English

WORK SAMPLE PORTFOLIO

Annotated work sample portfolios are provided to support implementation of the Foundation – Year 10 Australian Curriculum.

Each portfolio is an example of evidence of student learning in relation to the achievement standard. Three portfolios are available for each achievement standard, illustrating satisfactory, above satisfactory and below satisfactory student achievement. The set of portfolios assists teachers to make on-balance judgements about the quality of their students' achievement.

Each portfolio comprises a collection of students' work drawn from a range of assessment tasks. There is no pre-determined number of student work samples in a portfolio, nor are they sequenced in any particular order. Each work sample in the portfolio may vary in terms of how much student time was involved in undertaking the task or the degree of support provided by the teacher. The portfolios comprise authentic samples of student work and may contain errors such as spelling mistakes and other inaccuracies. Opinions expressed in student work are those of the student.

The portfolios have been selected, annotated and reviewed by classroom teachers and other curriculum experts. The portfolios will be reviewed over time.

ACARA acknowledges the contribution of Australian teachers in the development of these work sample portfolios.

THIS PORTFOLIO: YEAR 9 ENGLISH

This portfolio provides the following student work samples:

Sample 1   Presentation: Designing magazines

Sample 2   Persuasive text: Sun safety

Sample 3   Response to literature: Shakespeare's women

Sample 4   Response to literature: The Midnight Shift

Sample 5   Discussion: *Macbeth*

Sample 6   Response to literature: Short story transformation

Sample 7   Text response: Going nuclear

This portfolio of student work includes a range of responses in varied modes and forms. The student explores different approaches to the presentation of visual texts (WS1, WS2). The student constructs a magazine cover designed to attract an audience (WS1) and a poster and digital presentation to alert viewers to a serious issue (WS2). The student provides a response to literary texts (WS3, WS4, WS5). The student explores the role of women in Shakespeare's plays and times (WS3), provides an imaginative response to gothic literature (WS4) and engages in discussion reflecting on different interpretations of Macbeth (WS5). The student provides an imaginative response to a poem, transforming it into a short story (WS6), and provides an analysis and comparison of how various sources of information are designed to promote particular responses to an issue (WS7).

English

Year 9
Above satisfactory

Presentation: Designing magazines

Year 9 English achievement standard

The parts of the achievement standard targeted in the assessment task are highlighted.

Receptive modes (listening, reading and viewing)

By the end of Year 9, students analyse the ways that text structures can be manipulated for effect. They analyse and explain how images, vocabulary choices and language features distinguish the work of individual authors.

They evaluate and integrate ideas and information from texts to form their own interpretations. They select evidence from the text to analyse and explain how language choices and conventions are used to influence an audience. They listen for ways texts position an audience.

Productive modes (speaking, writing and creating)

Students understand how to use a variety of language features to create different levels of meaning. They understand how interpretations can vary by comparing their responses to texts to the responses of others. In creating texts, students demonstrate how manipulating language features and images can create innovative texts.

Students create texts that respond to issues, interpreting and integrating ideas from other texts. They make presentations and contribute actively to class and group discussions, comparing and evaluating responses to ideas and issues. They edit for effect, selecting vocabulary and grammar that contribute to the precision and persuasiveness of texts and using accurate spelling and punctuation.

Summary of task

In class, students had undertaken a unit of work on persuasive techniques used in advertising. They analysed a range of magazine covers, considering the impact of text and images on an audience. They identified the target audience for each magazine.

A template was available for students to use as they constructed their own magazine page. The focus was on students researching and analysing how a magazine appeals to a certain readership.

Students had internet access and classroom time was available to complete the task. The unit of work took three weeks to complete.

English

Year 9
Above satisfactory

Presentation: Designing magazines

Annotations

Creates an original text by integrating a range of language features and formats.

Establishes an engaging and immediate opening by addressing the audience directly.

Selects an emotive image that will promote sympathy and concern in the audience.

Varies sentence structure for effect, including using question and answer format and rhetorical questions to increase reader engagement.

Uses inclusive language to engage the audience, for example, 'We humans'.

Creates different levels of meaning through the placement of text that provides an easy solution after the image of loneliness.

Poses questions in succession for emphasis.

Uses direct statements and commonly understood persuasive vocabulary.

Provides a solution to the problem to persuade the reader.

Cites sources.

Bibliography

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Remez Sassson. 2012. How to Think Positively. [ONLINE] Available at: http://www.successconsciousness.com/think-positively.htm. [Accessed 30 July 12].

English

Persuasive text: Sun safety

Year 9 English achievement standard

The parts of the achievement standard targeted in the assessment task are highlighted.

Receptive modes (listening, reading and viewing)

By the end of Year 9, students analyse the ways that text structures can be manipulated for effect. They analyse and explain how images, vocabulary choices and language features distinguish the work of individual authors.

They evaluate and integrate ideas and information from texts to form their own interpretations. They select evidence from the text to analyse and explain how language choices and conventions are used to influence an audience. They listen for ways texts position an audience.

Productive modes (speaking, writing and creating)

Students understand how to use a variety of language features to create different levels of meaning. They understand how interpretations can vary by comparing their responses to texts to the responses of others. In creating texts, students demonstrate how manipulating language features and images can create innovative texts.

Students create texts that respond to issues, interpreting and integrating ideas from other texts. They make presentations and contribute actively to class and group discussions, comparing and evaluating responses to ideas and issues. They edit for effect, selecting vocabulary and grammar that contribute to the precision and persuasiveness of texts and using accurate spelling and punctuation.

Summary of task

Students were asked to create an advertising campaign for a major health initiative about sun safety. The task was to inform the general public about skin cancer prevention. The aim was to win the brief that would enable their campaign to be promoted nationally. Students were to create their own print advertisement and explain why their campaign should be adopted.

The presentation was to include:

• an advertisement supporting sun safety that would arouse public interest and change behaviour.
• a persuasive pitch that explains the target audience and argues the case for why their campaign should be adopted, commenting on the techniques they used and their intended effect.

Students had three weeks to complete the task and worked on their presentation in class. Students presented their work to the class and posters were displayed around the school. Students were required to plan their work and had class time for conferencing. A draft was submitted for feedback.

English

Persuasive text: Sun safety

Annotations

Draft

~~Did you know that it only takes 8 minutes for the sun's UV rays to travel 150 million kilometres from the sun to Earth? These rays are harmful and can cause damage to your skin which may lead to skin cancer. On top of this Australia has one of the highest rates of skin cancer in the world. Each year more than 1850 Australians die from this almost entirely preventable disease. However, with my advertisement distributed on bus stations, magazines and other public spaces it will inform people about the dangers of skin cancer and how they can prevent it.~~

Intro:

My poster should be promoted by the Cancer Council Committee because it is raising awareness about the dangers of the sun by using a unique message that will get the reader thinking. Why should you win?

