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 8 ENGLISH

This portfolio provides the following student work samples:

Sample 1   Imaginative response to literature: Online journal
Sample 2   Response to literature: *The Angry Kettle*
Sample 3   Response to literature: *Artemis Fowl*
Sample 4   Graphic novel
Sample 5   Personal response: Constructing an image
Sample 6   Discussion of a response to an issue
Sample 7   Letter to the editor
Sample 8   Oral presentation: In Sight
Sample 9   Oral presentation: Bullying

English

This portfolio of student work includes a range of responses in varied modes and forms. The student presents an imaginative response to a film in which the student assumes the role of one of the characters, experimenting with text structures and language features to reflect on and simulate the lead character's reactions, emotions and voice (WS1). The student responds imaginatively to a text, emulating the conventions of a short story (WS2). The student presents an analysis of a literary text in the form of response to questions (WS3) and provides a response to a text in the form of a graphic novel (WS4). The student presents an imaginative response (WS5). The student provides a discussion of how to present a response to an issue (WS6) and constructs a letter to the editor designed to persuade the audience to agree with a particular point of view (WS7). The student makes an oral presentation in response to an issue (WS8, WS9).

English

Imaginative response to literature: Online journal

Year 8 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 8, students understand how the selection of text structures is influenced by the selection of language mode and how this varies for different purposes and audiences. Students explain how language features, images and vocabulary are used to represent different ideas and issues in texts.

Students interpret texts, questioning the reliability of sources of ideas and information. They select evidence from the text to show how events, situations and people can be represented from different viewpoints. They listen for and identify different emphases in texts, using that understanding to elaborate upon discussions.

Productive modes (speaking, writing and creating)

Students understand how the selection of language features can be used for particular purposes and effects. They explain the effectiveness of language choices they use to influence the audience. Through combining ideas, images and language features from other texts, students show how ideas can be expressed in new ways.

Students create texts for different purposes, selecting language to influence audience response. They make presentations and contribute actively to class and group discussions, using language patterns for effect. When creating and editing texts to create specific effects, they take into account intended purposes and the needs and interests of audiences. They demonstrate understanding of grammar, select vocabulary for effect and use accurate spelling and punctuation.

Summary of task

Students had studied the film *Madagascar* (directed by Eric Darnell and Tom McGrath) in class and were asked to assume the role of one of the characters and write an online journal which adopted the voice of the character as portrayed in the film. When writing the journal, students were required to reflect on the character's emotions, motives and actions from the character's point of view. Students were expected to create, edit and publish online.

The task was assigned work to be completed at home and students were required to submit one draft for feedback. Students had three weeks to complete the task.

English

Imaginative response to literature: Online journal

Annotations

Dear Journal,

I was in shock as to what had just happened to me. One minute my friends and I were chatting to each other from our separate crates on board the ship. Then suddenly we were all drifting away from each other in the ocean. Marty and Alex had been rocking their crates during an argument and we had all tumbled overboard. I had never been so frightened in all my life.

Uses conventions and text structures appropriate to the task.

Nausea overwhelmed me at the time. The enormous waves that were rolling my crate around didn't help. My heart pounded, my head thumped and sweat trickled down my long neck. My stomach lurched every time I breathed. I didn't know what I was going to do. I felt helpless and alone, I just wanted to be back with my friends.

Varies sentence structure for effect.

I needed a plan. I was having trouble thinking straight, my head kept spinning. Round and round, up and down, that sickening sensation will stay with me forever. Where were my friends? Where they still alive? Was I going to die? I just wanted to be back on the ship safe with my friends.

There was nothing I could do. I was a speck of dust floating around in a vast ocean, trapped in a crate. I had never felt so helpless in my whole life and that is saying something for a timid creature like me. I longed for the safety of the vet surgery back at the zoo. I started to dream about the kind vets patting my long sore neck and telling me everything would be okay.

Establishes a sense of urgency by repeating questions.

I had started to hallucinate. A warm cosy feeling enveloped me. I was back at my enclosure at the Zoo of New York City. Friendly familiar faces surrounded me. The aroma of delicious food and the homely medical smells of the veterinarian's surgery drifted into my nostrils. Dreaming of this was far better than the harsh reality that was staring me in the face. It was the only plan I had to survive.

Chooses a variety of interesting and appropriate vocabulary, for example, 'tumbled', 'lurched', 'timid', 'aroma'.

I crashed into something. I was awake and terrified once more. I look down to see my hooves pressing down in warm white sand. I must have reached land. Now I must find my friends, but first I must find a way to get out of this crate.

