

Stage 2 English Studies

2013 – Moderation Benchmarks

Student 2.

Shared Studies B-

STAGE 2: ENGLISH STUDIES

ASSESSMENT TYPE 1: SHARED STUDIES

School number:

Assessment group: 1

Student Identification Number:

ALL ASSESSMENT TASKS COMPLETED
Yes/No
If no:
• Number of tasks missing:
• Special provision: Y/N

ASSESSMENT TYPE	NAME OF TASKS	TASK GRADE	SHARED STUDIES GRADE
Shared Studies 30%	Poetry Essay	B-	
	Paired Text Essay	C+/B-	
	Single Text Essay	B	
	Critical reading: comparison two texts	B-	

Checklist:

- Learning and assessment plan (including addendum where applicable)
- Task cover sheets
- Performance standard for assessment type

STAGE 2 ENGLISH STUDIES: 2012

SHARED STUDIES

	Knowledge and Understanding	Analysis	Application	Communication
A	<p>Knowledge and understanding of a wide range of ways in which authors use stylistic features and language techniques to communicate complex and familiar ideas, and to influence the reader's response.</p> <p>Detailed knowledge and understanding of the ideas, values, and beliefs in familiar and unfamiliar texts.</p> <p>Knowledge and understanding of the ways in which creators and readers of familiar and unfamiliar texts use a range of textual conventions to make meaning.</p>	<p>Analysis of complex connections between personal experiences, ideas, values, and beliefs, and those explored in familiar and unfamiliar texts.</p> <p>In comparative exercises, a perceptive analysis of connections between texts, based on analysis and synthesis of similarities and/or differences.</p> <p>Perceptive analysis of a range of ways in which authors use language techniques to influence opinions and decisions in familiar and unfamiliar texts.</p>	<p>Use of a wide range of language skills and techniques to create sophisticated and coherent texts that address the meaning and intention of the task.</p> <p>In comparative exercises, a perceptive recognition of connections between texts, through responses that integrate discussion of texts and move easily between them.</p> <p>Detailed and appropriate use of evidence from texts to support responses, with textual references incorporated fluently in discussion.</p> <p>Skills in using the textual, structural, and conventional features of text types for a range of familiar and unfamiliar contexts, audiences, and purposes.</p>	<p>Fluent and precise writing and speaking, using appropriate style and structure for a range of mainly unfamiliar audiences and contexts.</p> <p>Appropriate use of form and register to convey mostly complex meaning in a range of unfamiliar contexts.</p>
B	<p>Knowledge and understanding of the ways in which authors use stylistic features and language techniques to communicate complex and familiar ideas, and to influence the reader's response.</p> <p>Knowledge and understanding of some ideas, values, and beliefs in familiar and some unfamiliar texts.</p> <p>Knowledge and understanding of the ways in which creators and readers of mainly familiar texts use some textual conventions to make meaning.</p>	<p>Analysis of some complex connections between personal experiences, ideas, values, and beliefs, and those explored in familiar, and some unfamiliar, texts.</p> <p>In comparative exercises, a clear analysis of connections between texts, based on analysis of similarities and/or differences.</p> <p>Analysis of a range of ways in which authors use language techniques to influence opinions and decisions in familiar, and some unfamiliar, texts.</p>	<p>Use of a range of language skills and techniques to create clear and coherent texts that address the meaning and intention of the task.</p> <p>In comparative exercises, recognition of connections between texts, through responses that compare and contrast texts in an integrated way.</p> <p>Appropriate use of evidence from texts to support responses, with textual references incorporated in discussion.</p> <p>Skills in using some of the textual, structural, and conventional features of text types for a range of mainly familiar, and some unfamiliar, contexts, audiences and purposes.</p>	<p>Mostly fluent and precise writing and speaking, using appropriate style and structure for a range of mostly familiar audiences and contexts.</p> <p>Appropriate use of form and register to convey complex and simple meaning in a range of familiar and unfamiliar contexts.</p>
C	<p>Knowledge and understanding of a narrow range of ways in which authors use stylistic features and language techniques to communicate mainly familiar ideas, and to influence the reader's response.</p> <p>Knowledge and understanding of some ideas, values, and beliefs in mainly familiar texts.</p> <p>Knowledge and understanding of some of the ways in which creators and readers of a range of familiar texts use textual conventions to make simple or factual meaning.</p>	<p>Analysis of simple connections between personal experiences, ideas, values, and beliefs, and those explored in familiar texts.</p> <p>In comparative exercises, analysis of connections between texts, based on some understanding of similarities and/or differences.</p> <p>Descriptive analysis of a number of ways in which authors use language techniques to influence opinions and decisions in familiar texts.</p>	<p>Use of language skills and techniques to create texts that address the meaning and intention of the task.</p> <p>In comparative exercises, recognition of some connections between texts, through responses that compare and contrast texts, usually in a sequential rather than an integrated way.</p> <p>Competent use of evidence from texts to support responses, with some use of textual references in discussion.</p> <p>Skills in using some of the textual, structural, and conventional features of some text types for familiar contexts, audiences, and purposes.</p>	<p>Generally fluent and functional writing and speaking, using appropriate style and structure for familiar audiences and contexts.</p> <p>Appropriate use of form and register to convey simple meaning in a narrow range of familiar and unfamiliar contexts.</p>