Target audience?

On my poster I used text in a large font saying "At 150 million kilometres away, you could miss the warning label." I then used a picture of the sun with a warning label and small font reading "Warning: Exposure to the sun's UV ray's can damage your skin." I chose to use a white text over a black transparent background because I believe that it makes the text clearly stand out. Furthermore, I have also made the text in capital letters so that it grabs the reader's attention. On top of all these things I have placed a striking image of the sun in the centre of the page so that when readers are flicking through a magazine they will be attracted to my poster. By doing all of these things my poster successfully communicates a serious sun damage message.

My poster uses many persuasive techniques such as call to action, appeal to emotions and... ?? – how? Towards the bottom of my poster I have put information in a smaller font about the SunAWARE campaign that I have created and have used an acronym that says.

A   **Avoid** unprotected exposure to sunlight, seek shade, and never indoor tan.

W   **Wear** sun protective clothing, including a shirt, pants, hat and sunglasses .

A   **Apply** broad spectrum sunscreen with SPF 30 or higher to all unprotected skin.

R   **Routinely** examine your whole body for changes in your skin.

E   **Educate** your family and community about the need to be SunAWARE.

Under the information on my poster I have inserted an image of a hat, shirt, tree, sunglasses and sunscreen to reinforce the message that I am trying to get across to the reader. There were three main aims to this campaign:; to increase knowledge of the severity of skin cancer as a personal and national health issue, to break the stigma and culture of tanning and reduce pro tanning attitudes, and to increase the awareness and frequency of sun safety measures. Cancer is a disease that can strike anyone down at any time. Therefore this poster appeals to Australians of all ages and encourages a change in lifestyle to be more sun smart.

Add these in somewhere???

My poster's target audience is everyone because.....

My poster uses bright and dark colours to portray the dark feeling of having a skin cancer and the bright sun rays.... (when you talk about colours).

Even though the awareness of skin cancer is rising, malignant melanoma is still the most common cancer among Australians of the targeted age. (when you discuss target audience)

Demonstrates evidence of planning and editing.

Questions textual choices to ensure they are effective.

Shows awareness of the need to integrate ideas appropriately.

English

Persuasive text: Sun safety

Written proposal

My advertisement should be promoted by the Cancer Council Committee because it raises awareness about the dangers of the sun in a clever way by using a unique message that will get the reader thinking. I should win the Cancer Smart Lifestyle competition because I believe that my poster uses many persuasive techniques, colours, imagery and information. The target audience for my advertisement is everyone as it appeals to Australians of all ages and encourages a change in lifestyle to be sun smart and sun aware. Even though the awareness of skin cancer is rising, malignant melanoma is still the most common cancer among Australians.

On my poster I used text in a large font saying "At 150 million kilometres away, you could miss the warning label." I then used a large picture of the sun with a small warning label reading "Warning: Exposure to the sun's UV ray's can damage your skin." I chose to use a white text over a black transparent background because I believe that it makes the text clearly stand out, whilst not taking the attention away from my standout and striking image of the sun. This image was intentionally placed in the centre of the page so that when readers are flicking through a magazine they will be attracted to my poster. Furthermore, I have also made the text in capital letters so that it grabs the reader's attention. By doing all of these things my poster successfully communicates a serious sun damage message.

My advertisement uses many persuasive techniques such as call to action, appeal to emotions, reasoning and urgency. Through the usage of these techniques the reader will be lured and will discover the ideas that my poster is conveying. Towards the bottom half of my poster I introduce my highly effective **SunAWARE** message and **AWARE** acronym complete with its own logo. This **AWARE** acronym represents a clear message of advice for the prevention and detection of skin cancer, in a simple and easy to remember slogan.

> **A** **Avoid** unprotected exposure to sunlight, seek shade, and never indoor tan.
>
> **W** **Wear** sun protective clothing, including a shirt, pants, hat and sunglasses .
>
> **A** **Apply** broad spectrum sunscreen with SPF 30 or higher to all unprotected skin.
>
> **R** **Routinely** examine your whole body for changes in your skin.
>
> **E** **Educate** your family and community about the need to be SunAWARE.

My poster is completed with an image of a hat, shirt, tree, sunglasses and sunscreen to reinforce the message of choosing the appropriate cover from the sun.

Before I sat down to create my Cancer Smart Lifestyle advertisement for the Cancer Council Committee, I identified the three main aims that I wanted to portray to the Australian public. These were:

1. To increase knowledge of the severity of skin cancer as a personal and national health issue,
2. To break the stigma and culture of tanning and reduce pro tanning attitudes,
3. To increase the awareness and frequency of sun safety measures.

My **SunAWARE** advertisement addresses these aims and sends a clear message that despite the epidemic of skin cancer in Australia, it is largely preventable. By following the simple steps outlined in **SunAWARE**, you can protect your family and yourself from dangerous exposure to the sun.

In summary, I believe that my advertisement should win because it gets the message across to the reader in a clear and precise manner, showcases many persuasive techniques to enhance the poster and promotes awareness about skin cancer in a highly effective way. How could any other advertisement beat all of this?

Thank you

Annotations

Provides a clear and concise introduction that addresses the topic and purpose of the task.

Provides a detailed explanation of how and why a range of language features are used in the text.

Reflects on how different techniques are used and their impact on audiences.

Integrates information from other sources.

Summarises main contention and ends with an effective rhetorical question.

