

English

WORK SAMPLE PORTFOLIOS

These work sample portfolios have been designed to illustrate satisfactory achievement in the relevant aspects of the achievement standard.

The December 2011 work sample portfolios are a resource to support planning and implementation of the Foundation to Year 10 Australian Curriculum in English, Mathematics, Science and History during 2012. They comprise collections of different students' work annotated to highlight evidence of student learning of different aspects of the achievement standard.

The work samples vary in terms of how much time was available to complete the task or the degree of scaffolding provided by the teacher.

There is no pre-determined number of samples required in a portfolio nor are the work samples sequenced in any particular order. These initial work sample portfolios do not constitute a complete set of work samples - they provide evidence of most (but not necessarily all) aspects of the achievement standard.

As the Australian Curriculum in English, Mathematics, Science and History is implemented by schools in 2012, the work sample portfolios will be reviewed and enhanced by drawing on classroom practice and will reflect a more systematic collection of evidence from teaching and learning programs.

THIS PORTFOLIO – YEAR 10 ENGLISH

This portfolio comprises a number of work samples drawn from a range of assessment tasks, namely:

Sample 1	Personal reflection – The pursuit of happiness
Sample 2	Response to literature – <i>Tomorrow When the War Began</i>
Sample 3	Response to literature – Trailer for <i>Cold Skin</i>
Sample 4	Response to an issue – Dangerous dogs
Sample 5	Imaginative verse – <i>A Cruel Dark Shadow</i>
Sample 6	Response to literature – <i>Pride and Prejudice</i>
Sample 7	Response to literature – <i>Macbeth</i>

This portfolio of student work shows a diverse range of responses to imaginative, informative and persuasive texts in a variety of modes. These include persuasive texts in the forms of an innovative speech that presents a philosophical discussion about an issue (WS1), a trailer advertising a novel using digital presentation (WS3) and a letter to the editor that provides a clear and forthright argument about a local issue (WS4). The texts employ text structures and language features appropriately for particular audiences and purposes and demonstrate how these contribute to individual style. The samples include a reflection on an imaginative approach taken to a text studied in class (WS 7), a more formal interpretation analysing the issues and viewpoints in the text (WS 2, WS 6) and imaginative verse (WS 5).

The following aspect/s of the achievement standard are not evident in this portfolio:

- they evaluate other interpretations, analysing the evidence used to support them
- they listen for ways features within texts can be manipulated to achieve particular effects.

English

Work sample 1: Personal reflection – The pursuit of happiness

Relevant parts of the achievement standard

Receptive modes (listening, reading and viewing)

By the end of Year 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.

They develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them. They listen for ways features within texts can be manipulated to achieve particular effects.

Productive modes (speaking, writing and creating)

Students show how the selection of language features can achieve precision and stylistic effect. They explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They develop their own style by experimenting with language features, stylistic devices, text structures and images.

Students create a wide range of texts to articulate complex ideas. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments. They demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.

Summary of task

Students were asked to write a personal reflection on a topic of their choice. They completed the task over three weeks and were given three lessons for research. Teacher feedback was provided on drafts and students had access to computers to create their final product.

English

Work sample 1: Personal reflection – The pursuit of happiness

The Pursuit of Happiness

Happiness. It's something that everyone strives for; something at everyone lives their life searching for. Everyone has an opinion on happiness, and everyone is testing that theory. Some search for true love, some search for adventure. Some people live their lives with no responsibility, and some just follow patterns set for them by generations before.

No wonder we grow up confused about how we are supposed to be happy. Through songs, movies, books, memories and opinions of others, we are told to 'strive for your dreams', to 'be successful', and to 'follow our hearts'. Happiness is such a broad idea that it causes a panic in humans. The thought that we may not reach happiness in our lives is terrifying.

Recently I watched a family video of when I was four years old. When my mother asked me and my seven year old sister what we wanted to be when we were grown up, we naturally said: a ballerina and a fairy. When my dad asked my mum, she replied: happy. She wanted to be happy.

But the thing is; my mum had it pretty good back then. For one, my dad and mum were still together. For another; she had three happy daughters who lived with her. So why wasn't she happy? Why are we designed to believe that we are not happy, right at the moment when we are? Is happiness a feeling, or is it an idea that someday things will be perfect. Because, let's face it, that's not going to happen. With everything that we have to face in our lives, we are never going to settle down in a cottage on a hill to live with our one true love forever. As kids, you worry that, say, you're parents are a witch and a warlock- I actually believed this for a time. As your awareness widens, and you become teenagers, you worry about what you wear to school, you worry about an assignment, and you may even have a really serious problem to worry about, like, is the guy you like going to ask you out? Adults have plenty to worry about. With work, rent, mortgages, kids, and money, life is always stressful. And yet we find moments that we remember for the rest of our life, our 'favourite memories'.

Think of your favourite memory. At that very moment, did you realise that you were happy? Did you think to yourself, 'hey, I'm pretty happy at the moment'? Most people would say no, because at that moment, it wasn't a memory that you call upon to cheer yourself up. It was life.

Some people argue that to pursue one's own happiness is to pursue one's own interests, well-being and success- as opposed to being self-sacrificial. Their conclusion is that happiness is selfish. And many people live by this. People ignore the suffering and pain of others, and focus on their own life, thinking it will bring them happiness.

Many studies have been researched into what causes happiness. One of the multiple theories is that religion is closely linked to happiness. Whether it is the close community and social support of, say, a church, or the belief that there is a higher power over the world, studies have shown that many religious communities are more content with life.