Integrates detail from the novel.

Uses accurate spelling, punctuation and grammar throughout.

Melman!

English

Response to literature: *The Angry Kettle*

Year 8 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 8, students understand how the selection of text structures is influenced by the selection of language mode and how this varies for different purposes and audiences. Students explain how language features, images and vocabulary are used to represent different ideas and issues in texts.

Students interpret texts, questioning the reliability of sources of ideas and information. They select evidence from the text to show how events, situations and people can be represented from different viewpoints. They listen for and identify different emphases in texts, using that understanding to elaborate upon discussions.

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Summary of task

Students were asked to select a short story from one of three offered and write an additional scene or excerpt in response to it. The scene or excerpt could have taken place before or after the events in the original short story or could fill in a gap in the narrative by adding details to an event only briefly mentioned.

The short story or excerpt had to be in the style of the original author and follow the conventions of the short story genre which had been studied in class.

The length was to be 300–400 words.

Students completed this task at home.

English

Response to literature: *The Angry Kettle*

Annotations

THE ANGRY KETTLE II

My additional scene takes place two weeks before the narrator moves in.

The kettle picked Michael before Michael picked the kettle. One could say it was love at first sight for them both.

Michael was walking along the footpath on a sunny day in May, not really intending to buy a new kettle. He already had one; it was quite old and a little dirty, but it did the job. However, Michael could not walk past this kettle, no more than a thirsty person could walk past a glass of water.

As he walked into the very large, new-looking department store, Michael saw a sign on the window. It read: "OPENING SALE! ALL ITEMS IN STORE 50% OFF!" He was intrigued and decided to take a look around.

He saw a shop assistant nearby, but he wasn't paying any attention to his customers. There weren't many people around and the shop assistant was busy checking his phone.

Michael knew that he did need a new kettle, so in the spur of the moment, he decided that a new one would be purchased.

"Excuse me," Michael said to the shop assistant. He didn't reply. "Excuse me," he said again. "EXCUSE ME!"

Selects details from the text and structures the response using the appropriate conventions.

Piques readers' interest with the introduction of the kettle as a character.

Chooses third person narration to tell the story from the point of view of a particular character.

Uses punctuation to contribute to meaning, for example, the semicolon shows relationship between clauses and ideas within the same sentence.

Uses a simile to demonstrate the power emanating from this supposedly inanimate object.

Builds character through 'showing, not telling', details.

Uses dialogue effectively, including upper-case font, to convey character's increasing frustration.

English

Response to literature: *The Angry Kettle*

The shop assistant seemed startled. "What... whaaa...?" The teenager stared at him blankly.

"Can you please tell me where the kettles are?" asked Michael. The teenager sighed, and started walking toward the aisles, waving his hand, motioning Michael in his direction.

Michael looked around the aisles for a while, but didn't really find the perfect kettle. Disheartened, he was just about to leave when he saw something reflecting from the lights above. Michael walked towards it, very interested to see what it is. He saw that it was the most phenomenal, amazingly shiny NEW kettle! Michael now knew what true love was. He walked toward the magical kettle, knowing this was the one.

Coming out of his trance, he noticed the daft shop assistant watching him, wondering what he was doing. "Err... so, that one sir?" asked the shop assistant.

"Yes, please," Michael answered, seeming very sure of himself. The kettle was $399.99, but it was definitely worth it.

Michael knew the brand new, shiny kettle would quickly become his most prized possession.

Annotations

Uses evaluative adjectives and adverbs to express delight in the kettle's appearance, for example, 'the most phenomenal, amazingly shiny kettle', 'the brand new, shiny kettle'.

Uses humour, simile, choice of vocabulary and hyperbole to develop characterisation and tone.

Controls the structure of the narrative, including the resolution, suggesting that more is to come.

English

Response to literature: *Artemis Fowl*

Year 8 English achievement standard

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Summary of task

Students studied the novel *Artemis Fowl* by Eoin Colfer in class, focusing on the representation of characters and themes and how audiences are positioned to respond to issues.

Students answered the following question in class: How does Artemis Fowl's character develop through the novel?

They had 30 minutes to respond.