English

Persuasive text: Sun safety
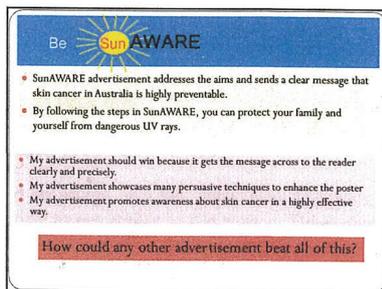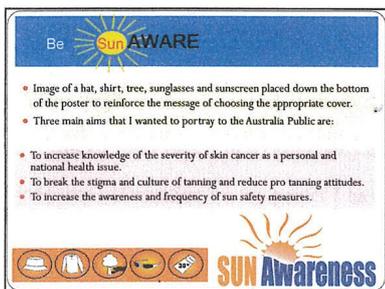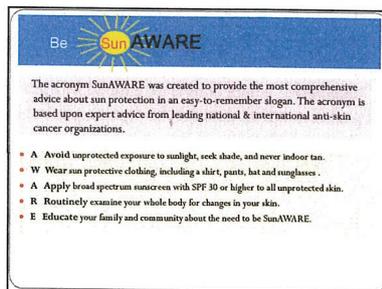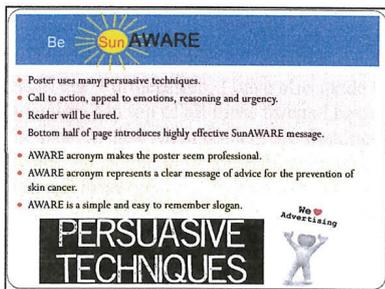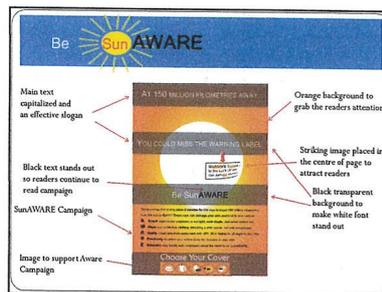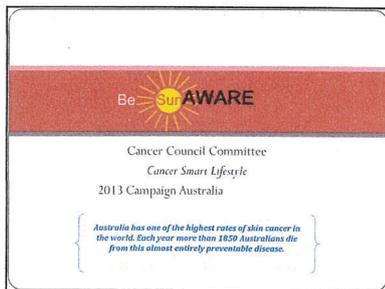
Annotations

Shows evidence of planning and careful selection of captions and images.

English

Persuasive text: Sun safety

Print Advertisement

Annotations

Uses clear and explicit language.

Uses humour to reinforce the message.

Integrates information from other sources.

Combines language features and images to create an effective text.

English

Response to literature: Shakespeare's women

Year 9 English achievement standard

The parts of the achievement standard targeted in the assessment task are highlighted.

Receptive modes (listening, reading and viewing)

By the end of Year 9, students analyse the ways that text structures can be manipulated for effect. They analyse and explain how images, vocabulary choices and language features distinguish the work of individual authors.

They evaluate and integrate ideas and information from texts to form their own interpretations. They select evidence from the text to analyse and explain how language choices and conventions are used to influence an audience. They listen for ways texts position an audience.

Productive modes (speaking, writing and creating)

Students understand how to use a variety of language features to create different levels of meaning. They understand how interpretations can vary by comparing their responses to texts to the responses of others. In creating texts, students demonstrate how manipulating language features and images can create innovative texts.

Students create texts that respond to issues, interpreting and integrating ideas from other texts. They make presentations and contribute actively to class and group discussions, comparing and evaluating responses to ideas and issues. They edit for effect, selecting vocabulary and grammar that contribute to the precision and persuasiveness of texts and using accurate spelling and punctuation.

Summary of task

Students had studied two Shakespearian texts in class, *The Taming of the Shrew* and *Romeo and Juliet.*

Students were asked to answer one of the following questions:

* How might modern audiences view Shakespeare's plays differently to how they were first received? Discuss with reference to the exploration of the role of women in his plays *The Taming of the Shrew* and *Romeo and Juliet.*
* Why did Shakespeare explore the role of women in his plays? Discuss with reference to the way Elizabethan audiences would have perceived the plays *The Taming of the Shrew* and *Romeo and Juliet.*

Students were provided with an essay structure to follow and were given a model for how to include quotations and how to reference them. They had two weeks to complete the task, which was done at home. The teacher provided feedback on drafts.

English

Response to literature: Shakespeare's women

Shakespeare's Women

How do modern audiences view Shakespeare's plays differently to how they were first received? Discuss with reference to the exploration of the role of women in his plays *The Taming of the Shrew* and *Romeo and Juliet.*

Modern audiences often view Shakespeare's works very differently to how they would have been perceived when they were first performed. This is primarily due to the role of women in his plays, and the way that they were treated and viewed in Elizabethan society, compared to the women of today. Two of his plays, *The Taming of the Shrew* and *Romeo and Juliet,* demonstrate this point.

In *The Taming of the Shrew*, modern and Shakespearean audiences would have had contrasting opinions on Petruchio's need for a wife. He decided to marry Katharina only because he knew that her father would provide a large dowry for him. When Hortensio tells him that although Katharina is a shrew, her father is very rich, he says; "I come to wive it wealthily in Padua; if wealthily, then happily in Padua" (*Taming of the* Shrew, Act 1, Scene 2, lines 73-74). He has not even met Katharina, and yet is content to marry her only for money. Modern audiences would think of this as socially unacceptable, and consider him to be immoral. Elizabethan audiences, on the other hand, would think it standard that he chose to marry for wealth, and view him as a smart man. The two audiences have such different ideas on what is socially accepted that whilst one audience views Petruchio as a villain, the other perceive him to be a sensible and respectable man.

In addition to finding Petruchio's reasons for marriage immoral, modern audiences are also disgusted by the way Shakespeare's plays show women to be considered the property of their husband or father. The concept of women being owned by men and the sexism that surrounds it is directly opposing morals that are ingrained into modern society. In Elizabethan times, however it was a commonplace and accepted fact that women did not have the same rights as men. *The Taming of the Shrew* shows Katharina, a rebellious woman, to eventually acknowledge, and even strongly agree, that "Thy husband is thy lord, thy life, thy keeper, thy head, thy sovereign; one that cares for thee" (*The Taming of the Shrew*, Act 5, Scene 2, lines 146-147). A statement like this, which would have been encouraged by Shakespeare's audiences, would be met with hostile thoughts from a current audience due to the changes in culture.

Another thing that modern audiences view differently to Elizabethan audiences in Shakespeare's plays is the women themselves. In Shakespeare's time, women who obeyed

Annotations

Addresses the topic from the outset and establishes a clear line of argument.

Understands the importance of context in the development of an interpretation.

Quotes directly from the text to support ideas.

Uses connectives at the start of each paragraph to link and develop ideas.

Selects vocabulary for effect, for example, 'ingrained'.

Integrates discussion of the two texts.

English

Response to literature: Shakespeare's women

their husbands were what people liked. In *Romeo and Juliet* Lady Capulet always does as she's told. Even when she thought her husband was being too harsh on Juliet, she backed him up, saying to Juliet; "Talk not to me, for I'll speak not a word: Do as thou wilt, for I have done with thee" (*Romeo and Juliet*, Act 3, Scene 5, lines 112-115). Juliet's mother is willing to cast her only daughter out to do what her husband says. A current audience would view her as being too weak, and be disappointed she didn't stand up for what she thought was right. Concurrently, Shakespearean viewers would have thought she was doing the right thing by being obedient to her husband. The audiences have different ideas of what a strong woman is because of the way their culture teaches them to view society.