Annotations

Provides a definition of an abstract concept.

Varies sentence structure to create an arresting opening.

Uses inclusive pronouns, for example 'we', 'our' and emotive language, for example 'terrifying' that involve the reader.

Varies sentence length for emphasis.

Uses rhetorical questions to engage the audience.

Challenges the conventional view of happiness by stereotyping it (cottage on a hill) to show its implausibility.

Gives specific examples to convey personal experiences and support research into the topic.

Addresses the reader as if in a conversation, for example 'let's face it'; 'think of your favourite memory'.

Uses third person pronouns to move from first hand to generalised experiences.

Refers to other sources as evidence.

Demonstrates control of complex sentences, using embedded clauses to develop complex ideas.

English

Work sample 1:

Personal reflection – The pursuit of happiness

In modern times, many pop songs are about happiness, or the pursuit of happiness.

Many of the artists sing that life, and happiness, is about living life as a party, living with no responsibilities. These messages can be terribly confusing for teenagers growing up listening to them. The mixed messages, personally, leave me completely lost.

I have three favourite memories. The first was a road trip with my mum and my sisters. The second was a Christmas evening with my dad and sisters, lounging about on our couches. The third is the first time I saw my baby brother. Only in one of these did I think of my happiness. In the other two, I was completely wrapped up in the moment.

Now, we are young, and have plenty of time to pursue happiness. I just ask you to pursue it in moments. Don't ask your life to be completely fulfilling and satisfying one hundred percent of the time. Because, in the end, you'll disappoint yourself.

I don't want you to think that I am saying you will never be happy. I believe that happiness is of the little things, moments in time that prove to us that life is worth living. But these moments come between hard times, and I believe the idea we are brought up with, that someday things will be perfect, only disappoints us. We need to grab these moment as they come, and not let other ideas of happiness rule our lives.

I leave you with a quote for the Dalai Lama, the head of the "yellow hat" branch of the Tibetan Buddhist - "I believe that the very purpose of our life is to seek happiness. That is clear. Whether one believes in religion or not, whether one believes in this religion or that religion, we all are seeking something better in life. So, I think, the very motion of our life is towards happiness..."

Bibliography

http://www.livingphilosophy.org.uk/philosophy/Jeremy_Bentham/

<http://www.meaningsoflife.com/Happiness.htm>

<http://www.princeton.edu/main/news/archive/S15/15/09S18/index.xml?section=topstories>

<http://westerncultureglobal.org/knowledge-happiness.html>

<http://westerncultureglobal.org/knowledge-happiness.html>

http://thinkexist.com/quotation/i_believe_all_suffering_is_caused_by_ignorance/145369.html

<http://www.suite101.com/content/positive-psychology-studies-on-happiness-a85672>

<http://www.psychwww.com/psyrelig/happy.htm>

Annotations

Uses short paragraphs that give a sense of the speaker moving efficiently through the topic by outlining a series of points of argument and generalisations.

Uses paragraphs, sentences and punctuation accurately to convey ideas with precision and coherence.

Arranges paragraphs to build complexity as each presents a different aspect of the issue in different times, places and contexts.

Quotes a widely recognised figure to add authority to the reflection.

Uses appropriate conventions and cites a number of sources.

Annotations (Overview)

This work sample demonstrates a considered and well controlled response to the topic. The student has experimented with a variety of text structures and language features to develop a strong sense of voice and individual style.

Acknowledgment

ACARA acknowledges the contribution of the Department of Education and Training, Northern Territory for providing the tasks and work samples. The annotations are referenced to the Australian Curriculum achievement standards.

English

Work sample 2: Response to literature – *Tomorrow, When the War Began*

Relevant parts of the achievement standard

Receptive modes (listening, reading and viewing)

By the end of Year 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.

They develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them. They listen for ways features within texts can be manipulated to achieve particular effects.

Productive modes (speaking, writing and creating)

Students show how the selection of language features can achieve precision and stylistic effect. They explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They develop their own style by experimenting with language features, stylistic devices, text structures and images.

Students create a wide range of texts to articulate complex ideas. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments. They demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.

Summary of task

Students were asked to write an analytical response to demonstrate their understanding of the novel *Tomorrow, When the War Began* by John Marsden in response to the question:

'Teenagers are capable of showing courage. Can this be said of the main characters in the novel?'

Students discussed the issue in class before working on the first draft of their analytical response at home. They were provided with feedback from the teacher prior to completing the task.

English

Work sample 2: Response to literature – *Tomorrow, When the War Began*

Tomorrow When the War Began by John Marsden is a novel about a group of teenagers being put in an unimaginable situation. The characters exhibit great courage when tested with facing the realities of invasion and the imprisonment of their families. This means that the characters Marsden introduced at the beginning of *Tomorrow When the War Began* matured and developed at an accelerated rate. For example, two of the main protagonists, Ellie and Fi, mature, develop and exhibit courage in their thoughts and actions.

Redmoon (1991) defines courage as "...not the absence of fear, but rather the judgment that something else is more important than fear". Therefore courage is acknowledging your fear, not pretending that it doesn't exist, and reacting to the situation appropriately. How you react and what drives you to do so is the judgment that something is more important than that fear. The characters in *Tomorrow When the War Began* don't ignore the fear that they feel but they do not let it overcome them, although sometimes it comes close to doing so. To stop it overwhelming them they have to remember that they are doing this for their friends, their family, their country, their own survival and struggle with inner emotions they develop and mature. People mature with age but when faced with traumatic situations and experiences, like the ones in *Tomorrow When the War Began* the characters are forced to mentally grow up before they are physically adults.