English

Response to literature: *Artemis Fowl*

Artemis Fowl, although originally portrayed as an avaricious and cunning young man, does develop more caring and genuine characteristics as the novel progresses. Early in the story, Artemis and Butler capture and imprison a fairy named Holly Short. She is locked in a small room in Artemis' manor and immediately becomes quite agitated. Although this irritates Artemis, he does begin to feel slightly sympathetic. He and Butler even decide to "never [kidnap fairies] again. [They] are too ... human" (275). Much later in the book, Artemis saves Juliet and Butler from a bomb by giving them sleeping pills. He later explained to Butler that "...[he] simply administered [them] all a dose of [his] mother's pills." (275) As Artemis slowly developed into a kinder person he decided to sacrifice half of his gold to save his mother. He traded the gold with Holly Short in exchange for a wish to cure his mother of her illness. He gave her the gold because "[he] felt [he] owed the captain something for services rendered." (261) Artemis' mother was cured by Christmas, but she couldn't get him a present. But he believed she had bought him a Christmas present, "(278) by being there for him. Artemis Fowl did become a kinder person in the end due to certain events that changed his personality and way of thinking.

Annotations

Uses punctuation to support meaning in complex sentences.

Uses vocabulary with precision.

Understands that the coherence of complex texts relies on devices that signal text structure and guide readers, for example, a clear topic sentence.

Uses a variety of clause structures, including embedded clauses.

Incorporates appropriate, referenced quotations smoothly to add authority to opinions.

Experiments with sentence structure by beginning with 'but' to highlight the significance of his mother's presence to him at Christmas.

Concludes with a summarising statement.

English

Graphic novel

Year 8 English achievement standard

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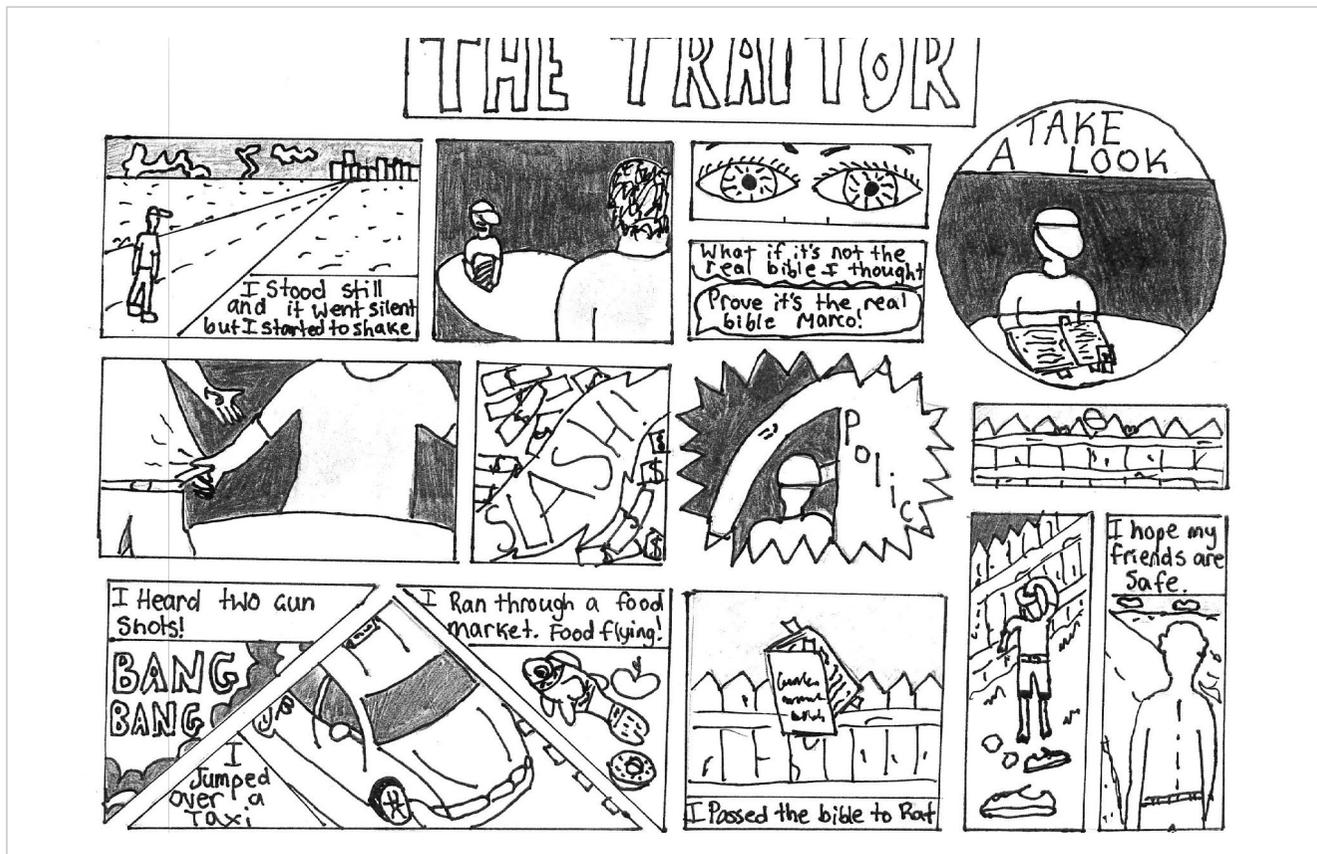
Summary of task

