**Year 12 English Literary Studies Task Sheet**

**Creating Texts: Written, Oral, or Multimodal Text**

**Purpose**

To assess your ability to experiment with the style and structure of the conventional features of narrative writing.

**Description of assessment**

* As a class we will analyse a range of short narrative texts, and pay attention to stylistic features including structure, point of view, characterisation, setting, symbolism, etc.
* Individually you will choose a subject and idea for a narrative. Your earlier study of short texts can guide you as to the ways in which you can shape the structure of your story and use devices to position readers.
* The narrative form you choose must show evidence of the expected features of such writing. Carefully consider genre, purpose and audience and create a checklist to provide a starting point to focus your writing.

**Assessment conditions**

A written narrative of up to 1000 words that is drafted and polished.

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| *Assessment Design Criteria* |
| Knowledge and Understanding  KU1 Knowledge and understanding of ways in which ideas, perspectives, and values are represented in texts.  KU2 Knowledge and understanding of ways in which authors use stylistic features to communicate ideas.  KU3 Knowledge and understanding of the stylistic features and conventions of different text types.  Analysis  An1 Analysis of ways in which texts represent ideas, perspectives, and values.  An2 Analysis and evaluation of ways in which stylistic features are used to influence the interpretation of texts.  An3 Analysis of similarities and differences between texts in comparative tasks.  An4 Analysis of ways in which different critical perspectives inform interpretation.  Application  Ap1 Use of conventions, and stylistic features to create coherent texts that address the meaning and intention of the task.  Ap2 Use of evidence from texts to develop, support and justify responses.  Ap3 Use of accurate, clear, and fluent expression appropriate for purpose and audience. |

|  | **Knowledge and Understanding** | **Analysis** | **Application** |
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| **A** | Detailed knowledge and understanding of ways in which ideas, perspectives, and values are represented in texts.  Thorough knowledge and understanding of a range of ways in which authors use stylistic features to communicate ideas.  Detailed knowledge and understanding of a range of stylistic features and conventions of different text types. | Perceptive analysis of the ways in which texts represent ideas, perspectives, and values.  Perceptive analysis and evaluation of the complex ways in which stylistic features are used to influence the interpretation of texts.  Perceptive analysis of similarities and differences between texts in comparative tasks.  Perceptive analysis of ways in which different critical perspectives inform critical interpretation. | Sophisticated use of a wide range of conventions, and/or stylistic features to create coherent texts that address the meaning and intention of the task.  Detailed and appropriate use of evidence from texts develop, support, and justify responses, with textual references incorporated fluently in discussion.  Use of precise and fluent expression, which is appropriate for audience and purpose. |
| **B** | Knowledge and understanding of a range of ways in which ideas, perspectives, and values are represented in most texts.  Knowledge and understanding of a range of ways in which authors use stylistic features to communicate ideas.  Knowledge and understanding of a range of stylistic features and conventions of different text types. | Clear analysis of the ways in which texts represent ideas, perspectives, and values.  Clear analysis and evaluation of the complex ways in which stylistic features are used to influence the reading of texts.  Clear analysis of similarities and differences between texts in comparative tasks.  Clear analysis of ways in which different critical perspectives inform critical interpretation. | Use of a range of conventions, and/or stylistic features to create coherent texts that address the meaning and intention of the task.  Appropriate use of evidence from texts to develop, support, and justify responses, with textual references incorporated in discussion.  Mostly accurate and fluent expression, which is appropriate for audience and purpose. |
| **C** | Knowledge and understanding of some ways in which ideas, perspectives, and values are represented in texts.  Knowledge and understanding of some ways in which authors use stylistic features to communicate ideas.  Knowledge and understanding of some of the stylistic features and conventions of different text types. | Some analysis of ways in which texts represent ideas, perspectives, and values.  Description, with some analysis and evaluation, of ways in which stylistic features are used to influence the reading of texts.  Description, with some analysis, of similarities and differences between texts in comparative tasks.  Some analysis of ways in which different critical perspectives inform critical interpretation. | Competent use of conventions, and/or stylistic features to create texts that address the meaning and intention of the task.  Competent use of evidence from texts to develop, support, and justify responses, with some use of textual references in discussion.  Generally fluent and clear expression, which is mostly appropriate for audience and purpose. |
| **D** | Some knowledge and restricted understanding of a narrow range of ways in which ideas and values are represented in texts.  Some knowledge and restricted understanding of a narrow range of ways in which authors use stylistic features to communicate ideas.  Some knowledge and restricted understanding of a few of the stylistic features and conventions of different text types. | Description of the ideas and values represented in texts.  Description of some ways in which stylistic features are used to influence the reading of texts.  Some description of similarities and differences between texts in comparative tasks.  Recognition of some ways in which different critical perspectives inform critical interpretation. | Use of some language features to create texts that address the meaning and intention of the task in a limited way.  Some use of evidence from texts to develop, support , and attempt to justify responses, with use of a narrow range of textual references.  Occasionally clear expression, which is appropriate for some audiences and purposes. |
| **E** | Simplistic knowledge and very restricted understanding of the way in which an idea or a value is represented in a text.  Limited knowledge and restricted understanding of a restricted range of stylistic features used by authors.  Limited knowledge and restricted understanding of different text types and conventions. | Reference to an idea or value represented in a text.  Limited description of a way in which a stylistic feature is used to influence the reading of a text.  Simplistic description of a connection between texts in a comparative task.  Reference to a critical perspective. | Attempted use of some language features to create texts that attempt to address the meaning and intention of the task in a limited way.  Restricted use of evidence from texts to develop and support a simple response, with minimal textual references.  Emerging development of control of expression. |