Ellie and Fi's character traits and backgrounds affect how they react. They are both put in the same situation but their reactions are very different because of their personalities and where and how they were brought up. Ellie is a country girl and has experiences that Fi doesn't. She is very independent and doesn't need constant adult guidance: "...they'd given me the habit of doing things without looking over my shoulder every sixty seconds to see if an adult was nodding or shaking his head" (Marsden 1993, 256). She has lots of experiences and knowledge, like how to ride motorbikes and use weapons. Fi on the other hand was brought up in the town and, as Ellie said, she looked like she had never done any hard work in her life, never been in the sun and never gotten her hands dirty (Marsden 1993, 14).

These differences between the two characters meant that some everyday activities in Hell, that would have been easy and natural to Ellie, would have been a challenge for Fi to complete. Ellie has been camping in the bush since she was young and is used to it. She knows what to expect and what to pack. Fi on the other hand was completely out of place, for instance when she packed pyjamas and dressing gowns into her pack for the trip into Hell (Marsden 1993, 21), and how she had never eaten Two Minute noodles (Marsden 1993, 33). The setting of the book in the outback Australia is very much Ellie's backyard which puts Ellie in a leadership position over Fi, who looks to Ellie for guidance. Fi's lack of experience is noticed by other members in the group, "I was a bit nervous of being paired with Fi...no way I was ever going to be a hero, but at least I was used to doing outdoors, practical things, and I suppose that gives you a bit of

Annotations

Develops a line of argument in the introduction that is relevant to the topic.

Uses specialised language, for example 'protagonists'.

Refers to an authority to develop and further the discussion and integrates the quotation appropriately.

Extrapolates from the novel to make generalisations about everyday life and human behaviour.

Makes an appropriate topic link to ensure the line of argument remains relevant.

Compares and contrasts character, behaviour and personality over several paragraphs to further the line of argument.

Chooses relevant evidence from the text and integrates the references seamlessly.

Makes inferences from the text to develop the discussion and further support the interpretation.

English

Work sample 2:

Response to literature – *Tomorrow, When the War Began*

confidence.” (Marsden 1993, 255). Although Ellie acknowledges her improvement, “Fi had improved heaps...but she was still kind of hesitant. I admired her courage...because I guess true courage is when you’re really scared but you still do it.” (Marsden 1993, 256), she is not at the same level as everyone else. She has so much further to mature and develop than Ellie.

Fi controls her fear and acts courageously by remembering what is important to her. For instance Fi acts so that she doesn’t let her friends down even though her fear is paralysing (Marsden 1993, 255-256), and Ellie chants to herself the importance of staying alive when she is in life threatening situations (Marsden 1993, 244). With Fi, her fears evolve around the fact that she doesn’t think she will be able to keep up with the rest of the group. She feels that she won’t handle the pressure. “...I can’t guarantee I won’t pack up under pressure...I’m so full of fear now, that anything could happen. I’m scared that I might just stand there and scream.” (Marsden 1993, 240). Her main reason to not let her fear overwhelm her is also what scares her. This is what makes her one of the most courageous characters of the book. Her fears are also what keep her going because she wants to overcome them. “I suppose when the time comes I’ll probably do whatever I have to do, but the main reason I’ll do it is because I feel the pressure of keeping up with you guys. I don’t want to let you down.” (Marsden 1993, 240). They experience fear but it’s remembering what’s important to them that helps them conquer the fear and let them act courageously.

Ellie also experiences fear and the like Fi she has to remember what is more important to her. She accepts what needs to be done and she understands why it has to happen. She is logical and will think through things. For her it is very important to stay alive for not only herself but also for her friends and family. In the heat of the moment she reacts to the situation overcoming her fear because she needs to stay alive. Most of the things she does because she wants to help her family. At the showground with Kevin and Corrie she crept closer to see if her family were all right. Her family, friends and her need to stay alive stop her from becoming overrun by fear, letting her exhibit courage.

Ellie has to show an unbelievable amount of emotional and mental courage in her acceptance of reality. First she had to come to understand the situation that they were stuck in and then she also had to come to terms with what she had done. She had taken someone’s life. She was horrified by what she had done when she first too someone’s life. She tried to justify it, “these people have invaded our land, locked up our families... they tried to kill you three... the moment they left their country to come here they knew what they were doing. They’re the ones who tore up the rule book, not us.” (Marsden 1993, 96-97). They first started to think that something was wrong when they had been to Ellie’s house and the phone lines were not working, there was no television and some of her dogs were dead. Some were quicker to jump to conclusions than others. Ellie was adamant that nothing bad had happened but when they had gone to Corrie’s and Kevin’s the facts were stating to add up to a bad conclusion. What she saw and what she did at the show ground would have developed and matured her dramatically. She exhibited great courage and this was the point where she accepted reality.

Annotations

Draws the discussion back to the topic at the end of each paragraph.

Uses detail from the text to demonstrate close understanding of the different viewpoints of the characters.

Explains motives behind the actions of the character and how the character develops as a result.

English

Work sample 2:

Response to literature – *Tomorrow, When the War Began*

In the novel after they have come to realise the importance and danger of the situation, Homer feels that they need to make a decision about their input into the war. Homer, decides that they have three main options. They can sit tight and do nothing "...there's nothing chicken about that...we're not trained for this stuff, and it's important for ourselves, and for our families, and for that matter even our country, that we stay alive." (Marsden 1993, 238). They can rescue their family and maybe some others from the showground but this seems too ambitious for them. "...we've got rifles and shotguns but they'd be popguns compared to what these turkeys are using." (Marsden 1993, 238-239). Their last option is to, as they put it, "we can do something to help the good guys" (Marsden 1993, 239). Although some are more uncertain than others, mainly Chris, Kevin and Fi, they all felt that it would be morally wrong to just stay in Hell while their families are stuck at the showground and too risky and stupid to just barge into the showground to try and get their families back.