Furthermore, the audiences' opinions on Juliet would also be very different. She is, like her mother, a very obedient character, which made people in Shakespeare's time think of her as a desirable wife. When asked if she could like Paris, she replies; "I'll look to like, if looking liking move: but no more deep will I endart mine eye than your consent gives strength to make it fly" (Act 1, Scene 3, lines 100-103). To a modern audience, this makes Juliet appear as character lacking in self-confidence and not strong enough to make decisions for herself. An Elizabethan audience though, would think it was a good thing that she is so willing to do whatever her parents tell her. This is because modern audiences have different expectations of women than the expectations Elizabethan audiences would have had.

Collectively, this proves that the reason modern audiences have such a contrasting view of Shakespeare's plays compared to how they originally would have been received is because of changes in society. European culture is very different now to how it was when Shakespeare's plays were first performed. Things that were then thought of as sensible are now deemed immoral, so much so that the way characters and plays are viewed has changed drastically. Concepts and ideas revolving around women have altered so much since Elizabethan times that it would be impossible for a modern and Shakespearean audience to perceive one of Shakespeare's plays in the same way.

Bibliography

William Shakespeare, *The Taming of the Shrew*

William Shakespeare, *Romeo and Juliet*

Annotations

Moves easily between texts, making comparisons to develop the argument.

Controls spelling, punctuation and grammar throughout the writing.

Selects vocabulary and sentence structures appropriate to a formal response.

Restates the main contention and establishes a strong conclusion.

English

Response to literature: The Midnight Shift

Year 9 English achievement standard

The parts of the achievement standard targeted in the assessment task are highlighted.

Receptive modes (listening, reading and viewing)

By the end of Year 9, students analyse the ways that text structures can be manipulated for effect. They analyse and explain how images, vocabulary choices and language features distinguish the work of individual authors.

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Productive modes (speaking, writing and creating)

Students understand how to use a variety of language features to create different levels of meaning. They understand how interpretations can vary by comparing their responses to texts to the responses of others. In creating texts, students demonstrate how manipulating language features and images can create innovative texts.

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Summary of task

In class, students had analysed various examples of gothic literature such as poems, short stories, photographs, films and music video clips. Particular attention was paid to the analysis of symbols, themes and techniques such as poetic devices, camera angles and the use of colour. Emphasis was placed on how such texts position their audience.

In this work sample, students were given options for creating an original gothic text such as a short story, poem, artwork or short film. They were required to write a rationale that explains what they had chosen to do and how they achieved their aims.

Students had three weeks to complete the task. They were encouraged to submit a draft and plan for feedback.

English

Response to literature: The Midnight Shift

The Midnight Shift

The pungent smell of coffee rose slowly in the still night air, wisps of steam highlighted by overhead fluorescents. The guard-house where he sat was an oasis of light in the dark graveyard, and even then it did not do much to fight off the night, the endless choking waves of silence crashing upon his sanity.

The lights cast bright white reflections on his name tag ("Hello – I'm Jeremy R") as he poked listlessly at his coffee while watching the ancient, erratic clock tick past. It gave him something to think about, to ponder while waiting for his endless shift to finish, and to take his mind off his loneliness. His only reckoning of time measured in the ashes falling slowly off his cigarette. The office chair creaked under him as he shifted his weight. He sighed, closing his blue eyes and pulled his hand through his blonde hair – It was going to be a long night again.

He looked outside, past the windows, past the gravestones and towards the church adjoining the graveyard. It rose from amongst the withered trees and stone monuments, tall and spired, a structure that has lasted for longer than most people there could remember. It pointedly ignored him and everything else surrounding it. It, however, gave him comfort; the knowledge that whatever else may happen to him, he would have a job and, more importantly, a place of refuge.

A shadow flitted past the thin glass panes, startling him from his self-pitying train of thought. He grimaced as he set aside his laptop. *Goddamn kids again* – he got up and rolled his neck – *Goddamn vandals and that goddamn gate*. He opened the door and stepped outside, musing on the price of a repairman. *Stupid council and their stupid budget* – his upper lip curled at the thought of the village council – *goddamn penny-pinching bastards*. He turned on his flashlight and started his journey up the gravel path and away from the lights.

Before long, he stopped and took a deep breath of the air. He didn't like the smell of the place. On the surface, he could smell the things that he supposed normal people smelled: rotting leaves, certain trees, fresh earth, the dampness and possibly themselves. But he was not normal. He could smell other things, like the chalk-like smell of gravel crunching under his shoes, the decaying, mouldy scent of the graveyard and the sorrow left behind like thick streaks of congealing grease. But the worst was the swamp-green smell of human remains, rotting slowly almost directly under his feet, of the fear, the anguish and the pain that imprinted on their physical remnants when they left this world. It tainted everything else he smelled; tinting them and leaving him feeling disgusted.

He smelled all this as he inhaled, but they weren't what he was looking for. He sifted through this huge catalogue of scents, attempting to find anything unfamiliar. With his eyes closed and his mind otherwise occupied, his hands crept with a mind of their own to the packet of cigarettes in his pocket. After a long moment, he found the scent he was looking for and opened his eyes, his body pointing towards the church. Before he set off again, he stuck a cigarette in his mouth and pulled out his lighter.

His mother had always disapproved of his habit of smoking. *I'm telling you boy, them smokes is going to kill you!* He grinned behind his cupped hands despite the stench. She had never known why he had picked up cigarettes as quickly as he had and never would. It had almost been a necessity by that time – something that would block off the things he smelled. By then, he began recognising the aromas people gave off. He had smelled the hormones, the pills, the illicit alcohol and the little

Annotations

Orientates readers to the stereotypically gothic setting of the graveyard.

Uses humour of the banal and contemporary to momentarily lighten mood.

Evokes sense of vague, unknown threat through evaluative language, for example, adjectives in noun groups 'bright, white reflections', 'ancient, erratic clock', 'endless shift', 'decaying, mouldy scent of the graveyard'.

Draws on tradition of heightened emotion in gothic literature through the use of figurative language such as personification, for example, 'it rose from amongst the withered trees' and 'burgeoning, pregnant moon'.

Understands how the skilful use of punctuation, including colons, semicolons and dashes, contributes to meaning in a short story.

Uses idiomatic language in dialogue to create character.

Makes vocabulary choices that contribute to specificity in character development and stylistic effectiveness.