Assessment type 1: Shared Studies

SACE NUMBER:

SCHOOL NUMBER:

POETRY ESSAY

**Rupert Brooke, Wilfred Owen &
Siegfried Sassoon.**

In what different ways do the poets
you studied this year explore the things
that people should fear?

Word count: 970

Wilfred Owen, Siegfried Sassoon and Rupert Brooke are all English war poets who served for England in World War One. Their poems are able to explore in various ways, things that people should fear. Through the use of several poetic devices such as imagery, inclusive language, juxtaposition and rhyme, Owen, Sassoon and Brooke are able to explore the idea of things that people should fear in several contrary ways. As such, each poet has approached the idea of fear through utilising many core themes to explicitly explore things that people should fear such as death, war and gas attacks, as well as offering a warning through their poetry.

Rupert Brooke and Siegfried Sassoon are able to portray death as something that should be feared by their readers through their poems **The Soldier**, which is about what should happen if Brooke were to die and **Memory** which details the juxtaposition between Sassoon before the war and after it, respectively. Brooke is able to present death as an element that should be feared by readers through the use of first person perspective in, *if I should die, think only this of me: that there is some corner of a foreign field that is forever England*. Through the use of first person perspective, the reader is able to empathise and imagine themselves in the war with a very real prospect of fatality. Similarly, Sassoon also utilises a first person perspective, however, Sassoon couples this with a stark juxtaposition in order to present death as being something that his reader should fear. Sassoon achieves this through the opening of his first stanza, *when I was young, my heart and head were light*. Through this, the reader is able to gain the understanding that he was once truly cheerful. This is starkly juxtaposed by the beginning of the second stanza in, *now my heart is heavy laden... for death has made me wise and bitter and strong*. Through the use of first person perspective, Sassoon has effectively explored death as something that should be feared as it has had a devastating effect upon his life.

Similarly, Siegfried Sassoon and Wilfred Owen utilise inclusive language in order to offer a warning to their readers about the appalling living conditions and gas attacks in World War One. This is achieved through their respective poems **Suicide in the Trenches**, which is about a young soldier who commits suicide due to the appalling conditions of war and **Dulce Et Decorum Est**, which depicts a soldier suffering from a gas attack. Owen also utilises inclusive language in his final stanza which reads *if in some smother dreams, you too could pace behind the wagon we flung him in and see the white eyes writing in his face, his hanging face like a devil's sick of sin. If you could hear at every jolt the blood come gargling from the froth corrupted lungs, bitter as the cud of the vile, incurable source on innocent tongues*. This direct use of inclusive language causes the reader to feel directly spoken to by Owen and enables Owen to offer a warning to his readers that war is something that should be feared, in particular, gas attacks. Sassoon utilises inclusive language through his final stanza in *you smug faced crowds with kindling eye who cheer when soldier lads march by. Sneak home and pray you'll never know, the hell where youth and laughter go*. Sassoon utilises inclusive language in order to offer a warning to readers about the horror and hell of

the living conditions at war in order to present the idea that the conditions of war should be feared by the reader.

Wilfred Owen and Rupert Brooke are able to effectively explore fear through the idea of funerals in warfare throughout their poems **Anthem For Doomed Youth** and **Funeral Of Youth, The: Threnody**, respectively. Owen utilises a rhetorical question in *what passing bells for these who die as cattle?* First of all, the metaphor of being slaughtered like animals offers a warning to the reader about the dangers of war. Secondly, this is an effective rhetorical question as there are no passing bells, which implies that there are no prayers or funerals for the soldiers. This presents an element that should be feared by readers because in this situation, a person runs the possibility of being forgotten. Rather than a rhetorical question, Brooke instead utilises rhyme to explore the idea of complete and utter despair on the home front through *these bore the dear departed. Behind them, broken-hearted.* Brookes is able to present the picture of a memorial service for a fallen soldier in order to convey the notion that readers should fear death as it would cause such misery their friends and family if they too were to die. The possible fear is caused because it is human nature to protect loved ones from harm. It is human nature to yearn for love and belonging. Part of this process is to have a funeral when somebody passes away and thus, Owen and Brooke have successfully explored the absence of a funeral as something people should fear due to the mere fact that it would break human nature. Owen and Brooke explore the notion that as a soldier in war, there are no funerals upon a passing, instead many are forgotten and thus creating an element that people should fear.

