organisation and sequencing of subject matter, including some use of cohesive devices to connect parts of an imaginative text.</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• fragmented use of the patterns and conventions of an imaginative text, and aspects of the role of the writer established</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 written features, including conventional spelling and punctuation, to achieve particular purposes

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• <u>discerning language choices for particular purposes</u></li> <li>• <u>discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes, including clauses and sentences</u></li> <li>• <u>discerning use of written features, including conventional spelling and punctuation, to achieve particular purposes.</u></li> </ul>	6-7
<ul style="list-style-type: none"> <li>• effective language choices for particular purposes</li> <li>• effective use of a range of grammatically accurate/appropriate language structures to achieve particular purposes, including clauses and sentences</li> <li>• effective use of written features, including conventional spelling and punctuation, to achieve particular purposes.</li> </ul>	4-5
<ul style="list-style-type: none"> <li>• suitable language choices for particular purposes</li> <li>• suitable use of a range of mostly grammatically accurate/appropriate language structures to achieve particular purposes, including clauses and sentences</li> <li>• suitable use of written features, including conventional spelling and punctuation, to achieve particular purposes.</li> </ul>	3
<ul style="list-style-type: none"> <li>• language choices that vary in suitability</li> <li>• inconsistent use of grammar and language structures</li> <li>• use of written features (including spelling and punctuation) that vary in suitability.</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 written features, including spelling and punctuation.</li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

# Task

Context
<p>In this unit, you have explored the craft of writing and storytelling, and the ways that reading and writing are closely interrelated. As part of this focus, you have explored a wide range of literary texts, the ways these texts use literary devices, language choices, text structures, form and style, and experimented with manipulating these in your own imaginative writing.</p> <p>You have developed a writing journal in which you have recorded your ideas and understandings about the craft of storytelling, and worked towards developing editorial independence by using strategies for planning, drafting and refining your writing.</p>
Task
<p>Create an original imaginative written text in which you shape representations and perspectives by purposefully manipulating aesthetic features and stylistic devices to prompt emotional and critical audience responses.</p> <p>You may write in any imaginative form that is predominantly prose and allows you to demonstrate the assessment objectives.</p>

## Sample response

Criterion	Marks allocated	Result
<b>Knowledge application</b> Assessment objectives 3, 4, 5	9	9
<b>Organisation and development</b> Assessment objectives 1, 2, 6, 7, 8	9	9
<b>Textual features</b> Assessment objectives 9, 10, 11	7	7
<b>Total</b>	<b>25</b>	<b>25</b>

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

**Organisation and development [8–9]**

**discerning use of the patterns and conventions of an imaginative text, and the role of the writer, to achieve particular purposes and relationships with audiences**

The student has used the patterns and conventions of a multi-text narrative to engage audiences in the orientation of the narrative. The student has used a non-narrative text type (a photograph) to complement the point of view established.

**Textual features [6–7]**

**discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes, including clauses and sentences**

**discerning use of written features, including conventional spelling and punctuation, to achieve particular purposes**

**Newdegate**

John sat upright in his weathered porch chair and gazed at the majesty and valour of the river that now ran alongside his property. It was a welcome sight, having been years since it had last flowed with such purpose. His eyes skipped over the water and ran up the hill, his attention directed at Bill and Mary from across the paddock as they loaded their ute and joined the long line of townsfolk hoping to get a bed in the nearby shelter; leaving the population of Newdegate at one. Traffic stained the hillside as John enjoyed the smell of rain in the air, until the evening breeze set in, and the onset of swelling in his joints encouraged him to move back inside.

He dragged his boots on the bristly old doormat and traipsed past cardboard stacks adorned with symbols, names and numbers. 66 years packed in 2 days and 47 boxes.



As so often happened these days, John emerged from the hall, his mind absorbed, in the trivialities of what once was. The clock on the oven indicated it was well past time to make a pot of tea for Em. Heat flooded the china as his fingers curled around the handle, gently; his left hand cupped the gold rimmed spout as he rounded the bench top into the living room. The blank walls and bare floors emphasised the austere isolation that he had once loved. On his left, next to the window, sat two armchairs and a coffee table made from the oldest tree in Newdegate, brought down by lightning in a storm some two decades ago. A wooden half cupboard with mirror top and television joined the other furniture forming a quartet. Simple. Motley. Endearing. Drained, he sat back in his worn leather armchair and prudently placed the tea cup next to the everyday perfume bottle and card that lay on the coffee table.

**Textual features [6–7]**

**discerning language choices for particular purposes**

**Knowledge application [8–9]**

**subtle and complex creation of perspectives and representations of concepts, identities, times and places in an imaginative text**

The student has established the setting and main character of the story, e.g. through the subtle reference to the protagonist's son on the label of a box, hinting at the nature of the father-son relationship.