Response to literature: The Midnight Shift

The Midnight Shift

much as it had scared them, leaving most of his childhood a wreck – especially since nobody could explain to him why he had been burdened with this curse and the other kids weren't.

His grin faded as his thoughts encountered memories of his mum. She, *bless her soul*, was the only one who had accepted his knowledge of hidden things unquestioningly. *Our boy, he is real special –* she had said to his father back in the time before he left her – a happier time. Then his father had left them both for dead – oh, the guilt that Jeremy had carried! *Was it me? Did I make Daddy leave? Why didn't I smell it sooner?* He looked up at the burgeoning, pregnant moon – remembering the times they had laid hungry and all too awake, strange shadows cast on them through the holes in the roof; remembering the scorn and the contemptuous glances, the fights he had gotten into.

Those times were bad, but she's in a much better place now – rest in peace, Momma. He came to her grave often, to place what flowers he could find at her resting site. Her plot would have cost him much more than what he could have afforded, if it weren't for the pastor. Oh yes, the pastor had been exceptionally generous with this lowly security guard and had offered him the whole deal if he would work longer hours. He had accepted with gratitude. This, however, had led to him becoming practically the sole guard here – and this had been the pastor's somewhat token attempt to please the council, who objected because of "budget reasons".

His lips went back to their customary sneer reserved especially for the council. They were in charge of most things around town, especially the funding. *All stinking weasels, they are.* They were the culmination of all the things Jeremy hated. The only budget problems that existed was the council appropriating most of it for their own private mansions! The worst among them was the aforementioned head councilman. He flaunted his BMWs and Mercedes-Benzes openly while the pastor tightened his belt. The councilman didn't seem to enjoy coming to church very often – unsurprising given the irreverence with which he treated it. He also made Jeremy slightly uneasy – *He smells off, he does.*

By now, he had approached the church proper. This at least smelled good and clean – it made him forget his troubles. He not only didn't mind its haughty demeanour but would actually go through anything to preserve it. The lights were all off, a power-saving measure put in place by the council, but he could see well enough with the pale moonlight that shone over his shoulder. As his boots transitioned from crunching to clumping, Jeremy noticed the lock, hanging simian-like by its one steel arm off an iron vine. He frowned – the lock wasn't cut, but the only other people to have the keys were the pastor and the head councilman. And what business could those two have at such an unholy hour?

The door protested as Jeremy pushed it aside. *Needs some oil, it does – if the poor pastor could possibly afford it.* The shadows were cut asunder by his torchlight. All was quiet and as undisturbed as Jeremy had left it at the start of his shift. The pews were still unblemished, untouched by disturbing anatomy illustrations. The stained glass windows were still whole; the statues of Jesus and his disciples were still bestowing blessings, tranquil and as they have been since possibly the 17th century. The beam of light swung upwards, towards the windows and disturbing several bats. There were no spit-balls and no miscreants. It smelled like sacred oils and oak, with only a faint trace of what he had been looking for before.

Annotations

Uses rhetorical questions for effect.

English

Response to literature: The Midnight Shift

Annotations

The Midnight Shift

Jeremy's frown deepened. He crept forward, unwilling to disturb the peace and aware of the possibility of scaring away the intruder – whatever his/her purpose was. Past the nave, he walked into the adjoining room – he couldn't quite remember the name right now.

His flashlight lighted upon a figure, male in build, near the far end of the room in front of a table. His head was bowed, his back was towards Jeremy. His clothes – *a suit of some kind* – looked like they had known a state of spotlessness but was now slightly ragged. They were otherwise crisp and black. Jeremy stood, unsure of himself, on the threshold. He rolled the cigarette in his mouth and gulped inaudibly. The figure in black was still immobile, like a statue of the saints in prayer. He inhaled deeply, about to speak when the smell hit him.

The figure raised his head. Clearly visible now was a mop of grey hair. He turned around slowly as Jeremy bent over, gagging on the scent. As he straightened, the figure's lips peeled into a smile. Amidst his hacking and through his watery eyes, Jeremy managed to cough out a word.

"Councilman?"

The blurry male form nodded benevolently. A light flickered to life – *candle* – and his face was lit up. Jeremy straightened up creakily and wiped the tears away. *Momma always told me to respect my elders.*

"What is the matter, my boy?"

"What–" cough; cough "Have–" he couldn't quite finish his sentence.

The head councilman's tight smile did not fade, his parchment-like skin wrinkling up at the corners. He gestured towards the nave behind Jeremy: "Walk with me, my boy; all will be explained."

Jeremy – after recovering a bit from his coughing – turned off his torchlight and they both walked into the silence, led by the single bobbing candle. They walked (rather, the councilman shuffled) slowly down to the pulpit, Jeremy taking shallow breaths to avoid breathing in the wretched stench. *He smells even worse than he usually does!* His fingers twitched at his pockets for his cigarettes but reconsidered quickly.

"Tell me, my boy; do you believe in God?" The question came suddenly, startling Jeremy.

"Why – of course I–"

"No, no! Do you truly believe in God?" The councilman turned his smile on Jeremy as they stood before the pulpit, Jesus staring down at them "Do you believe in a God that gives, an almighty God – The God?"

Jeremy paused, thinking. This show of faith was very out of character for the councilman, who normally disdained the church.

"Yes, I do, sir" The councilman's smile grew tighter.

"Then logically, there is a Heaven, no?"

"Yes sir"

Uses dialogue to 'show' rather than 'tell' what is happening.

Punctuates and formats dialogue effectively.

English

Response to literature: The Midnight Shift

Annotations

The Midnight Shift

"Then, in that Heaven, there are angels? Angels– the greatest of God's creation" The councilman had set his candle down on the pulpit. He lifted his wrinkled arms towards the ceilings and gestured broadly towards the stained glass windows and the carven effigies.

"…"

"And of those angels in heaven, there are some that have fallen and of those that have fallen you know their reasons?"

"Lucifer?" *What the hell? What does he mean "some that have fallen"?*

"Do you think he was the only one? You ignorant fool! You forget the rest of us! He – of all of us – was always the most indiscreet!"

He swept his hands outwards. The candles set within the wall flared to life. The whole church was illuminated by flickering candlelight, casting Jesus' benevolent face into grim shadows. The Bible left on the pulpit rippled ominously.

Uses sophisticated vocabulary evident in verb choice, for example, 'flared', 'illuminated', 'melted away' to evoke high emotion and the supernatural.