Wilfred Owen, Siegfried Sassoon and Rupert Brooke are able to effectively portray the several different facets of World War One that the reader should fear such as death, gas attacks and the appalling living conditions of war. This was achieved through many poetic devices such inclusive language, rhetorical questions, juxtaposition and first person perspective. Several inherent warnings are also offered to readers which is effective in presenting things that the reader should fear.

Assessment type 1: Shared Studies

SACE NUMBER:

SCHOOL NUMBER:

PAIRED TEXT ESSAY

Never Let Me Go by Kazuo Ishiguro

Blade Runner by Ridley Scott

Compare the language techniques: to
present different views about the
importance of hopes and dreams.

Word count: 1,000

Ridley Scott and Kazuo Ishiguro mutually explore differing views of the importance of hopes and dreams throughout their texts *Blade Runner* and *Never Let Me Go* respectively through a range of language techniques. Scott and Ishiguro utilise several techniques such as minor characters, symbols/ motifs and subplots to portray the differing views on the importance of hopes and dreams. Both authors also employ several stylistic features such as camera angles and imagery.

Scott and Ishiguro utilise minor characters throughout their texts to convey the destructive view of the importance of hopes and dreams. Ishiguro presents the clones as holding the hope and dream of obtaining more life. Ruth, one of the main three clones, finds a possible candidate to be her 'possible,' which is the person they are modelled from and is necessary to locate in order to gain more life. Ruth follows her to an art gallery only to find that this woman is not her 'possible.' Ishiguro explores the importance of gaining extra life, through the use of the 'possible,' causing despair once not realised through the dialogue of Ruth, who has an angry outburst claiming that the clones *are modelled from trash... If you want to look for your possible, if you want to do it properly, then you look in the gutter.* Scott also utilises minor characters through the people on the streets. These include the woman who serves alcohol to Deckard, the 'Blade Runner,' in charge of locating and 'retiring' rogue Replicants, who are genetically engineered 'humans,' designed for specific occupations. People like this woman, have the dream of beginning a new life in the off world colonies, however, are not permitted to leave Earth due to a particular defect. Scott employs a mid shot of the woman who served Deckard, displaying her with an apathetic facial expression and an eye patch suggesting that this is why she is unable to leave Earth. The importance of the hopes and dreams of this woman is characterised by her unenthusiastic approach to life.

As well as minor characters, symbols and motifs are also utilised by Scott and Ishiguro to convey the desperate view of the importance of hopes and dreams. Scott utilises the time motif to portray the importance of hopes and dreams of the Replicants, which are to gain more life. Roy Batty, the lead replicant, becomes destructive in the pursuit of more time. Roy targets Dr. Tyrell in a meeting with his 'maker.' After being denied his dream, he then kills Tyrell, highlighting the destructiveness of hopes and dreams through obsession. Scott employs the frantic search and commitment of these Replicants to realise their hopes and dreams effectively to display their inherent importance within the lives of the Replicants. Ishiguro utilises the symbol of possessions as a representation of the dream of being loved by and belonging to someone. Ruth purchases a pencil case at a sale and claims that it *was a gift from Miss Geraldine*. This infuriates Kathy as she believes that Ruth simply bought it at a sale. Ishiguro explores the importance of Ruth's dream to belong and be loved through her willingness to lie and formulate stories regarding her possessions. Both Ishiguro and Scott present desperate views on the importance of hopes and dreams.

As well as symbols and motifs, Scott and Ishiguro also utilise religious symbolism and subplots respectively to portray this idea. Scott utilises religious symbolism to portray the

tragedy and destructiveness as a result of the importance of their hopes and dreams. The close up of Roy Batty after being denied more time to live as he leans in to give Tyrell the 'kiss of death,' before killing him highlights the destructiveness of hopes and dreams. The kiss of death is a religious symbol from when Judas kisses Jesus before handing him to the Romans to be executed. The importance of Roy's hopes and dreams are characterised by his destructiveness, shown through Roy killing Dr. Tyrell. Ishiguro utilises the subplots of deferrals, in which the clones would be able to gain more life, to convey a differing view on the idea of hopes and dreams. Tommy and Kathy meet with Madame to request this deferral but are turned away. Shortly afterwards, Tommy gets out of the car and screams. This is shown by Kathy's recollection *Tommy's figure, raging, shouting, flinging his fists and kicking out*. This illustrates the inherent tragedy that comes with the removal of hopes and dreams as these are so important that their will to live is dependent on the realisation of these hopes and dreams.