**discerning use of aesthetic features and stylistic devices to prompt emotional and critical audience responses**

The student has used aesthetic features and stylistic devices such as visual imagery and personification.

**Knowledge application [8–9]**

**discerning manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions**

The student's inclusion of the letter reveals values regarding long-term love, patience, old age, relationships with children, and aged care.

**discerning use of aesthetic features and stylistic devices to prompt emotional and critical audience responses**

**Organisation and development [8–9]**

**discerning use of the patterns and conventions of an imaginative text, and the role of the writer, to achieve particular purposes and relationships with audiences**

The student has used the news report screenshot to move the story forward.

To the best and most beautiful wife in the world,  
I loved you then and I still love you now, happy 60<sup>th</sup>  
anniversary to my only gal!

John x

Ps: Tommy has packed everything again, but don't worry we can unpack and relive every moment. We don't have to go until you're ready- even if it takes 60 more years. I will wait.

Legs crossed, he adjusted his collar and plucked a sad looking flower from the bunch on the window sill as he stared through the glass at the storm, awaiting headlights. Outside, the river, which had once cuddled the old house, inched menacingly near as dusk blanketed the yellow fields in shadow. Staring anxiously, he again searched the driveway for headlights. As he watched, behind him, the clock hands journeyed round and round until his eyelids could no longer hold on and his head drooped.

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Heavy rain drummed on the tin roof, and thunder shook the walls of the old cottage. John woke with a start, confused for a time by his surroundings. The smell of citrus brought him around, and with dismay he found shards of Em's bottle scattered on the floor at his feet. A deep huff of disappointment escaped John, his annoyance with Tommy brewing like the thunder above. How dare he be so careless with his mother's possessions.

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Too exhausted to clean, and rather comforted by the lemony waft, John sat for a time, willing sleep to return. When it would not, he finally relented and flicked on the television for company, straining to hear voices over the rampaging storm.



**Organisation and development [8–9]**

**discerning organisation and sequencing of subject matter to achieve particular purposes, including discerning use of cohesive devices to emphasise ideas and connect parts of an imaginative text**

**discerning selection and synthesis of subject matter to support perspectives**

Textual features [6–7]

discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes, including clauses and sentences

Organisation and development [8–9]

discerning use of the patterns and conventions of an imaginative text, and the role of the writer, to achieve particular purposes and relationships with audiences

The student has used the patterns and conventions of a multi-text narrative to engage audiences in the resolution of the story.

Knowledge application [8–9]

subtle and complex creation of perspectives and representations of concepts, identities, times and places in an imaginative text

The choice of a news story at the end provides a nuanced perspective of the central character.

John pushed himself out of the chair, fighting against the stiffness of his joints, and hurried outside, grabbing the flashlight from behind the door as he went. Water lapped at the porch and wind gnawed at his ankles; his driveway had disappeared. Where was Em? Panic bubbled in Johns' stomach and climbed up his throat as he traced the outline of the house, ignoring spilt pot plants and scattered shoes. He called for Em a hundred times over but received nothing but a hungry gurgle from the raging torrents in reply. Panic embraced John and he began to sway, stumbling one last time around the house in search of the only familiar item left in his now dizzying world.

At a loss, John wearily returned to the porch, slumped into his chair and started to cry. Hot tears of relief streamed down his face, streaking his coarse skin on their way to the swollen tributary concealing his feet. True to his word, John had waited for Em. He clasped his shaky hands to his clammy forehead and, dampened by doubt, prayed to god for a miracle. He gazed in at the coffee table that was oblivious to his drowning world. Two cups sat there, untouched. One card, unread.



Knowledge application [8–9]

discerning use of aesthetic features and stylistic devices to prompt emotional and critical audience responses

**Multi-text narrative: 'Newdegate'**

This sample has been selected as it demonstrates a discerning use of the multi-text narrative to engage audiences; the story sequences both narrative and non-narrative text types to make a coherent, synthesised whole.

There is a discerning selection, synthesis, organisation and sequencing of relevant subject matter to support perspectives. While the protagonist is an unreliable narrator in his detail of events, the selection of non-narrative text types scattered throughout the response present the reader with 'points of truth' that complement the prose sections of the story and allow for the subtle and complex creation of concepts, identities, times and places. This response prompts emotional and critical reactions in the reader in its discerning use of aesthetic features and stylistic devices and their effects, inviting readers to empathise with the plight of the main character and reflect on the underpinning cultural assumptions, attitudes, values and beliefs relevant to aged care and family relationships.