"We were all wronged – All accused of no longer loving our God, our FATHER!" The shadows gathered into massive wings, blacker than the night, on the councilman's back. His wrinkly, spotted skin melted away to reveal a handsome, aquiline face. Handsome, that is, except for a section of his cheek that seems to have been torn away, revealing his tongue, licking his teeth hungrily. Jeremy, revolted, pressed his back against the wall.

"And why? Because we refused to love lesser creatures, to bow down before His only mistakes – to bow down before YOU! And he sought to punish us, to make us feel pain where we only felt love before – to make us slink in the shadows where we once walked in sunshine!!" The candles had begun dancing more and more furiously, as if affected by unseen breaths.

Continues to build characterisation through dialogue.

"But this is of no matter," he whispered into the quiet "for I will suffer any pain to show Him our love" He spun around as the candles stopped their flickering, holding its breath. "But come now; the past is behind us," he stood; now facing Jeremy. "We can work together, to punish the others of your flawed race!"

"Oh come now, you know this to be true! Don't you have any sense of conscience? Where is your sense of right and wrong? Prove me wrong, right the injustice!" The angel paused, waiting, utterly convinced of the truth in his words.

Jeremy came off the wall slowly, warily. *Is he crazy? Half a second ago he was screaming at me and now he's trying to persuade me?* The charnel-house reek still filled his nose, overlaid with the smell of corruption and of things that were once good. *Why would he-?* However, Jeremy was tempted; tempted by the councilman's suddenly charismatic, smooth words and the pain in them.

His snarl practically screamed *Liar!*

Momma taught me better. Without warning, he leapt at the demon thing. He managed to grab hold of one pale alabaster arm, still frozen in his gesture, before being flicked dismissively into the wall. He felt the impact and the shattering of several bones as he crashed into the wall. A carved head toppled off and smashed into pieces in front of his face. He reeled, dazed, into a sitting position.

Chooses action rather than description to reveal the character's demonic strength.

English

Response to literature: The Midnight Shift

The Midnight Shift

"Fool!" The angel flicked his arm dismissively. He swept his arms around and began to chant in a deep, guttural language. The ground rumbled and cracked, releasing a nose-burning sulphurous stench. Deep within their graves, cadavers began their stirring. Their bony fingers rattled as they forced through the compacted earth with unholy strength. The huge statue of Jesus, missing its head, began to rip and tear – as if unseen hounds were ripping gashes out of the ages-old porcelain. The Bible on the pulpit exploded violently.

Jeremy was dazed. *Have I failed already? Is this how we all die?* The ground rippled like rotting, maggot-ridden flesh underneath his callused palm. Blood from his forehead dribbled over his eye and down his face. Pieces of Scripture paper drifted, burning, and settled onto various surfaces. Small details like the way porcelain shards arranged themselves burned themselves onto Jeremy's mind. But there was no pain, just a bit of shock and a growing feeling of peace. He closed his eyes, waiting for Death to claim him.

A single ember from his dying cigarette wrought its imprint on the back of his hand and brought the real world back into focus. Jeremy brought his head forward and off the wall, the world spinning dangerously and the sounds rushing over him in a tide. He forced himself to breathe, to focus. He smelled something, underneath the sulphur and death. Agonisingly, he placed one hand in front of the other – a mad idea coalescing in his mind. Pain became a reality again. He dragged himself forward, gritting his teeth as shards of glass embedded themselves into his palm. His goal lay not five metres away from him, yet every agonising pull seemed to burn like a thousand suns.

The angel stood caressing unseen wraiths, ignoring the human and revelling in the feel of desecrating the thing that had caused him such pain. They would all burn anyways and vindication would be his. In his gloating, he had missed what Jeremy had smelled. When the Hell-beasts had broken from the core of the earth, they had upset something that human beings took for granted. The moonlight seemed to dance and change hue as Jeremy continued his halting advance. For he had smelled it; smelled its divine scent underneath the unholy reek. He had smelled it, hissing and bubbling and escaping from its cage of iron and steel. He had smelled their usually scentless saviour, coming from underneath the church foundations.

For the thing he had smelled was gas, high octane gas escaping from it pipes and bubbling through the cracks. And his only weapon, Mankind's only hope, was a lighter not five metres away from him. And even though Momma never understood why he smoked, she had supported him anyway. He crawled towards salvation, head swimming and sight fading while the world around him was tearing into un-reality. He had one chance, one faint hope of closing the portal and sealing the beasts back into the fire with fire.

Thanks Momma

Annotations

Incorporates main character's thoughts smoothly into the narrative flow, adding to the story's coherence.

Produces a highly dramatic resolution through juxtaposing the contemporary against the traditional and conventional.

Brings the story to a satisfying close through the coda of his final words to his mother.

English

Response to literature: The Midnight Shift

Annotations

The Midnight Shift

Rationale

First off, how did you like the story? I think I did a pretty good job with it.

Begins the rationale with a conversational opening that engages the reader.

To start off the rationale proper, I will explain my choices in the form of the text. I chose a short story because I thought that I could best express my ideas in that form and because of its ease of analysis. The point of this particular short story was to entertain the reader roughly following the rules and conventions of the Gothic genre. It was not to prove some point or show a moral – it was merely a story for the sake of enjoyment. However, if I manage to get the reader thinking about some themes and questions I have posed – then my job is done.

The themes presented in this story are: of mystery, the good becoming bad, good vs. evil, the familiar becoming unfamiliar, the invasion of a sanctuary and a slight bit of temptation.

What do I mean by mystery? Gothic stories have been defined in terms of their gloomy, brooding and, yes, mysterious atmosphere. Most Gothic and horror stories start off pretty slowly. My story is the same, so I have had to combat this by making the story interesting in other ways. Mystery keeps the reader intrigued and reading. I have tried to keep this feeling throughout the story through the use of clues, deliberate ambiguity and half-revealed truths. For example, when Jeremy first comes upon the councilman, the reader does not know anything about the figure. Two or so paragraphs are spent keeping the reader in suspense before it is revealed who he is. The reader is rewarded for his/her attention in the end when the councilman is revealed to be a forgotten angel. However, by then the reader should be well and truly hooked – allowing me to focus on the other parts of the story.

Reflects on the way the story was constructed to engage the audience.

The latter part of the story is focused on "Good vs. Evil". This where the protagonist confronts the angel and attempts to stop him from doing something horrible to the world. There is also temptation involved when the angel attempts to make Jeremy part of his crusade. But Jeremy resists this and attempts to defy the fallen angel. His initial attempt is unsuccessful, and the reader begins doubting if he can really defeat his enemy. The reader is left in even more doubt after the story finishes – will Jeremy's plan succeed? This should hopefully set the reader thinking about whether good really always triumphs over evil.