Scott and Ishiguro work to explore the importance of hopes and dreams by utilising both religious symbolism and narrative structure respectively, whilst their use of dialogue is also highly effective. Scott utilises dialogue to illustrate the importance of hopes and dreams. Scott employs a close up shot of Roy Batty's distressed face as he emphatically states *I want more life, fucker* to Tyrell after being denied more life. The close up shot of Roy as he delivers this line displays the desperation on his face, which is indicative of the importance of the hopes and dreams that are being taken from him. Ishiguro also utilises dialogue to illustrate differing views on the importance of hopes and dreams. Tommy and Kathy are of the belief that they are human, a hope and dream that is of paramount importance to them, however their hopes and dreams are dashed by the harsh reality that they are nothing more than mechanical beings. Miss Emily claims that *all clones –or students as we prefer to call you –existed only to supply medical science*. This presents the view that despite their hopes and dreams of being human, they are not human.

Ridley Scott and Kazuo Ishiguro explore differing views of the importance of hopes and dreams through the use of symbolism, motifs, religious symbolism, minor characters and dialogue. Although there are glimpses of positive connotations that come with hopes and dreams throughout both texts, the hopes and dreams explored ultimately become both destructive and detrimental to the characters as they are so passionate about such dreams that when they do not work out, they are unable to deal with this.

Assessment type 1: Shared Studies

SACE NUMBER:

SCHOOL NUMBER:

SINGLE TEXT: ESSAY

A Doll's House by Henrik Ibsen

Show how the author of a prescribed text uses foreshadowing and character development as devices to reinforce ideas.

Word count: 1,000

Throughout Henrik Ibsen's, **A Doll's House**, the ideas that women are capable of so much more than society's predetermined role for them and the importance of Torvald's pride and reputation far outweighs his marriage with Nora are thoroughly explored. These ideas are effectively reinforced by Ibsen through the implementation of two fundamental techniques in foreshadowing and character development. Ibsen is also able to emphasise these ideas through the employment of several stylistic features such as stage directions and proxemics.

Ibsen utilises foreshadowing to explore the idea that the importance of Torvald's pride and reputation far outweighs his marriage with Nora which is unequal and based upon appearance. Ibsen effectively employs foreshadowing through Torvald's dialogue, *why shouldn't I look at my dearest treasure? - at all the beauty that is mine, all my very own*. Torvald's fixation with Nora's beauty enables Ibsen to explore the idea that their marriage is based solely on appearances, however, it also foreshadows that his feelings may not be deep enough to handle Nora's secret loan. Ibsen utilises foreshadowing through Nora's explanation of the circumstances in which she would tell Torvald about her loan to Mrs. Linde in *One day I might, yes. Many years from now, when I've lost my looks a little... a time will come when Torvald is not as devoted to me, not quite so happy when I dance for him, and dress for him, and play with him*, which enables Ibsen to foreshadow that Nora, as early as Act 1, is well aware that Torvald's love for her is based upon her physical beauty.

Ibsen utilises character development in order to explore the importance Torvald places on upholding his reputation. Ibsen employs dialogue between Torvald and Nora, in which Torvald states that he *often wished that [she] might be threatened by some great danger, so that [he] might risk [his] life's blood...for [Nora's] sake*. This proclamation from Torvald leaves Nora hoping that when Krogstad reveals her secret, he will courageously take the blame and save his wife. Furthermore, Ibsen utilises proxemics through the stage direction of Torvald pulling Nora closer as he says this. This highlights the intimacy and sombre mood surrounding his profession of love for Nora. Paradoxically, Ibsen's characterisation of Torvald once the truth is revealed is seen through his harsh statement, *for these last eight years you've been my joy and my pride - and now I find that you're a liar, a hypocrite... a criminal! Oh, the unspeakable ugliness of it all! now it's just about saving the remains, the wreckage, the appearance*. It is through the utilisation of words such as ugliness, pride and appearance that Ibsen is able to explore the character development of Torvald, thus accentuating the idea that Torvald's pride and reputation is far more important than his marriage with Nora.

Ibsen employs foreshadowing to explore the idea that women are capable of so much more than society's predetermined role, to be a housewife and mother. Ibsen utilises foreshadowing through Nora's inquisition, *hasn't a daughter the right to protect her dying father from worry and anxiety? Hasn't a wife the right to save her husband's life?* This is effective in foreshadowing that Nora beginning to question and challenge the 'status quo' in society and embark upon her own journey. Ibsen again employs the use of foreshadowing

through Nora's dialogue in *it was really tremendous fun sitting there working and earning money. It was almost like being a man*. This highlights the fact that she knows that earning money is in society's view, is the man's job, however she has taken a liking to doing so. This foreshadows that she is willing to break free of the constraints placed upon her by society and switch her role for that of a man at a later stage of the text.