Ellie and Fi are two of the main protagonists that have matured and developed throughout the book. They matured from ordinary teenagers into dangerous guerrillas through the experiences and situations of the invasion. They have exhibited both fear and courage. They have made decisions that showed what they valued most, their friends, their families, their country and their own survival. Remembering these things motivated them to not be overcome by fear but to exhibit great courage.

Annotations

Develops examples of aspects of courage to address the topic and concludes argument with concise summary of key points.

Annotations (Overview)

The sample demonstrates the development and justification of the student's interpretation of the text. Different viewpoints, attitudes and motives of the characters are discussed and a coherent and sustained line of argument is developed.

Acknowledgment

ACARA acknowledges the contribution of Education and Training Directorate, ACT for providing the tasks and work samples. The annotations are referenced to the Australian Curriculum achievement standards.

English

Work sample 3: Response to literature – Trailer for *Cold Skin*

Relevant parts of the achievement standard

Receptive modes (listening, reading and viewing)

By the end of Year 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.

They develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them. They listen for ways features within texts can be manipulated to achieve particular effects.

Productive modes (speaking, writing and creating)

Students show how the selection of language features can achieve precision and stylistic effect. They explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They develop their own style by experimenting with language features, stylistic devices, text structures and images.

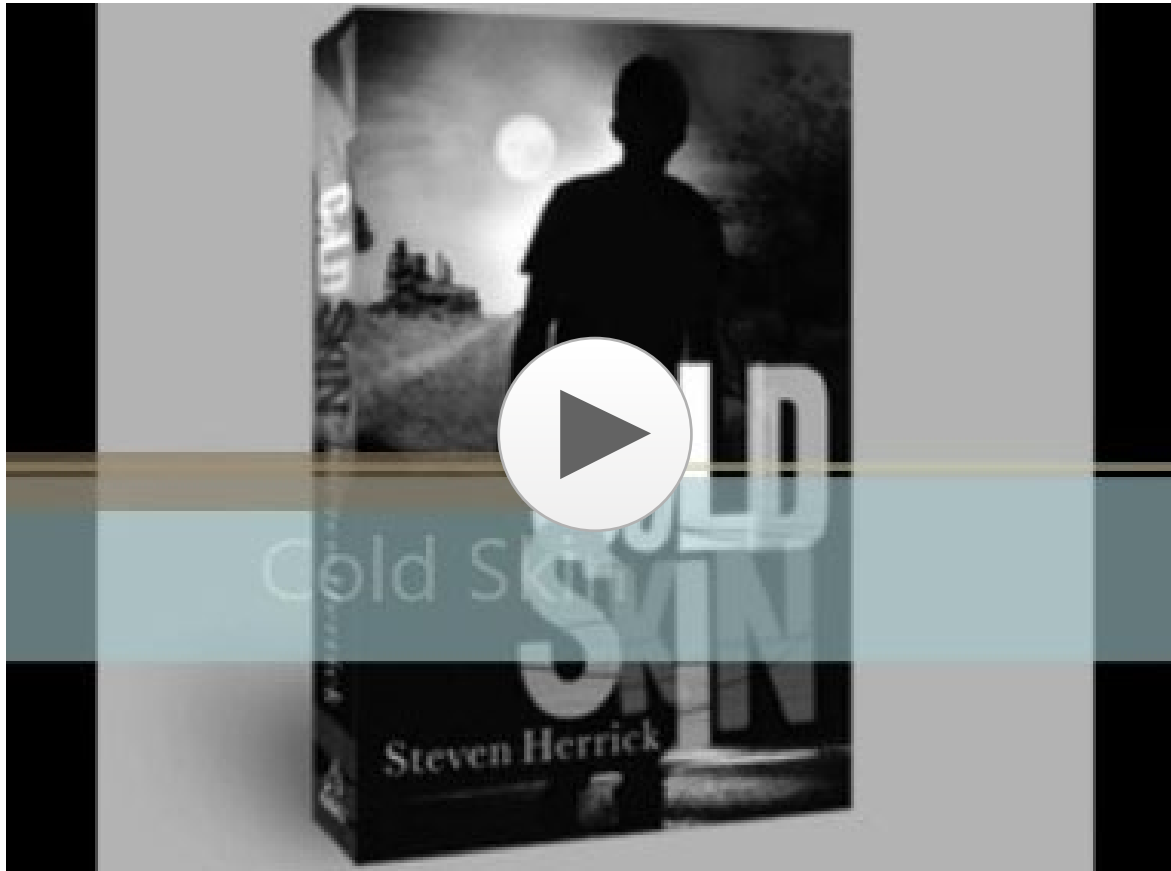
Students create a wide range of texts to articulate complex ideas. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments. They demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.

Summary of task

Students were asked to construct a trailer for a novel they had studied in class, *Cold Skin* by Steven Herrick. Initially this was a collaborative effort involving three students who worked together to generate approaches to the task. Each student then constructed their own trailer, meeting with each other periodically to review their work. Time was allocated for students to meet in class. They also worked on it at home. They had two weeks to complete the task. The aim of the trailer was to advertise the novel and encourage people to read it.

