

Supporting students in the Literature IA2

Extended response — imaginative spoken/multimodal

Purpose

Your task is to:

reinterpret ideas and perspectives in a literary text (the **base** text, studied in class) by

creating a new imagined text for a **new** cultural context which prompts emotional and critical

reactions from the audience to specific aspects of the **base** text and invites the audience to

question or **reflect** on the dominant cultural assumptions, attitudes, values and beliefs that underpin the **base** text and/or the **new** cultural context.

General advice

1. The task requires a reinterpretation or reimagining of the base text within a new cultural context. This means that you are **creating** a new text so that you can explore different cultural assumptions, attitudes, values, and beliefs, such as (but not exclusively) religion, gender, sexual identity, race and/or ethnicity.
2. You may respond in any imaginative form that allows you to demonstrate the assessment objectives. This response must be presented as **either** a **spoken** or **multimodal** piece.
3. Whichever option you undertake — either spoken or multimodal — you must provide clear evidence of your use of appropriate **nonverbal** language features, including facial expressions, gesture, movement, stance, and proximity as appropriate to the creation of the character's identity.
4. Therefore, if you are recording your response, you must ensure that you appear on screen for **sufficient time** for you to be fully assessed against the assessment objectives.
5. Your audience should be **reacting** to your perspectives of characters and/or your representations of concepts, identities, times, and places. Therefore, you should assume that your audience is **familiar** with both the
 - base text
 - new cultural context that you have developed for your response.

This means that you do not need to provide any additional materials such as an overview, rationale, or justification.

Key definitions

Use these definitions to further guide your understanding of the assessment.

Mode: in Literature, a mode is 'a method of communication chosen as the way to transmit a message'¹, e.g.

- an email communicates meaning via the **written** mode
- a television news broadcast communicates meaning via the **spoken/signed, nonverbal** and **visual/auditory** modes
- a podcast communicates meaning via the **spoken/signed** and **auditory** aspect of the **visual/auditory** modes.

Modes in Literature with examples of how they can be achieved in a response

Written	Spoken/signed	Nonverbal	Visual/auditory
<ul style="list-style-type: none">• text• captions• digital writing	<ul style="list-style-type: none">• direct speaking/signing• voiceover• narration	<ul style="list-style-type: none">• facial expression• gesture• movement• stance• proximity	<ul style="list-style-type: none">• sound effects• music• still and moving images• design elements• graphics

Multimodal response: is a response that **integrates** more than one mode 'so that **each mode contributes significantly** to the response'.²

- Something that is **integral** is seen as 'necessary for the completeness of the whole; essential or fundamental'.³
- For this assessment task, one of those modes must be **spoken/signed**.

Multimodal response genres

Acceptable genres

Sample response genres that **do** meet the IA2 requirements for a multimodal response:

Response genre	Possible modes
Multimedia response with commentary	<ul style="list-style-type: none">• spoken/signed• visual/auditory• written
Vlog	<ul style="list-style-type: none">• spoken/signed• visual/auditory• written

¹ Queensland Curriculum and Assessment Authority 2019, *Literature General Senior Syllabus 2019 v1.4*, QCAA, Brisbane, pp. 59, www.qcaa.qld.edu.au/senior/senior-subjects/english/literature.

² Ibid, p. 60.

³ Ibid, p. 57.

Digital story	<ul style="list-style-type: none"> • spoken/signed • visual/auditory • written
Monologue	<ul style="list-style-type: none"> • spoken/signed • nonverbal (where the characterisation is dramatised, and the nonverbal mode contributes significantly to the response)
Literary pastiche	<ul style="list-style-type: none"> • spoken/signed • visual/auditory • nonverbal • written

Unacceptable genres

Sample response genres that **do not** meet the IA2 requirements for a multimodal response:

Response genre	Possible modes	Reason/s not multimodal
Spoken response with an imaginative context	<ul style="list-style-type: none"> • spoken/signed • nonverbal 	<ul style="list-style-type: none"> • The nonverbal mode is unlikely to contribute significantly to meaning, to fulfil the definition of multimodal. • This would be a legitimate spoken response but is not multimodal.
Digital story or narrative with voiceover only	<ul style="list-style-type: none"> • spoken/signed • visual/auditory 	<ul style="list-style-type: none"> • If the speaker is not visible, the requirements of the task will not be fulfilled.
Reading a story in costume	<ul style="list-style-type: none"> • spoken/signed (only) 	<ul style="list-style-type: none"> • Reading will not make full use of the nonverbal mode and is, therefore, unlikely to contribute significantly to meaning, to fulfil the definition of multimodal. • Costume is a mode-appropriate feature; however, it is unlikely to be 'necessary for the completeness of the whole; essential or fundamental' to fulfil the definition of multimodal.
Spoken response with a single poster, background image, sound effect or prop	<ul style="list-style-type: none"> • spoken/signed • visual/auditory 	<ul style="list-style-type: none"> • A single visual or auditory feature is unlikely to contribute significantly to meaning, to fulfil the definition of multimodal.