Ibsen also employs the character development of Nora across all three acts in order to explore the idea that women are capable of so much more than society's predetermined role. Ibsen demonstrates that Nora is a regular housewife who is loyal to her husband through Nora asserting to Torvald, *I wouldn't do anything that you don't like*. Ibsen begins Nora's character development through her dialogue, in which Nora tells Mrs. Linde about the secret loan she had taken out to save Torvald's life. Ibsen employs Nora's dialogue in which she claims that if she told Torvald about the loan, *it'd spoil everything between [them] and [their] lovely happy home would never be the same again*. This highlights Nora's growing awareness of the predicament she is faced with and begins to show the development of her character which will enable her to become far more than society's predetermined role. Ibsen develops Nora into an articulate woman with the courage to stand up to her tyrannical husband. Ibsen utilises articulate dialogue for Nora as she opens with *sit down Torvald - you and I have a lot to talk over*, Nora continues, saying *I've lived by performing tricks for you*. Ibsen concludes the final act by Nora telling Torvald that for their marriage to work they would both *have to be so changed that... our life together could be a real marriage, goodbye*. Ibsen utilises sound effects through Nora slamming the door as she exits in the final act to symbolise the breaking free from social constraints. This enables Ibsen to explore the idea of women being capable of more than society's predetermined role for them.

Ibsen explores the ideas that the importance of Torvald's reputation far outweighs the importance of his marriage with Nora which is uneven and based upon appearances through the use of foreshadowing and character development. The idea that women are far more capable than society's predetermined role for them is also explored through the use of foreshadowing and character development. These are most effectively reinforced through the use of key devices in foreshadowing and character development, in particular the changes within the characterisation of characters over the duration of the text.

Assessment type 1: Shared Studies

SACE NUMBER:

SCHOOL NUMBER:

CRITICAL READING RESPONSE

Comparison of two mass-media texts.

Text 1: The Australian

**Extremists Seen Among Rioters by Dan
Box**

Text 2: The Advertiser

**Police On High Alert For More Protests
by Clementine Cuneo**

Word count: 998

Texts:

Box, D. (2012) *Extremists Seen Among Muslim Rioters. The Australian*, 16 September, p.1 & 4.

Cuneo, C. (2012) *Police On High Alert For More Protests. The Advertiser*, 17 September, p.10.

Part 1: Ideas

Box and Cuneo have both constructed articles regarding the Islamic riots that occurred in Sydney on Saturday the 15th of September 2012, as a result of global uprisings against *a 14-minute online video that ridicules the prophet Mohammed*. Both texts explore the riots in differing fashions, including contrasting ideas regarding these riots. Box explores the idea that *AL-QA'IDA sympathisers were among those involved in violent weekend protests in Sydney*, whilst Cuneo explores the notion that *counter-terrorism experts and police across the nation are on high alert* as a result of the Sydney protests.

Although both texts are regarding the same topic, the means of which they are presented and the method of which they discuss the Sydney Islamic riots are juxtaposed. Cuneo has constructed a tabloid article which is primarily focussed upon the reactions to the Islamic riots and what in fact caused them. Cuneo states that as a result of these riots, *Victorian and Queensland police both held crisis talks, vowing they would not tolerate any unruly Muslim mob protests that may trickle into their states*. After establishing the reactions to these protests, Cuneo presents the idea that it was sparked as a result of a text that *appeared to have been generated on a computer*.

To the contrary, Box presents an accurate recount of the proceedings that took place. Unlike Cuneo, who explores the idea of the reaction by police to these riots, Box's overarching idea is that the Islamic community intended to hold a peaceful protest. Box presents the idea that the peaceful protests had become riots after they *had been hijacked by a group which identified itself as the "Sixth Pillar."* Box also asserts the notion that these rioters *were not part of any of the country's established Islamic organisations*.

Part 2: Stylistic Features

Although both exploring the Islamic riots, Box and Cuneo have utilised many differing ideas and techniques. Both authors have also employed several similar techniques. Box has written a broadsheet article for **The Australian**, whilst Cuneo has constructed a tabloid article for **The Advertiser**.

Both authors utilise several techniques such as direct quotations from sources, attention seeking titles and visual images. Cuneo endeavours to explore the idea of how the riots began and conveys the notion that the police are intending to deal with further threats. The first of which is best explored through the use of a direct quotation from a computer generated text message that was spread to thousands of people all over Sydney and is said to have sparked the riots. Its instructions were clear: *WE MUST DEFEND HIS HONOUR... Tomorrow 15.9.12 @ TOWN HALL STATION 1PM... WE MUST ACT NOW!!!!!!!!!! Spread the word fast!!!* It is clear to see that this text message is the plan for the protest and most likely the spark that lit the flame for the violence as Cuneo has been able to effectively utilise this source to explore the beginnings of the riots. Box has utilised a large, bold title in, *Extremists seen among Muslim rioters*, which explores the idea of extremists being responsible for infiltrating the protests. Box utilise several colour photos, one of which portraying several Muslims, up to 600 according to the caption in a very solemn state whilst praying in a mosque. This effectively explores the idea that the intension was to stage a peaceful protest.