English

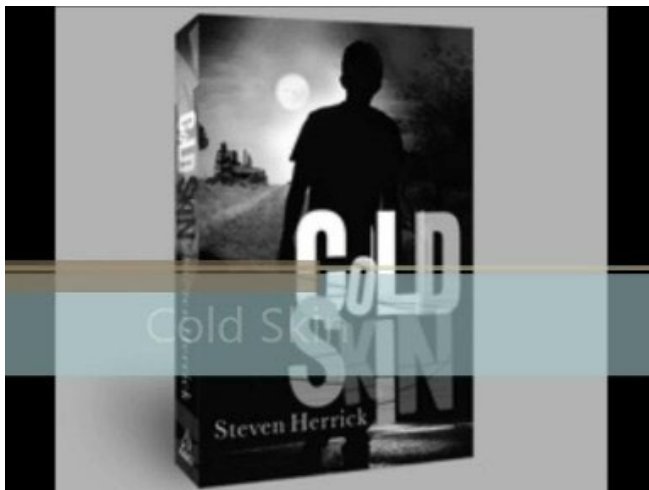
Work sample 3: **Response to literature – Trailer for *Cold Skin***



Annotations

English

Work sample 3: Response to literature – Trailer for *Cold Skin*

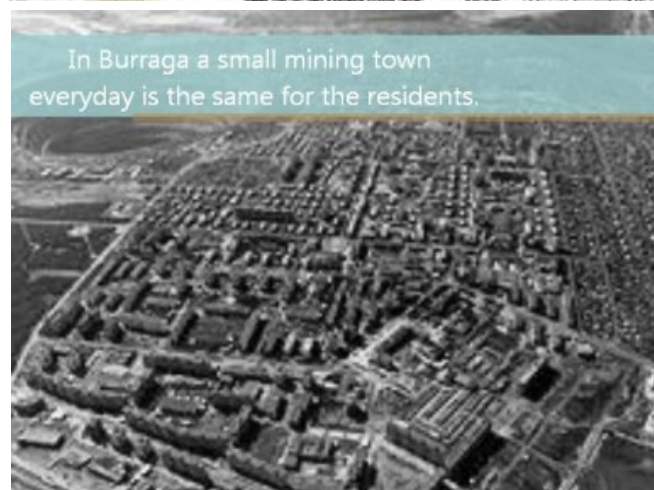


Annotations

Opens the presentation by pausing on the cover of the book for emphasis and to engage the viewer.



Uses images that are appropriate to context, for example the newspaper is from the war years.



Shows an aerial view using an angle that looks down at the town to establish a sense of distance.

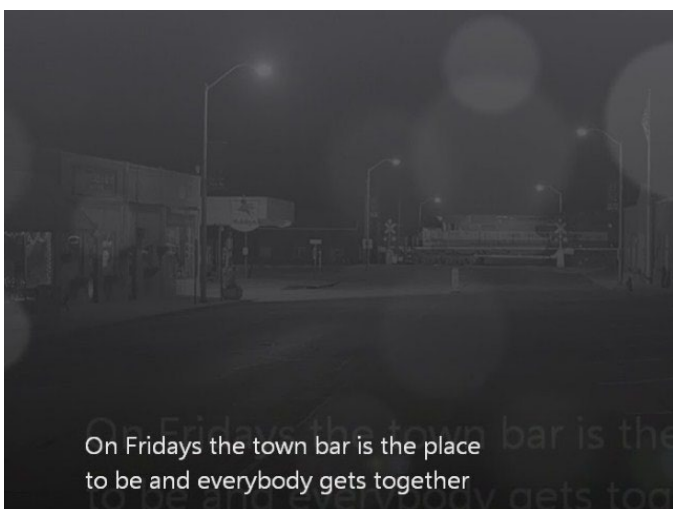
English

Work sample 3: Response to literature – Trailer for *Cold Skin*

Annotations



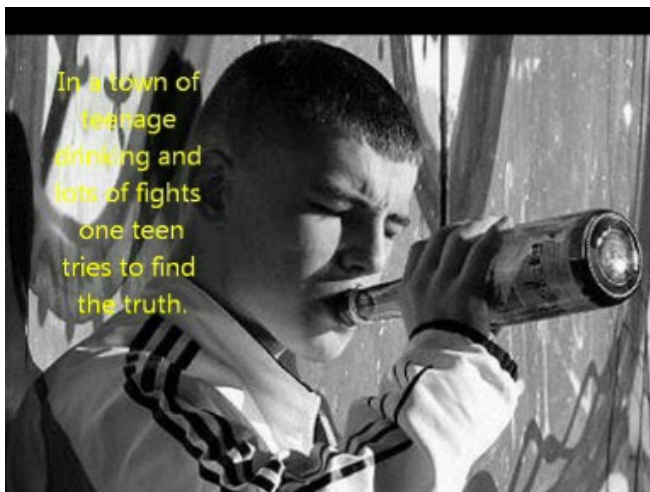
Uses contrast between image and text, for example the image of the empty street scene is bleak and contrasts with the idea of a busy bar. The suggestion is that this town is not as it seems.



Shows a key event, murder, symbolically using two anonymous characters in silhouette – one murderer with a knife and a falling victim.

English

Work sample 3: Response to literature – Trailer for *Cold Skin*



Annotations

Creates humour by selecting image of the stereotypical police sergeant of the day who must solve the crime.

Uses graphic of a question mark that directly addresses and engages the audience.

Presents the contrast of the image of the stereotypical rebellious youth as the hero.

