Category 2: Written research task (Civil rights)

Criterion 3: Final response

This sample contains an extract from the student’s final response. It shows the second paragraph of a five-paragraph essay. This paragraph was developed in response to sub-question 1. The annotations in this sample show the qualities of the student work that match aspects of the A standard of Criterion 3: Communicating historical knowledge.

Criteria and standards

The student response has been matched to instrument-specific criteria and standards; those which best describe the student work in this sample are shown below. For more information about the syllabus criteria and standards descriptors, see the highlighted standards on the Modern History subject page at www.qsa.qld.edu.au/2055.html.

<table>
<thead>
<tr>
<th>Standard A</th>
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<tbody>
<tr>
<td><strong>Criterion 3: Communicating historical knowledge</strong></td>
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<tr>
<td>In the written assignment, the student:</td>
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<tr>
<td>• <strong>consistently</strong> communicates <strong>accurately selected</strong> definitions, key historical concepts, terms, events, developments and people, and the relationships among them</td>
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<tr>
<td>• <strong>presents coherent, valid</strong> historical arguments that:</td>
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<tr>
<td>- <strong>incorporate concepts of change and continuity over time</strong></td>
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<tr>
<td>- <strong>use extensive vocabulary in a succinct and effective manner</strong></td>
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<tr>
<td>- <strong>accord closely with the style and conventions of the analytical essay format</strong></td>
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<tr>
<td>- <strong>refer to evaluation processes without disrupting the argument</strong></td>
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<tr>
<td>- <strong>incorporate direct and indirect references to diverse relevant historical evidence</strong></td>
</tr>
<tr>
<td>- <strong>accurately use the conventions of a recognised system of referencing</strong></td>
</tr>
<tr>
<td>• <strong>meets</strong> stipulated or negotiated requirements of tasks for length, format or scope of responses.</td>
</tr>
</tbody>
</table>

**Note:** Colour highlights have been used in the table to emphasise the components of the standard and the qualities that discriminate between the standards.

**Key:**
- **cognitive processes**
- **elements of the task**
- **qualifiers** that describe “how well” or “to what extent” the cognitive processes or elements of the task have been demonstrated at each standard
**Student response — Standard A**

This extract from the student’s final essay is annotated to show the match to aspects of Criterion 3 at an A standard. Structural features of this paragraph are indicated by the shaded text boxes in the response.

### Comments

The student consistently communicates accurately selected definitions, key historical concepts, terms, events, developments and people, and the relationships among them. This paragraph defines the themes of the movement and identifies key people and their significance.

The response presents coherent, valid historical arguments. It is the first step in developing a coherent argument and is valid because it is grounded in evidence.

The response incorporates concepts of change and continuity over time. The response links changes in the 1920s to later developments, evaluating what did and didn’t change.

The student uses extensive vocabulary in a succinct and effective manner, e.g. “political agenda”, “progressive”.

The response’s register, language choices and paragraph structure (see shaded text boxes) accord closely with the style and conventions of the analytical essay format.

The student refers to evaluation processes without disrupting the argument. Evaluation of the sources of evidence is subtly and fluently incorporated into the paragraph.

The student incorporates direct and indirect references to diverse relevant historical evidence.

The student accurately uses the conventions of a recognised system of referencing. No particular referencing style is mandated in the syllabus; this student used in-text referencing and provided a bibliography.

### Extract from essay: Paragraph 2 (answering sub-question 1)

As the production of African American cultural material flourished during the Harlem Renaissance, so too did the distinct themes it explored. Art became a vehicle that would carry a new image of African Americans to the masses through its thematic content. Wintz (2005) provides a description of Harlem Renaissance art of all forms, maintaining that it focused on themes reflecting what he phrases as, “… a new racial consciousness”. These included an African American political agenda of racial equality, expressing and communicating the African American experience and history in both Africa and the south, racial pride, integration vs. segregation, African folklore, alienation and marginalisation. This description of Harlem Renaissance cultural themes is supported by both Kura Hulanda Museum (2010) and Powell (2002), a professor of art history, who goes further to state that a contrast between rural and progressive ultra-modern urban residents was a common theme in many African American works at the time. Primary evidence is also readily available to corroborate such secondary accounts, in the form of actual art from the period. The works of two prominent African American artists, Gwendolyn Bennett and William H Johnson, which were created during the Harlem Renaissance, form some examples. Both represent African Americans differently, but are united in their racial pride and hopes for a brighter future of equality, typical of Harlem Renaissance themes according to historians. Johnson, a painter, created Café in 1923, a piece that depicts a glamorous African American emerging from a rural past to a sophisticated present in the cafes of New York. Gwendolyn Bennett’s poem, Song, provides a valuable female perspective. Written in 1926, it implies growing unity and happiness in lines such as “Throats of bronze will burst with mirth …“ and reinforces the value of art itself, stating, “Clinking chains … are wedged fast with melody”. These pieces and their thematic content are highly representative of Harlem Renaissance art, and clearly corroborate the assertions of Wintz, Kura Hulanda Museum and Powell. All of the themes explored by Harlem Renaissance culture are quite progressive, avant-garde even, when placed in the context of early 20th century America. It was through the saturation of African American culture with such themes that it was intended to permanently alter society’s perceptions, however, it appears that the Renaissance failed in this endeavour.

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**Introducing supporting evidence**

**Synthesising this argument**

**Link to hypothesis**

**Main argument**

**Topic sentence**

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