Both authors have utilised several techniques such as expert opinion and the way the text begins effectively to enhance and develop their ideas. Box has utilised the expert opinion of *Keysar Trad, the founder of the Islamic Friendship Association of Australia* who said *he had been appalled to see young children at the protest holding up printed signs that read "behead all those who insult prophet."* Keysar Trad's opinion provides greater depth and proof that the rioters were in fact extremists, as he claims that the real followers of Islam would not behave in such a way. Cuneo opens their piece through *COUNTER terrorism experts and police across the nation have been placed on high alert to react to anticipated retaliatory attacks following the violent Islamic protest that rocked Sydney's CBD and sparked reaction worldwide.* Similarly, Box also utilises the beginning of their article in, *AL-QAIDA sympathisers were among those involved in violent weekend protests in Sydney.* This enables Box to explore the idea that extremists caused the violent riots from the very beginning of the text. This enables Cuneo to explore the idea of how the Police are reacting to the riots from as early as the first line.

Cuneo and Box have also utilised objective language, sentence structure and cultural context respectively to convey their ideas. Cuneo employs objective language through *a man, who was the only person refused bail among the six people arrested on Saturday, faced Parramatta Local Court yesterday.* This is objective language as it is a directly verifiable fact and it is effective in exploring the idea of the police taking a dim view of these riots, through

claiming that six people were arrested. Box further enhances the idea that extremists caused the violent riots through the use of cultural context. Box claims that the protests were *hijacked by a group which identified itself as the "Sixth Pillar..."* Some Islamic teachings claim jihad, or holy war, to be the sixth pillar of the Muslim faith. Through the use of a cultural context, Box is able to reinforce his notion that it was a small minority of extremists which caused the violence in the riots. Cuneo has also utilised text structure in order to both address the idea of police action and remain succinct. Each point made by Cuneo is given one sentence each such as *the text message, sent out to thousands of people across **Sydney**, appeared to have been generated on a computer*. This enables Cuneo to effectively present the idea that the text message sparking the riots was generated on a computer, with a clear and succinct approach so as to keep the reader both informed and interested.

Assessment Comments

Grade: B-

This Folio comprises 4 tasks:

- Poetry Essay (Task 1)
- Paired Texts Essay (Task 2)
- Single Text Essay (Task 3)
- Critical Reading: two texts (Task 4)

Knowledge and Understanding

In each task there is evidence of an understanding of 'ways in which authors use stylistic features and language techniques' to communicate ideas (KU1). In the Poetry Essay there is an attempt to show how stylistic features shape a reader's response to poems about war but often the feature is mentioned with a quotation as illustration without the analysis that would show deep knowledge or understanding. This is also the case in the Paired Texts Essay. In the Critical Reading task the ways in which stylistic features are used are acknowledged in each paragraph in Part 2, again without much analysis. The single text Essay on *A Doll's House* presents the best example in this folio of the capacity to link stylistic features to the presentation of a theme, in this case the development of the role of women in the society contemporary with the play.

In the essay on Owen, Sassoon and Brooke, an understanding of the values of the poets, particularly those of Owen and Sassoon, is evident in the notion of poetry as protest (KU2). In the Paired Texts Essay some of the values of the respective societies represented in the texts are focused on. The responses to the Critical reading tasks identify the key ideas in both texts, including their subtle differences. The single text Essay on *A Doll's House* provides the best example in the folio of 'knowledge and understanding of some ideas, values and beliefs' because of its sustained exploration of the textual representation of social attitudes regarding gender.

For the most part there is 'knowledge and understanding' of the ways in which authors and readers use 'textual conventions to make meaning' (KU3) implied in all tasks. There is some explicitness regarding the authors' uses of conventions of text types that lead to certain kinds of reader responses. In the Paired Texts Essay, and in the single text Essay some features of stagecraft are highlighted as likely to impact on the audience response. In the Critical Reading task the conventions of the tabloid article and the features of a recount are explored in terms of how they are suited to the purposes of the articles, but in a superficial manner.

Analysis

For the most part the analysis of the connections between 'personal experiences, ideas, values and beliefs' and those represented in texts is implied in all of the responses presented in this folio (A) 1).

In the poetry essay, a comparative task, there is evidence of the effective use of topic sentences to signpost common ideas in the poems. The poems are dealt with sequentially in some places; in other places there is more integration. In Task 2 there is evidence of a 'clear analysis' of how texts can be connected, regarding the common themes of hopes and dreams. In the Critical Reading a 'clear analysis of connections' is sustained and some of the differences in emphasis and detail are identified (A) 2).

The Poetry essay demonstrates how techniques are used but the link to the central idea is not made clear beyond the basic concept that war is to be feared. In the Paired Texts Essay, there is some reflection on how techniques can be used to influence the opinions of readers (A) 3). In the single text Essay performance against this standard is more substantial and there is analysis of how various identified techniques can influence opinions. Quotations are drawn in to support the discussion, however they are not always unpacked. In the Critical Reading there is an attempt to establish that particular features are used by authors to present ideas; however there is not a sustained analysis of how authors use strategies to influence opinions. The analysis tends to description.