Selects vocabulary with precision.

Throughout the story is the theme of desecration and of good things becoming defiled. The church symbolises a sanctuary and everything Jeremy holds dear. After all of Jeremy's bad experiences, the church represents his refuge. The angel was once good, but he fell and this is symbolised by the rip in his cheek that mars his otherwise handsome face. He is resentful and attempts to destroy all of God's creation.

Selects details from the story to illustrate how the intended meaning is developed.

The last theme is that of the struggle between too much information and too little information. In Jeremy's case this is symbolised by his sense of smell. He wants to remain ignorant of the things he smells because it scares people. This is why he picks up smoking. However, this is shown to be bad for Jeremy because, without his quirk, the world would be destroyed.

Of the literary devices, one thing the reader will notice straight off is that I chose to use the third person voice. This was because presenting descriptions through the protagonist did not make very much sense. Jeremy (the protagonist) is very much an average Joe kind of person but the

English

Response to literature: The Midnight Shift

Annotations

The Midnight Shift

descriptions that follow the Gothic conventions are generally quite florid – thus, it would not be in character for him to be that verbose.

There was a bit of foreshadowing, when the council is introduced. Jeremy's thoughts about the council and the councilman give the reader an unpleasant first impression of the fallen angel.

I chose to write his thoughts in italics so that the reader knows exactly when the words are his thoughts. Unlike many other stories, I have adopted the stance of not using "he/she thought" and "he/she said" because this breaks the story's flow. But I digress; the paragraphs about his background make the reader sympathise with Jeremy, who is actually not that different from them.

There were not very many symbols in the story. I did this deliberately because many symbols are clichés. The symbols that I did include are the church (and religious figures), graveyard, the lock on the church doors, candles, the exploding Bible and the lighter. Their meanings and symbolism are relatively clear and I am running very close to the word limit.

Chooses language features with care and for effect.

English

Discussion: *Macbeth*

Year 9 English achievement standard

The parts of the achievement standard targeted in the assessment task are highlighted.

Receptive modes (listening, reading and viewing)

By the end of Year 9, students analyse the ways that text structures can be manipulated for effect. They analyse and explain how images, vocabulary choices and language features distinguish the work of individual authors.

They evaluate and integrate ideas and information from texts to form their own interpretations. They select evidence from the text to analyse and explain how language choices and conventions are used to influence an audience. They listen for ways texts position an audience.

Productive modes (speaking, writing and creating)

Students understand how to use a variety of language features to create different levels of meaning. They understand how interpretations can vary by comparing their responses to texts to the responses of others. In creating texts, students demonstrate how manipulating language features and images can create innovative texts.

Students create texts that respond to issues, interpreting and integrating ideas from other texts. They make presentations and contribute actively to class and group discussions, comparing and evaluating responses to ideas and issues. They edit for effect, selecting vocabulary and grammar that contribute to the precision and persuasiveness of texts and using accurate spelling and punctuation.

Summary of task

Students had studied the play *Macbeth* in class. In this work sample, excerpts have been taken from a discussion between students about their response to the following topic: Is Macbeth a selfish, evil murderer or a victim of circumstance?

A conversation protocol was used with the first person responding to the question and identifying a significant issue from the text. Each person then listened to and responded to the previous speaker and to the issue. The first person had the final word. This protocol enabled each person to share his thoughts about the topic.

Each speaker had 1–2 minutes to respond.

English

Discussion: *Macbeth*

Audio

Annotations

English

Response to literature: Short story transformation

Year 9 English achievement standard

The parts of the achievement standard targeted in the assessment task are highlighted.

Receptive modes (listening, reading and viewing)
By the end of Year 9, students analyse the ways that text structures can be manipulated for effect. They analyse and explain how images, vocabulary choices and language features distinguish the work of individual authors.

They evaluate and integrate ideas and information from texts to form their own interpretations. They select evidence from the text to analyse and explain how language choices and conventions are used to influence an audience. They listen for ways texts position an audience.

Productive modes (speaking, writing and creating)
Students understand how to use a variety of language features to create different levels of meaning. They understand how interpretations can vary by comparing their responses to texts to the responses of others. In creating texts, students demonstrate how manipulating language features and images can create innovative texts.

Students create texts that respond to issues, interpreting and integrating ideas from other texts. They make presentations and contribute actively to class and group discussions, comparing and evaluating responses to ideas and issues. They edit for effect, selecting vocabulary and grammar that contribute to the precision and persuasiveness of texts and using accurate spelling and punctuation.

Summary of task

In class, students explored a range of social issues through poetry. For this task they were asked to select a poem and transform it into a short story that highlighted a particular issue in which they were interested. The aim was to evoke sympathy from the audience. Key messages from the poem were also to be highlighted in the short story. Students worked on the task at home and in class and were encouraged to submit drafts for feedback.

In this sample, the student is responding to the poem *A Case of Murder* by Vernon Scannell.

English

Response to literature: Short story transformation

Worth the Wait

I didn't even want to go out onto the log in the first place, but he made me. He pushed, and teased, and laughed, and I eventually backed out onto the trembling remnant of a forest giant. When I had *made my way to about half way across, when the entire length was* shaking, he put one foot onto the log, and began to pump his leg up and down. He *smirked*. I screamed at him to stop, disturbing birds in the canopy above me. All he did was laugh, and continue to vigorously shake the fallen tree. I not only heard the loud *CRACK* of the log, but felt it through the soles of my feet. The violent thud of my skull dashing itself on the boulders strewn haphazardly around the stream was the last thing I felt before I found myself rising above my own broken body.

It took me a moment to realise what had happened. It took even longer for the fact that I was *dead* to sink in. From my vantage point above I could see my body, among the rocks, blood trickling into the mountain stream, and I could see *him*. I could see him, as he took in what had happened. He peered down the small gully and saw my body there. What do you think someone would do if they were in that situation? Well this is what *he* did. He quickly scanned the forest around us, and a worried look crept across his face. Was he looking to see if anybody had witnessed what he had done? There was no one there. Was that relief I saw flooding his face, even though his girlfriend lay on the forest floor, lifeless, blood pooling around her crumpled form?

He crawled like a spider down the side of the gully, and picked up my lifeless body. It was such a strange sensation, watching my body moving but not feeling his touch. I followed him, as he carried my prone form some distance from the track and into the forest, and stashed my body under a fallen tree. Under a *tree!* Instead of calling for help, or holding me to his chest, he abandoned me like an unwanted pet. He walked back to the stream, and proceeded to wash the incriminating blood off his hands and from the rocks. All evidence of what he did washed away, down the mountain, where no one would ever find it. My seething form followed him, as he hurried to his car, looking unsuspicious, escaping from what he had done.