Students had studied the novel *Trash* by Andy Mulligan. In this task students were asked to explore the multiple narrative voices in the text, looking particularly at characterisation, plot tension and setting in order to reflect upon how power and disempowerment are communicated in the setting and actions of the character.

Students were required to use the features of a graphic novel (frames, panel, point of view) to recreate a chapter of the novel, *Trash*.

Students worked on the task in three 50-minute periods and did some work at home.

English

Graphic novel

Annotations

Establishes visually the isolation of the character and the journey ahead to solve the mystery.

Illustrates the relative powerlessness of the boy through use of high-angle shot.

Communicates the drama of the situation through integrating verbal (extreme close-up) and visual language features (exclamation mark).

Signifies the character of the young boy through the consistent inclusion of his cap.

Uses mid-shot of torso to focus attention on the action.

Juxtaposes characters and uses images and language to express ideas from the original novel in a new way, still emphasising the imbalance of power between police as an institution and the young boy.

Combines multiple images in one frame to communicate frenetic pace of the escape.

English

Personal response: Constructing an image

Year 8 English achievement standard

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Summary of task

Students were asked to contribute to a school exhibition for a Year 8 open day to be held at the school, showcasing the talents of students. They were asked to construct an image of themselves and write an accompanying reflection upon how the various techniques used in the construction create the desired effect.

Students had four weeks to complete the task and had class time available to them to consult with the teacher as well as working on the task at home.

One completed draft was required to be submitted for feedback.

English

Personal response: Constructing an image

Me, Myself I

"Eyes for the Ball" is the title of the photo that I have chosen to represent Me Myself and I. My task was to create a photograph which best represents the way I see myself. I chose the image of myself diving to catch a cricket ball because I live and breathe cricket; cricket is by far my favorite sport. Everything I do I try to relate to cricket. It is like an addiction. My photo is made up of many crucial parts which are all important and together create the perfect picture. One of theses crucial elements is the salience.

In my photograph the salience is myself diving for a cricket ball which is just within my reach. I am suspended in the air parallel to the ground with the ball nearly touching my finger tips. My body language is outstretched using every muscle to move that millimetre closer to the ball. This shows how I am focused only on the ball and nothing else matters at this moment in time. Within the salience my tongue is sticking out. This is appropriate because it is a habit of mine when I am concentrating on a task or goal. The colours in this photo are significant because the only coloured features of the photo are myself and the cricket ball. The colours show that all my focus is on the ball and to catching the ball is my only goal. The ball represents, what we call in cricket, a half chance, a small window of opportunity which you must make the most of.The interaction between the angle of my gaze and the placement of the ball draws the line of sight of the reader to create vectors within my photo.

The vectors in my photo follow the readers line of sight directly to the cricket ball. The vectors or reading paths travel between my eyes and the ball. My outstretched arm is another vector directing the line of sight to the ball. The fact that the photograph is landscape helps to frame the photo because the vectors are going in the same direction as the photo. My proximity to the ball is significant because it is just within my reach. This represents my need to focus, put in hard work and give it my all in order to reach my goal. The black background in the photo helps to frame the salience. This symbolises all the other distractions in life fading in the moment. The vectors in this photo are one of the many things that help to create the final composition.

Composition is crucial to tie all of the elements of the photo together. Without these elements the photo would not have the same impact. The rule of thirds, the division of your picture into a three by three grid, is an important test of your composition and balance. In my photo my head is in the top right hand corner and my body is stretched across the middle section. The cricket ball is in the left centre square which gives the photograph a good sense of balance. In the rest of the space surrounding me there is a black background. This helps frame the salience but does not detract from it. As a result all of these elements come together to create the perfect representation of my personality and interests.

Annotations

Addresses the context of the task.

Foreshadows at the end of each paragraph the point to be developed in the next one.

Identifies important elements in the photograph and explains their significance.

Identifies as an insider in the world of cricket, giving authority to comments.