Application

There is evidence in the poetry essay that the focus on the question is sustained but the focus is so narrow that the comparative exercise leads to some repetition and description. The paired text essay demonstrates close attention to the topic; as does the single text essay, where each paragraph is organised to present material relevant to the question (Ap1). In the critical reading task the responses to the two questions sustain their focus; however there is some repetition of material. Coherence is most sustained in Task 3, the essay on *A Doll's House*.

In the comparative tasks there is evidence of sustained attempts to integrate responses (Ap2). In Task 1 there is the effective use of topic sentences and linking words, but within each paragraph the material is presented sequentially. This is also the case in the paired texts essay though the discussion of similarities and differences is more integrated in this response. In the critical reading there is awareness of the connections between the texts, which are different newspaper accounts of the same event, but the discussion is not especially integrated.

In each task 'evidence' is used to 'support responses' (Ap3). In the poetry essay the use of textual evidence is competent; at times lengthy quotations are inserted into paragraphs rather than woven into the flow of sentences. The use of evidence in the paired text essay is more 'appropriate' and more fluently controlled and this is also true in the single text essay. The use of evidence in the critical reading task is more haphazard and this does impact on the coherence of the two responses. Overall, the student demonstrates a sound understanding of the tasks and provides relevant evidence to support their responses.

Communication

Across all tasks the sentence structure is sound and the writing is 'mostly fluent and precise' (C1). In the poetry essay there is some repetition of vocabulary and sentence beginnings. In Task 2 the writing is 'generally fluent and functional' because at times the expression is clumsy but the sentence structure is generally sound. The communication in the single text essay is the most fluent and precise among all the tasks. In the critical reading some editing of the writing would have improved the clarity and coherence in both responses. In the three essays there is appropriate use of the essay form (C2). In Tasks 2 and 3, in particular, the essays are well-structured, with attention to topic sentences in paragraphs and supporting evidence from texts.

Overall Grade: B-

For the most part the work presented in this portfolio sits within the B Band. There are two areas, however, where some performance lies in the C Band. In Task 1 the analysis slips into 'description' in the discussion of stylistic features (An3) and the use of evidence is often 'competent' rather than 'appropriate' (Ap3). In a similar way, the comparative essay slips into description of plot and character, especially in discussion of the prose text; there is more effective attention to the stylistic features in the discussion of the film text. Performance across all Performance Standards is a sound B in the single text essay on *A Doll's House*.