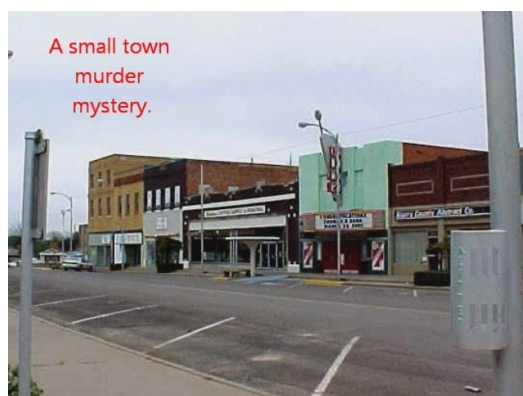
English

Work sample 3: Response to literature – Trailer for *Cold Skin*

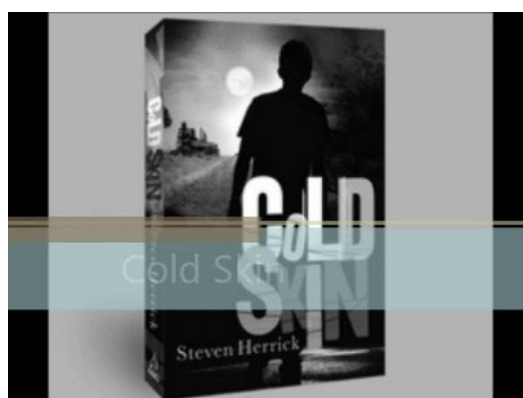
Annotations



Uses a lonely image of woodland to complement the action and varies sentence lengths for impact.



Uses street level shot of the town in contrast to the distant shot earlier in the presentation to reinforce the audience's involvement and to bring the presentation back to the beginning.



Creates coherence by repeating the opening image in the final shot.

Annotations (Overview)

This work sample demonstrates the student's use of stylistic devices such as the arrangement of words, sentences and images. Succinct, simple and stylized images show setting, introduce characters, presents a foreboding atmosphere of evil and the problem to be solved to reveal the truth.

Acknowledgment

ACARA acknowledges the contribution of the trial school teachers and students for providing the tasks and work samples. The annotations are referenced to the Australian Curriculum achievement standards.

English

Work sample 4: Response to an issue – Dangerous dogs

Relevant parts of the achievement standard

Receptive modes (listening, reading and viewing)

By the end of Year 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.

They develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them. They listen for ways features within texts can be manipulated to achieve particular effects.

Productive modes (speaking, writing and creating)

Students show how the selection of language features can achieve precision and stylistic effect. They explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They develop their own style by experimenting with language features, stylistic devices, text structures and images.

Students create a wide range of texts to articulate complex ideas. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments. They demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.

Summary of task

Students were asked to write a letter to the editor of a local newspaper on the subject of dangerous dogs and the responsibilities of dog owners. Students were given class time to research the issue of dangerous dogs in public places in Victoria. They were given access to computers to complete their final product.

English

Work sample 4: Response to an issue – Dangerous dogs

Dear Editor

It's about time the Council took action to get wandering dogs off our street and away from parks and playgrounds where children play and rate payers like me regularly walk my dogs on leads.

I was so upset and angry to read in last week's paper that another young child and her small dog were attacked by a dog wandering the streets – no owner in sight and no registration tag on the dog!

I have two dogs which cost \$200 a year to register (and much more in food and care). Although this is a lot of money for me, I pay it willingly to ensure my dogs are protected.

I love my dogs, Suki and Oscar and they are very much part of my family. I got them from the local animal shelter over three years ago after they had been dumped by their irresponsible first owners. I always walk my dogs on a lead and we go to dog obedience and training classes each week. I have put up strong fences and gates to keep Suki and Oscar in the backyard when I am at work. This is part of being a responsible pet owner! Responsible pet ownership should be taught in schools and people not able to own a pet until they have passed a course.

Council rangers must have all the powers and equipment they need to remove any dogs (registered or not) that they find wandering the streets. If the owners of the dogs are found and want their dogs back they should be made to pay a large fine and made to complete a responsible pet ownership course.

I write to support the work of council rangers and local vets and urge all dog owners to be responsible – register and secure their dogs (at home and on leads when in public places). If you can't or won't do this then please take your dog to the animal shelter where it might find a new owner like my Suki and Oscar – don't just dump and abandon your dog where out of fear or hunger it will attack children and other dogs!

Yours sincerely

Agnes Weatherhead

Annotations

Uses appropriate letter writing conventions.

Makes a clear statement in relation to the topic.

Conveys emotion through modal adverb (so) and uses punctuation for emphasis.

Builds justification for point of view through logically sequenced examples.

Varies sentence and paragraph length, developing a personal style and tone of voice.

Establishes an emphatic tone through the use of definite language, for example 'must', 'always', 'made' (modality).

Moves from personal to generalised arguments in a logical manner to build the case.

Uses a variety of sentence beginnings to build coherence within paragraphs and the text as a whole.

Concludes with a direct appeal to dog owners to reinforce the point of view, for example 'if you can't or won't...' 'please take your...'

Acknowledgment

ACARA acknowledges the contribution of the Victorian Curriculum and Assessment Authority for providing the tasks and work samples. The annotations are referenced to the Australian Curriculum achievement standards.

English

Work sample 5: Imaginative prose – A cruel, dark shadow

Relevant parts of the achievement standard

Receptive modes (listening, reading and viewing)

By the end of Year 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.

They develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them. They listen for ways features within texts can be manipulated to achieve particular effects.