I could say then, that he would never escape. He thought nobody knew. But there was me. *I* knew.

He had picked me up from my rental earlier that morning as a surprise trip for our one year anniversary. The thoughtful and romantic idea for a bushwalk was strangely uncharacteristic of him. Wrapped up in the excitement of a wonderful romantic afternoon, I saw no reason to tell anyone where I was going, or that he had picked me up. So, much later, when the news came to him of my "disappearance", he claimed no knowledge of even seeing me on that day. No one suspected a thing.

Annotations

Begins with the first person for immediacy and moves straight into the action of the piece.

Chooses vocabulary for precision and effect, for example, 'smirked'.

Repeats phrase for emphasis, for example, 'I could see him'.

Makes effective use of similes that echo the original text, for example, 'like a spider', 'like an unwanted pet'.

Builds suspense through the use of detail, just as the poem does.

Achieves dramatic impact by manipulating the length of paragraphs and using this to indicate a turning point.

Uses accurate spelling, punctuation and grammar throughout.

English

Response to literature: Short story transformation

I'm not really sure what happened next, but some time later I came to a place full of people, or rather, *things*, like me. Other ghosts, all with different reasons for still being kept in this place. I call this place The Waiting Room.

All that matters is after 20 years, I have found a way to get back to the world of the living. I have found a way to show the world what *he* did. I'm going to make him pay. It's going to happen. It's going to happen very soon. He is living on borrowed time. Now, after all these years, all I can say is that it has been worth the wait.

Annotations

Repeats the title to end the piece effectively and align with the conclusion of the poem.

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English

Year 9
Above satisfactory

Text response: Going nuclear

Year 9 English achievement standard

The parts of the achievement standard targeted in the assessment task are highlighted.

Receptive modes (listening, reading and viewing)

By the end of Year 9, students analyse the ways that text structures can be manipulated for effect. They analyse and explain how images, vocabulary choices and language features distinguish the work of individual authors.

They evaluate and integrate ideas and information from texts to form their own interpretations. They select evidence from the text to analyse and explain how language choices and conventions are used to influence an audience. They listen for ways texts position an audience.

Productive modes (speaking, writing and creating)

Students understand how to use a variety of language features to create different levels of meaning. They understand how interpretations can vary by comparing their responses to texts to the responses of others. In creating texts, students demonstrate how manipulating language features and images can create innovative texts.

Students create texts that respond to issues, interpreting and integrating ideas from other texts. They make presentations and contribute actively to class and group discussions, comparing and evaluating responses to ideas and issues. They edit for effect, selecting vocabulary and grammar that contribute to the precision and persuasiveness of texts and using accurate spelling and punctuation.

Summary of task

This activity was part of a broader study of Louise Lawrence's novel *Children of the Dust.*

Students compared the novel to other texts dealing with the same topic of nuclear disaster, focusing on various ways that authors use language to position audiences in relation to such a highly charged subject.

A variety of aural and audio-visual texts were shared with the whole class including excerpts from the films *When the Wind Blows* (Jimmy Murakami, 1986) and *Grave of the Fireflies* (Isao Takahata, 1988), 1950s atomic energy propaganda films and readings of Hiroshima poetry.

Students completed a listening and observation work sheet with guided questions. Individual students identified with specific learning difficulties were given direct access to the texts in digital format.

Text response: Going nuclear

Going Nuclear

How spoken texts constructed for very different purposes, but both responding to nuclear war, position their audiences.

'Duck and Cover' or 'Target You!' – U.S. Civil Defense Films (Choose *one* of these two texts to answer Q.1-4)

1. **Who is the main audience for the text? Use evidence from the language and register used, as well as the content, to explain your answer.**

The main audience of this text would be young primary school children; the reason for this would be the simplicity of the language and the repetition. They also try not to scare the children into a panic by saying that the bomb won't harm you if you duck and cover.

2. **What is the overt or stated purpose of this text? What is its implied or indirect purpose? Use evidence from the text *and* its context to explain this second purpose.**

The stated and overt purposes would be to give instructions to people about when the bomb goes off, as well as trying not to cause panic among people. The implied or indirect purposes would include; to always listen to people around you and always trust civil trust workers. Another purpose would be that you should always be aware of when the bomb could drop. The evidence of this is the compliance with the civil defence worker and the scene with the older kids.

3. **What ideology, or set of values and attitudes towards society & nuclear war, does it express?**

The ideology that is expressed is that we can survive the bomb going off; there was no mention of the radiation that occurs afterwards. It also just said that they will get bombed and it's only a matter of time, it prevents people thinking why their at war and why they might get bombed.

4. **Identify at least three language features used to position the audience to agree with this ideology.**

It addresses the audience as 'You' which means their talking directly to you. Also "Duck and Cover uses an imperative, an instruction you have to follow. It also uses analogies that it's just like an accident, trying to relate the bomb to something normal.

'Hiroshima' – from Sarah Kay's TED Talk, March 2011, Longbeach California (Type your answers to Q.5-8 into the boxes below, responding mainly to the 3min poem which finishes the talk, beginning at 15mins)

5. **What was the specific context and audience for this text?**

The context is a TED talk forum where people that are outstanding in their field come and speak to people about their experiences. The audience for this text would be adults; you can see them in the audience.

6. **What ideology or set of values and attitudes can you identify in Sarah Kay's presentation? Do these agree with or go against your personal views? Use evidence from the text to explain your answer.**

Sarah's ideology would be that you should be confident and young people should be more open and not just 'Just walk around defending themselves'. Also that young people should express themselves more through spoken language and poetry. I do agree with her views because being more confident is always a good thing and speaking your mind through poetry can't be a bad thing.

7. **What language features does Sarah Kay uses to position her audience to agree with her ideology?**

She puts the audience in her position and tries to make it relatable to the audience by using figures of speech and metaphors. She makes a literal image about how the next spring shuts started to grow from the ground.

8. **Identify examples where Sarah Kay combines clauses and rhythm, intonation and pauses in her poetry performance to position her audience.**

Sarah Kay pauses at multiple times between her answering her own question; it adds more of a suspense and positions the audience to think about their answer.

Annotations

Answers the question using evidence of the kind of language used in the text as well as its content.

Shows understanding of stated and implied meanings of the text.

Assesses the ideology of the text critically.

Understands and explains the vocabulary choices in the text.

Responds personally to the text.

Explains the effects on the listener of a technique using sound.