Performance Standards for Stage 2 English Studies

	Knowledge and Understanding	Analysis	Application	Communication
A	<p>Knowledge and understanding of a wide range of ways in which authors use stylistic features and language techniques to communicate complex and familiar ideas, and to influence the reader's response.</p> <p>Detailed knowledge and understanding of the ideas, values, and beliefs in familiar and unfamiliar texts.</p> <p>Knowledge and understanding of the ways in which creators and readers of familiar and unfamiliar texts use a range of textual conventions to make meaning.</p>	<p>Analysis of complex connections between personal experiences, ideas, values, and beliefs, and those explored in familiar and unfamiliar texts.</p> <p>In comparative exercises, a perceptive analysis of connections between texts, based on analysis and synthesis of similarities and/or differences.</p> <p>Perceptive analysis of a range of ways in which authors use language techniques to influence opinions and decisions in familiar and unfamiliar texts.</p>	<p>Use of a wide range of language skills and techniques to create sophisticated and coherent texts that address the meaning and intention of the task.</p> <p>In comparative exercises, a perceptive recognition of connections between texts, through responses that integrate discussion of texts and move easily between them.</p> <p>Detailed and appropriate use of evidence from texts to support responses, with textual references incorporated fluently in discussion.</p> <p>Skills in using the textual, structural, and conventional features of text types for a range of familiar and unfamiliar contexts, audiences, and purposes.</p>	<p>Fluent and precise writing and speaking, using appropriate style and structure for a range of mainly unfamiliar audiences and contexts.</p> <p>Appropriate use of form and register to convey mostly complex meaning in a range of unfamiliar contexts.</p>
B	<p>Knowledge and understanding of the ways in which authors use stylistic features and language techniques to communicate complex and familiar ideas, and to influence the reader's response.</p> <p>Knowledge and understanding of some ideas, values, and beliefs in familiar, and some unfamiliar, texts.</p> <p>Knowledge and understanding of the ways in which creators and readers of mainly familiar texts use some textual conventions to make meaning.</p>	<p>Analysis of some complex connections between personal experiences, ideas, values, and beliefs, and those explored in familiar, and some unfamiliar, texts.</p> <p>In comparative exercises, a clear analysis of connections between texts, based on analysis of similarities and/or differences.</p> <p>Analysis of a range of ways in which authors use language techniques to influence opinions and decisions in familiar, and some unfamiliar, texts.</p>	<p>Use of a range of language skills and techniques to create clear and coherent texts that address the meaning and intention of the task.</p> <p>In comparative exercises, recognition of connections between texts, through responses that compare and contrast texts in an integrated way.</p> <p>Appropriate use of evidence from texts to support responses, with textual references incorporated in discussion.</p> <p>Skills in using some of the textual, structural, and conventional features of text types for a range of mainly familiar, and some unfamiliar, contexts, audiences, and purposes.</p>	<p>Mostly fluent and precise writing and speaking, using appropriate style and structure for a range of mostly familiar audiences and contexts.</p> <p>Appropriate use of form and register to convey complex and simple meaning in a range of familiar and unfamiliar contexts.</p>
C	<p>Knowledge and understanding of a narrow range of ways in which authors use stylistic features and language techniques to communicate mainly familiar ideas, and to influence the reader's response.</p> <p>Knowledge and understanding of some ideas, values, and beliefs in mainly familiar texts.</p> <p>Knowledge and understanding of some of the ways in which creators and readers of a range of familiar texts use textual conventions to make simple or factual meaning.</p>	<p>Analysis of simple connections between personal experiences, ideas, values, and beliefs, and those explored in familiar texts.</p> <p>In comparative exercises, analysis of connections between texts, based on some understanding of similarities and/or differences.</p> <p>Descriptive analysis of a number of ways in which authors use language techniques to influence opinions and decisions in familiar texts.</p>	<p>Use of language skills and techniques to create texts that address the meaning and intention of the task.</p> <p>In comparative exercises, recognition of some connections between texts, through responses that compare and contrast texts, usually in a sequential rather than an integrated way.</p> <p>Competent use of evidence from texts to support responses, with some use of textual references in discussion.</p> <p>Skills in using some of the textual, structural, and conventional features of some text types for familiar contexts, audiences, and purposes.</p>	<p>Generally fluent and functional writing and speaking, using appropriate style and structure for familiar audiences and contexts.</p> <p>Appropriate use of form and register to convey simple meaning in a narrow range of familiar and unfamiliar contexts.</p>

	Knowledge and Understanding	Analysis	Application	Communication
D	<p>Knowledge and restricted understanding of some simple stylistic features and language techniques used by authors to communicate mainly familiar ideas, and to influence the reader's response.</p> <p>Knowledge and understanding of some familiar ideas, values, and beliefs in familiar texts.</p> <p>Knowledge and understanding of a restricted number of ways in which creators and readers of a narrow range of familiar texts use some textual conventions to make simple or factual meaning.</p>	<p>Reference to simple connections between uncomplicated personal experiences, ideas, values, and beliefs, and those explored in familiar texts.</p> <p>In comparative exercises, answers that make partial comparisons and contrasts.</p> <p>Reference to some ways in which authors use a range of language techniques to influence opinions and decisions in familiar texts.</p>	<p>Use of some language skills and techniques to create texts that partly address the meaning and intention of the task.</p> <p>In comparative exercises, some awareness of connections between texts, through partial responses that mainly deal with texts separately.</p> <p>Some use of evidence from texts to support a response, with use of a narrow range of textual references.</p> <p>Skills in using some of the textual, structural, or conventional features of a text type for a familiar context, audience, or purpose.</p>	<p>Achievement of a level of fluency in writing and speaking, in a mainly appropriate style.</p> <p>Occasionally appropriate use of form and/or register to convey simple meaning in familiar contexts.</p>
E	<p>Knowledge and understanding of a restricted range of simple stylistic features and language techniques used by authors to communicate familiar ideas, and to influence the reader's response.</p> <p>Identification of an idea, a value, or a belief in familiar texts.</p> <p>Knowledge and understanding of the ways in which a creator or reader of a highly familiar text uses textual conventions to make factual meaning.</p>	<p>Recognition of a simple connection between a straightforward personal, experience, idea, value, or belief, and that explored in a highly familiar text.</p> <p>In comparative exercises, answers that make a simple comparison or contrast.</p> <p>Reference to the way in which an author uses language techniques to influence opinions and decisions in a highly familiar text.</p>	<p>Attempted use of a restricted range of language skills and/or techniques to create a text or texts that attempt to address the meaning or intention of the task.</p> <p>In comparative exercises, identification of limited connections between texts, through fragmented responses that deal with texts separately.</p> <p>Restricted use of evidence from texts to support a simple response, with limited textual reference.</p> <p>Skills in using the textual, structural, or conventional features of a text type for a highly familiar context, audience, or purpose.</p>	<p>Emerging development of fluency in an occasionally appropriate style.</p> <p>Occasionally appropriate use of form and register to convey literal meaning in highly familiar contexts.</p>