**Hope**

**Idea: Love causes conflict**

All Brent could smell was the sickening bitter scent of anaesthetic that clung to the

inside of his nostrils. He was used to the smell, after all he and his wife Angela had

been anxiously waiting in the hospital for their amniocentesis results for the last

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seven hours. All life was drained from their faces as they expected the worst, but hoped for the best.

"Mr and Mrs Hartley, I have some bad news. The results have shown a 90°/o chance of the baby being born with Down Syndrome. You must decide whether you would like to proceed with the pregnancy." The Doctor hung his head as he trudged out of the waiting room, closing the door behind him.

"I thought maybe the first test was inaccurate," Angela forced the words out of her mouth in between her sobs. Brent held Angela, letting her tears soak into his khaki green t-shirt. That was how they remained.

Not even the queen sized water bed that they had grown to love over the years could comfort them.

"What are we going to do Brent?" she whispered to her husband's back. There was a harsh silence, so powerful that Angela questioned whether her husband was still breathing.

"I don't think we should have the baby," the words rushed out of Brent's mouth, almost as if he were too ashamed to speak.

"How can you say that? We can't take our child's life away! No matter what their condition!"

''You know how hard it was for my mum...raising Samuel. ..on her own." Brent clung nervously to the silver chain around his neck as he waited in anticipation for Angela's response. Brent never received a reply. The room reverberated with the sound of heavy sobs.

Angela awoke the next morning to the delicious smell of sizzling bacon and eggs. She smiled and was filled with happiness, until she remembered her discussion with Brent last night and her liberating mood plummeted to the ground. Brent arrived at the bed, placing a tray with hot bacon and eggs and a cup of freshly squeezed orange juice onto Angela's lap. "Look honey, I'm sorry for being so inconsiderate last night. We're in this together and I shouldn't have jumped to conclusions."

"It's okay Brent. I should have already known how you feel, because of ... " "...my family ...Do you think we should discuss it with our families?"

"I suppose."

As the clock struck eight o'clock that night the doorbell rang. Brent rushed to the door, clutching his silver chain whilst praying for the night ahead to bring him some answers. Brent's mother and younger brother quietly placed themselves on the sofa, sensing that something wasn't quite right whilst Angela's father strolled casually through the doorway with a smile on his face, leaving Brent with a sense of hope.