Writing imaginatively

The base text for the student response excerpt below was the film, *Run Lola Run*. The student has reinterpreted aspects of the film in the context of the nuclear disaster that took place in Chernobyl, in northern Ukraine, during April of 1986.

Student response	Features
<p>When I opened the curtains this morning, I found the stagnant, grey streets of our tiny tinkerer's town swarming with the Red. Upon their chests, they bear the saffron sickle and its likewise friend: faithful, Soviet dogs. I have seen them going door to door, ordering people to stay inside, not to chitter, or quarrel, do not wander ... or wonder. And everyone is listening to them, everyone is complying.</p> <p>But why have they come, Mikhail, why are they here? Do you think they know what I've done? Are they trying to find me, to find him [<i>look at baby</i>]? Mikhail, I'm scared, please come home.</p> <p>[<i>Short pause, evacuation siren begins to play in background</i>]</p> <p>Now the Red is calling. They're warning us about something ... But why? Maybe they are calling out, looking for a missing person, or a missing child. Oh no, nothing like that surely. Nothing is wrong. Nothing is wrong [<i>grasps head in panic</i>] Nothing's wrong, I'm sure ... I hope.</p> <p>Maybe they have announced the May Day celebration early, and all the men are rushing home from work, trampling their way through the streets, causing a stampede, on their way to kiss their wives and eat their borshch. I'm sure that's what's wrong. Nothing to worry about.</p> <p>[<i>Short pause, thinking, siren plays louder, she covers ears and curses</i>]</p> <p>No, no, nothing is wrong. Mikhail, where are you? What if someone knows what I've done? What if that's why they're here?</p> <p>[<i>Moment to ponder</i>]</p> <p>What if you've told them what I've done? But you would never do that, right, you understand why I did it right? Maybe you have abandoned me in search of a more ardent, more alluring, less burdensome woman. A woman who does not stray from the path of a modest, well-mannered pet. A woman who would obey you. I don't blame you; you slave tirelessly in that awful Power Plant to spend almost every Ruble on me, your miserable, ungrateful wife.</p> <p>[<i>Moment to think</i>]</p> <p>You're not coming home, are you Mikhail? How could you leave me? You promised, until death do us part! You should be home with me, with us, you should support me no matter what, even though I have ruined everything! Selfish man, awful, selfish man.</p> <p>[<i>Baby cries as tension rises; Dorris hushes baby</i>]</p>	<p>The setting, a house in a small, 'grey' town, and the potential conflict 'with the Red', are established.</p> <p>The motif of 'the Red' — communism — is further developed through the use of the terms 'sickle' and 'Soviet'.</p> <p>A tone of menace and oppression is established, implying a totalitarian regime.</p> <p>A series of rhetorical questions, addressed to herself, creates the character's doubt and adds emotional depth to the script.</p> <p>The writer includes stage directions to assist with the development of the performance.</p> <p>The use of the siren creates tension, which is further developed by the writer's use of foreshadowing, a 'warning ... about something'.</p> <p>Internal versus external: the character's naivety provides a powerful contrast with the seriousness of the events that are unfolding outside, in the town.</p> <p>The sound effect of the siren unsettles both the character and the audience.</p> <p>Shift of tenor as the character begins to doubt her husband and her marriage; she has moved from naivety to paranoia.</p> <p>By focusing on the traditional representation of a male–female relationship, the writer manipulates a perspective that features in the base text.</p> <p>The shift of tenor continues; she moves from paranoia to conviction that she has been abandoned. Her traditional view of marriage is reinforced by her restatement of the Christian wedding vow.</p>

Oh, hush, hush. Just you sleep now, my baby. I do not deserve you, my sweet little thing.

[Pause to lead into a moment of reflection]

Oh, Mikhail, how has it come to this? It was all so simple when we first met. When you were offered the job at Chernobyl, and the promise of a decent wage our marriage became a guarantee of security, of fulfilment of happiness. So, how did we end up like this?

The baby is both a dramatic prop and a symbol, a reminder of the love that has formerly characterised the relationship.

Flashback is used to introduce the term 'Chernobyl', a place commonly known as the site of a nuclear explosion. This adds an atmosphere of foreboding: Mikhail may have been killed in the disaster.

More information

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



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