Productive modes (speaking, writing and creating)

Students show how the selection of language features can achieve precision and stylistic effect. They explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They develop their own style by experimenting with language features, stylistic devices, text structures and images.

Students create a wide range of texts to articulate complex ideas. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments. They demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.

Summary of task

Students were asked to write an imaginative response on a topic of their choice. They were provided with a range of stimulus material. Possible approaches to the task were discussed in class and feedback was provided to students at various stages in the drafting of the work.

English

Work sample 5: Imaginative prose – A cruel, dark shadow

A Cruel, Dark Shadow

I am a warrior, facing my battle. My challenge is approaching, faster. Faster!

I squeal in delight as the cold ocean water smothers my feet. I run. Not like a coward would run away, but as a hero would run, into the waves.

The salty spray of the sea hits my pale face. The powerful, foaming waves thunder around me.

I duck my head into a wave as it plunges past me and I feel the water slowly creep through my hair. I allow the currents to float me along like a piece of bark being carried along a small stream.

I decide it's time to return to the surface. I soon find that something has changed. The familiar sunny and overcrowded beach has gone and been replaced by dark grey clouds and rough seas. I try to grip my feet to the sand beneath but it's much too deep.

A flood of panic runs through me. Where am I?

Suddenly a wave thrashes over my head and pulls me down. I claw at the surface and manage to breathe in some air, only to have another ferocious wave once again pound me back to the depths.

"Help," I pointlessly gurgle, using my only supply of air.

Could someone hear? Anyone? Anything?

My surroundings become a blur of blue and grey. My arms and legs become heavy and weak. I can't get any air into my lungs and the surface is quickly becoming a place in the distance. I open my mouth and feel the burn of the salty sea crash down my throat.

Wait! What's this? A dark shadow in the distance is rapidly approaching. A shiver of hope runs down my spine. I gather my very last source of energy, ignore the constant throbbing in my throat and scream, "Help... Over here." I've caught its attention and now I can almost make out the faint, distorted outline.

This is it.

My eyelids close. I fall like a leaf falls off a tree in the middle of autumn.

Annotations

Uses title to establish tension from the outset.

Creates a dramatic opening through the use of metaphor, short sentences and repetition.

Sustains the metaphor in the second stanza.

Selects language with precision, for example 'smothers', 'thunder', selects active verbs, for example 'hits' and uses the present tense for immediacy.

Slows the pace in the third stanza through longer sentences and softer sounds.

Establishes the control of the speaker, 'I decide' but introduces a sense of threat through contrasting images of 'grey clouds' and 'rough seas'.

Uses short sentences and questions that emphasise the suspense and ambiguity of events and keep the reader involved until the end.

Uses punctuation for emphasis.

Selects adjectives and verbs to complement setting, action and atmosphere.

Combines varied vocabulary, sentence structure, punctuation and paragraphs to manipulate pace and develop suspense.

Maintains use of first person narration throughout the text with varied pronoun choices, for example 'I', 'my', 'me'.

Concludes using a simile that is in contrast to the opening metaphor and achieves cohesion.

Annotations (Overview)

Through experimenting with different sentence structures, vocabulary and punctuation a sustained voice and a sense of individual style are created.

Acknowledgment

ACARA acknowledges the contribution of trial school teachers and students for providing the tasks and work samples. The annotations are referenced to the Australian Curriculum achievement standards.

English

Work sample 6: Response to literature – *Pride and Prejudice*

Relevant parts of the achievement standard

Receptive modes (listening, reading and viewing)

By the end of Year 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.

They develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them. They listen for ways features within texts can be manipulated to achieve particular effects.

Productive modes (speaking, writing and creating)

Students show how the selection of language features can achieve precision and stylistic effect. They explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They develop their own style by experimenting with language features, stylistic devices, text structures and images.

Students create a wide range of texts to articulate complex ideas. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments. They demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.

Summary of task

Students were asked to write an analytical response discussing *Pride and Prejudice* by Jane Austen. They studied the text in class and had viewed film and television versions of it. Students had a number of topics from which to choose and completed the work at home. The topic chosen by this student was 'Is the final chapter of Jane Austen's *Pride and Prejudice* an appropriate end to the novel?'

English

Work sample 6: Response to literature – *Pride and Prejudice*

The final chapter of *Pride and Prejudice* by Jane Austen is written in a very different tone to the rest of the novel. The rest of the book does not rush, and is written in a manner that expresses a laidback approach, allowing characters to develop and their relationships to grow in time. However, this chapter is very concise and deals with matters quickly and efficiently, before moving onto the next topic. The approach is used in this chapter, but nowhere else in the book entails no waffling, examples of character and stories demonstrating facts. The chapter answers questions that would otherwise leave the reader hanging.

One of the features of this final chapter is the development of certain characters; specifically, those more prominent minor characters who have had no personal growth in the rest of the novel, foremost of which are Kitty and Mary. Kitty, taken away from the influence of Lydia and into that of Jane and Elizabeth, becomes greatly improved in both mind and manner, while Mary, who remained at home, became less mortified about her personal appearance, mixed more with people, leaving her less opportunities to moralise. "It was suspected by her father that she submitted to the change without much reluctance." (p.346) This implies that Mr Bennet, with the departure of his two favourite daughters, is able to take more notice of Mary. Mr Bingley is also seen to grow as a character; for the first time the reader sees his temper being driven to the edge.