"We got the results back yesterday." Angela started, feeling a hot stinging sensation in her eyes. Both parents understood that the results had not brought good news and stood up stiffly to comfort their distressed children. Brent's brother on the other hand remained on the sofa, almost as if he were paralysed.

"What should we do mum?" Brent gazed at his mother with wide eyes.

"You have to listen to your heart." It was at that moment that Brent caught the eye of his brother. Samuel looked terrified whilst slightly moving his neck from side to side. "No." the words escaped Samuel's mouth with a sharp, chilling tone.

"Samuel, it is Angela and Brent's decision, not yours."

"NO." repeated Samuel rising to his feet, a permanent look of horror shadowing his face.

Both families stayed to comfort their distressed children. As they left Angela's dad reached the doorframe and briskly stopped in his tracks. He turned around gleaming an unexpected smile and stated "You just have to have hope."

Reluctantly the next day they prepared to inform the doctors of their decision. Suddenly Brent realised he had left his silver chain inside. Rushing back through the doorway and sprinting up the flight of stairs Brent placed his

chain around his neck and sealed the lock tightly.

"Mr and Mrs Hartley, please come through." the doctor led them to a confined room with the familiar bitter smell permeating their senses .... "Have you both made a mutual decision?"

"Yes we have Doctor, Brent and I have both agreed to keep the baby." "And we're sure on this Brent?"

Brent's mind was elsewhere. Brent was deep in thought about his childhood. About how his mother had raised two children on her own and all the frightening difficulties that she had faced and he wondered whether he would have to face such tasks. "Brent?" Angela scowled at her husband.

"Oh sorry. Yes I agree with the decision." Brent forced the words apologetically out of his mouth whilst twisting his silver chain around his finger.

Six months after the couple's life changing decision a girl was born. Holding his baby girl, tears streamed down Brent's face.

"Mr and Mrs Hartley, your baby girl is perfectly healthy."

"Are there special needs that are required for a baby with Down Syndrome?" Angela gasped for air from exhaustion.

"Like I said Mrs Hartley, your baby girl is perfectly healthy." Brent rushed over to his tired, sobbing wife, holding their baby girl in his arms. Brent's mother and Angela's father rushed into the delivery room itching to get a glimpse of their brand new grandchild.

"What's her name?" Both parents asked in complete unison.

"Hope." Brent smiled while placing a hand over his silver chain that his

mother had bought both him and Samuel as a gift for their twenty first birthday.

Samuel finally felt 'cool' like his older brother, he finally felt like he belonged. Brent wore the necklace every single day in order to give his younger brother a sense of

belonging because growing up in the world with Down Syndrome, like Samuel had,

can be a fragile time.

Word count: 997

**Task:** **Free choice, narrative (‘Hope’) (B+ grade)**

*Knowledge and Understanding*

* KU1: The central idea the love causes conflict but that hope can transcend such difficulties is sustained throughout the narrative.
* KU2: There is use of effective imagery and a balance between action and description. Dialogue usually adds to the pace of the story. The way in which the student withholds information is a feature of the resolution (even if astute readers may guess the outcome!).
* KU3: The structure of a narrative is well understood; there is effective use of point of view and the inclusion of a central motif adds cohesion to the plot.

*Application*

* Ap1: The narrative possesses a range of conventions of this text type and is coherent and successful in generating a mood and exploring the main idea.
* Ap3: The use of language is appropriate for the purpose and audience. However, at times, there are odd descriptions—*not even the queen sized water bed …could comfort them*—which unsettles the momentum of the narrative.

*Overall*

The narrative is well written and mostly successful. Some further refinement in expression would add more accuracy to the descriptive qualities of the piece. For example, it’s unlikely given the mood within the text that Angela’s dad would ‘briskly stop in his tracks’ to offer a serious and deliberate affirmation of hope. Nonetheless, there is much to reward in this narrative.