Understands the use of punctuation conventions, for example, the possessive apostrophe, in enhancing meaning.

Uses precise language to explain elements in the photograph and position writer as an expert, including technical terms, for example, 'salience', 'vectors', 'composition' and 'rule of thirds'.

Creates a coherent text through linking paragraphs.

Adds to coherence by concluding with a statement which links back to the introduction.

English

Discussion of a response to an issue

Year 8 English achievement standard

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Receptive modes (listening, reading and viewing)

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Summary of task

The following work sample is an excerpt taken from a discussion between a teacher and her students. The discussion focuses on their planning and approach to a presentation they are preparing in response to Anthony Eaton's *A New Kind of Dreaming*. While students take turns at discussing their proposals with their teacher, there is evidence of students listening to each other and building on their ideas.

English

Year 8
Above satisfactory

Discussion of a response to an issue

Audio

Annotations

English

Letter to the editor

Year 8 English achievement standard

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Summary of task

Students had analysed an article that had recently appeared in the media. They were asked to send a letter to the editor of the local paper, responding to the original article and presenting their point of view. The aim was to persuade the audience to agree with their point of view.

The task was assigned as homework and students were asked to submit drafts for feedback.

They were allowed two weeks to complete the task.

English

Letter to the editor

Annotations

3 March 2012

The Editor
The Courier Mail
GPO Box 130
BRISBANE QLD 4001

Dear Sir/Madam

Uses conventions appropriate to a letter.

Advertising firms and the Government need to get their act together fast, to reduce the growing rate of obese kids. I am writing in response to an article published in today's *Courier Mail* entitled 'Take me to your eater'. This article demonstrated the shameful actions of our advertising companies.

Provides an immediate and clear response to the topic appropriate to its purpose and audience.

Advertising companies are making the profit their priority, persuading children to buy junk food and finding loopholes in the Government's advertising regulation policies. These firms have been advertising unhealthy foods on the internet, via websites such as YouTube and Facebook, sending their profit rocketing. Advertising companies should be ashamed of the inexcusable way they are taking advantage of children and the law. Where is their concern for the next generation?

Selects evidence and uses a rhetorical question for effect.

Our Government needs to introduce stricter regulations to protect our children. A number of laws are already in place stating the restrictions on food advertising on the television. These include the number of ads allowed to be broadcast and the time frames they can be aired. Such laws, not being introduced for computerised programs has led to children having unregulated exposure and temptation to these unhealthy products. These rules should be consistent throughout all advertising mediums.

Lastly, it came to my attention that these advertising companies were *bragging* about their increase in profits. I found it abhorrent that these companies thought it was something to be proud of, that they have been manipulating the most vulnerable in the community. Where are these advertising executives' consciences? These business people need a serious wakeup call on the long-term damage they are causing!

Selects vocabulary for emphasis, for example, 'abhorrent'.

The need for strict, consistent advertisements regulations needs to be addressed by our Government urgently. The wellbeing of our community takes priority over the profit of any company and this is unnegotiable.

Demonstrates accuracy in spelling, punctuation and grammar.

Provides a strong conclusion.

Yours faithfully

English

Oral presentation: In Sight

Year 8 English achievement standard

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Summary of task

Students viewed excerpts from the SBS talk show *Insight* as a model of 'civic discourse' and analysed how language varied among participants and multimodal sections of the show. The task had a written and a spoken component (a blog and a formal discussion).

The discussion was modelled on the show's format and was carried out in five-minute segments over several lessons. In each segment students were assigned different roles including discussion leader (with prepared questions), expert participant, member of the public and studio audience. In each of these roles the focus was on their ability to communicate clearly and interact with other people's opinions in a semi-formal, public forum.

English

Year 8
Above satisfactory

Oral presentation: In Sight

Annotations

English

Oral presentation: Bullying

Year 8 English achievement standard

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Summary of task

This activity arose from studying Michael Gerard Bauer's novel *Don't Call Me Ishmael.* Students explored issues of difference, bullying, race and exclusion raised by the novel. They contributed to a discussion via a class blog related to themes and language patterns in the novel and in this task engaged with the issues raised in the text in a group discussion. They were asked to address the question, 'Can bullies change? If so, how?'

Students compiled a class presentation of their views. A small group took responsibility for filming students engaged in group work on the issue. They worked collaboratively to film and edit the presentation which was discussed in class and presented to a range of audiences.

Students completed the task both in class and at home over four weeks.

English

Oral presentation: Bullying

Annotations