While this chapter shows development of specific characters, it also mentions the distinct lack of development in some characters, such as Mrs Bennet who, despite her granted wishes of opportune marriages for her daughters, remains nervous and silly. This is also evident in the characters of George and Lydia Wickham, about whom nothing altered in the slightest. They continued to live extravagantly, moving from place to place, and "always spending far more than they ought." (p.347)

The most significant feature of this chapter is the discussion of relationships between the Darcys and all other necessary characters. Characters are developed always in relation to either Elizabeth or Mr Darcy and their marriage. The mentioned relationships include those between Mr and Mrs Bingley, and Mr and Mrs Darcy, and their continuing friendship; Mr and Mrs Wickham and Mr and Mrs Darcy, and Lydia's continued attempts to borrow money off her wealthy sisters.

Annotations

Identifies tone and uses examples from the text to explain how the last chapter differs in tone from the rest of the text.

Explains the effect on the audience of the change in the author's approach.

Furtheres the discussion by comparing how secondary characters are represented and explains how the changed structure enables them to be developed further.

Selects relevant quotations and integrates them into the discussion.

Makes inferences from the text to further the discussion.

Analyses different perspectives using evidence from the text.

Structures the response by considering a different aspect of the text in each paragraph and arranges paragraphs in logical order.

English

Work sample 6: Response to literature – *Pride and Prejudice*

Elizabeth and Georgiana's attachment becomes very close, as does the Darcys and the Gardiners, as the Darcys are ever mindful of the journey around Derbyshire being the first really close interaction between Mr Darcy and Elizabeth. Lady Catherine's reaction to Mr Darcy marrying Elizabeth threw a slight blemish over their relationship; she cut him off entirely and refused to communicate with him. However, with some urging on Elizabeth's part to her husband, he finally sought reconciliation, and in the end she condescended to visit them at Pemberley.

This final chapter uses the same style of writing as the rest of *Pride and Prejudice*, as Jane Austen continues to use Regency era language and social satire. However, the tone of the chapter is more blunt and to the point than the rest of the book, causing it to feel like an afterthought, in order to discuss matters left to deal with at the end of the story.

I feel that the matters addressed in the final chapter could have been spaced out, in order to be more fitting with the rest of the novel. If some of the character development could not have taken place before the Darcy marriage, then there is the possibility that the chapter could have been longer – something Jane Austen does not seem to shy from – in order to avoid the sudden rapid flow of information.

The language used in this chapter – as was an imperative for Jane Austen – was indicative of the feelings and personalities of the people involved. A particularly apt example of Austen's satire is towards the beginning of the chapter, where Mrs Bennet is reflecting on having "got rid of her two most deserving daughters." (p. 345) Such word usage by Austen brings the reader back to Mrs Bennet's original motives of marrying off all her daughters well, and emphasising the lack of regret she might have at losing children. The use of language also served the purpose of focusing on aspects of characters through techniques such as repetition, comparisons, the writing of letters, and the style of clever social commentary used so well by Jane Austen.

Annotations

Identifies and explains changes in Austen's style.

Evaluates the effect of how the text has been structured.

Discusses the author's role and the effect of satire.

English

Work sample 6: Response to literature – *Pride and Prejudice*

Although it covered all topics wonderfully, and in such a short space of time, it was not conveyed in the same way as the rest of the novel. While the rest of the text was very light-hearted and satirical, this chapter seemed slightly bereft of emotion in the tone, though the language conveyed the joy (or lack thereof) of the characters. However, this chapter succeeded in concluding *Pride and Prejudice*, as upon finishing reading, the reader is left with a sense of satisfaction and delight that all turned out well. Despite the fact that there is a lot more information in these few pages, it brings the story together well, and ensures that, should the reader be bored nearing the end, the final few pages answers enough questions to bring about fulfilment. Therefore, although analysing the chapter creates doubt and raises points that could be improved upon, my opinion is that the tone and language of this final chapter of Jane Austen's *Pride and Prejudice* is an appropriate end to the novel.

Annotations

Uses embedded clauses to develop ideas, for example 'and in such a short space of time'.

Explains the effect of the concluding chapter on the audience and summarises the discussion to form a conclusion relevant to the topic.

Annotations Overview

This work sample demonstrates the construction of a consistent and relevant analysis of the text focusing on how the author has used language. The response is well supported with detail from the text.

Acknowledgment

ACARA acknowledges the contribution of the Education and Training Directorate, ACT for providing the tasks and work samples. The annotations are referenced to the Australian Curriculum achievement standards.

English

Work sample 7: Response to literature – *Macbeth*

Relevant parts of the achievement standard

Receptive modes (listening, reading and viewing)

By the end of Year 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.

They develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them. They listen for ways features within texts can be manipulated to achieve particular effects.

Productive modes (speaking, writing and creating)

Students show how the selection of language features can achieve precision and stylistic effect. They explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They develop their own style by experimenting with language features, stylistic devices, text structures and images.

Students create a wide range of texts to articulate complex ideas. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments. They demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.

Summary of task

Students studied *Macbeth* by William Shakespeare in class. They were asked to select an aspect of the play for close analysis. Students provided a dramatic reading of their selected text and then explained why they had made the choices they did. Students were provided with class time to work together and film their work. The task was completed over two weeks. This work sample contains the students' justification of their dramatic reading.

English

Work sample 7: **Response to literature – *Macbeth***



Annotations

Annotations Overview

In this work sample, students speak clearly and coherently and engage the audience in the presentation. Evidence of planning and rehearsal is apparent in the use of notes and taking turns to discuss the presentation.

Acknowledgment

ACARA acknowledges the contribution of Education Queensland for providing the tasks and work samples. The annotations are referenced to the Australian Curriculum achievement standards.