English

WORK SAMPLE PORTFOLIO

The 2012 portfolios are a resource to support teachers in planning and implementation of the Foundation to Year 10 Australian Curriculum in the learning area. Each portfolio comprises a collection of students' work illustrating evidence of student learning in relation to the achievement standard. At every year level there are three portfolios illustrating satisfactory, above satisfactory and below satisfactory achievement in relation to the standard.

Each portfolio comprises a collection of different student work selected by state and territory nominees, and annotated and reviewed by classroom teachers and other curriculum experts. Each work sample in the portfolio varies in terms of how much time was available to complete the task or the degree of scaffolding provided by the teacher.

There is no pre-determined number of student work samples in a portfolio nor are they sequenced in any particular order. Together as a portfolio, the samples provide evidence that cover all aspects of the achievement standard unless otherwise specified.

As the Australian Curriculum is progressively implemented in schools, the portfolios will continue to be reviewed and enhanced in relation to their comprehensiveness in covering the achievement standard and their representation of an increasing diversity of student work that can be used to highlight evidence of student learning.

THIS PORTFOLIO – Year 8 English

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

Sample 1   Imaginative response to literature – Online journal
Sample 2   Response to literature – *The Angry Kettle*
Sample 3   Response to literature – *Boy Overboard*
Sample 4   Graphic novel
Sample 5   Letter to the editor

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). The student provides a response to a text in the form of a graphic novel (WS4) and provides a persuasive text in response to an issue (WS5).

The annotated samples in this portfolio provide evidence of most (but not necessarily all) aspects of the achievement standard. The following aspects of the achievement standard are not evident in this portfolio:

• *interpret texts, questioning the reliability of sources of ideas and evidence*
• *listen for and identify different emphases in texts, using that understanding to elaborate upon discussions*
• *make presentations and contribute actively to class and group discussions, using language patterns for effect.*

English

Imaginative response to literature – Online journal

Relevant parts of the achievement standard

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

Babysitting

June sixth 1988

Dear diary,

I am so angry with my parents! I feel like storming out on them and never returning. They go out every weekend. They say they won't if it interferes with my plans but what do they know. IT'S NOT FAIR. I can never just play the whole weekend.

I have to babysit Toby. I hate Toby. He gets all my toys and all the attention. It's not fair because he is the youngest that he is treated like the most important child. I wish the goblins would take him away. I wish I was an only child.

I wish my mom was here, she would understand how I feel. She would let me play, not make me babysit. I wish my mom never ran out on dad. My wicked step mum keeps giving me all these responsibilities and jobs I do not want. I never seem to be able to do anything right. I wish that I could get out of here and live in a world where I can do what I want.

Annotations

Uses appropriate opening convention for a diary entry.

Creates a diary entry that draws on features of the film such as point of view and plot.

Demonstrates knowledge of plot and character.

Uses evaluative language to capture (directly and indirectly) the strongly negative attitudes of the character to her situation through:

- judgement of other characters and their actions, for example 'I wish my mom never ran out on dad'

- expression of emotion, for example 'I am so angry with my parents'.

Controls basic punctuation conventions in an informal text.

Uses some of the formatting conventions of diary entries such as date and salutation.

English

Response to literature – *The Angry Kettle*

Relevant parts of the achievement standard

Receptive modes (listening, reading and viewing)

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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 comply with the conventions of the short story genre which had been studied in class.

The length was to be between 300–400 words.

English

Response to literature – *The Angry Kettle*

English Short Story Excerpt

"The Angry Kettle"

I have never felt so relieved in my life. I was going away from that crazy kettle but, every now and then, when I think of Michael's happy face. It's been replaced by his new look, dark, gothic and shadow eyed. I shiver at the very thought of looking at him again.

I was walking to the nearest phone booth to call the land lady, when I heard that kettles horrific scream behind me. I whipped around and saw a teenager with a heavy metal song pounding through his head set. I watched him, shocked at what was happening as I put the phone into the cradle and quickly walked away from Michael's building as fast as I could.

Annotations

Establishes contrast between character's face before and after contact with the kettle through use of possessive and classifiers in noun groups, for example 'Michael's happy face', 'his new look, dark, gothic and shadow eyed'.

Uses evaluative language, for example personification, for example 'horrific scream' and metaphor 'whipped', to heighten emotion.

English

Response to literature – *The Angry Kettle*

Eventually I find a pleasant suburban street which was far away from that evil kettle. As I walk down the street looking for a hotel I could stay in, I spotted a face in the crowd and I gasped as I realised that it was Michaels face. He was staring at me as though I had mortally offended him. I dropped my bags on the side walk as I began to run. I didn't care about my possessions just as long as I get as far away as possible.

I kept running for who knows how long. It was sunset before I collapsed onto a park bench. I hung my head in my arms as I thought about what to do. I have none of my possessions, no home, and I can't escape Michael or the kettle. But then I had a thought. Michael was in love with his kettle and very possessive of it. In order to make him sane maybe I needed to get rid of the kettle once and for all?

Annotations

Evokes a normal setting through choice of adjectives, for example 'pleasant suburban' which contrasts with the confusion of the implied events.

Controls use and spelling of more complex vocabulary, for example 'mortally offended', 'possessive'.

English

Response to literature – *The Angry Kettle*

The plan was worked out. I knew it was against the law to break into someone's house but it was for Michael's good. It was nightfall as I slipped into Michael's apartment with the spare key I found under the door mat. The room was deserted and the demonic kettle was sitting on the table covered in rags. I picked it up, walked over to an open window and threw the kettle with all my might. Finally, the kettle was gone. Broken and gone. Then I heard Michael from within his room and my heart started beating in my ears as I sprinted to the door, jumped three flights of stairs, and then out of the hotel. As I was sprinting away, I heard a cry of sadness coming from Michael's apartment as I ran off into the night.

Annotations

Positions readers to view the kettle as a malevolent character through precise word choices, for example 'demonic', and earlier 'crazy' and 'evil'.

Experiments with sentence structure to create a sense of finality.

Uses a range of verbs, for example 'slipped into', 'walked', 'sprinted', 'jumped', 'ran' to capture the varying speed of narrator's movements.

English

Response to literature – *Boy Overboard*

Relevant parts of the achievement standard

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Summary of task

Students studied the novel *Boy Overboard* by Morris Gleitzman 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 do the events in the novel make the relationship between the main characters stronger?

They had 30 minutes to respond.

English

Response to literature – *Boy Overboard*

Annotations

Jamal's family have a great bond between each other, will the events they face throughout the novel there bond even stronger. Jamal and Bibi disobeyed there fathors rules when they were left alone by the side of the road. The children ran off to a nearby soccer stadium to watch the soccer match at least that's what they thought it was. It was really a punishment for the teacher who ran illegal schools inside there homes. But Jamal and Bibi soon discovered that it wasn't just any women inside the stadium. The children where school when they saw that there mother was down there getting out of one of the governments trucks. The government "point their rifles at the back of mum's head" (p.62). But as Jamal and Bibi shut ther eyes and waited for the trigger, there father drives into the stadium throwing smoke bombs. Ther mother jumps into the back of the taxi and they drove of Jamal and Bibi realise it has there father's taxi dad where go that there mother is saved. but are now worried for both there parents lives. The children soon find out that there parents are safe and they are all together again. But more horrible things happen to ther family. The pay for the tickets to Australia there family must sell there precious ancient candlestick. The candlestick was passed on through the family for generations, "mum sold our candlestick our precious ancient candlestick that's kept our family safe for hundreds of years" (p. 97). When Jamal finds out that the candlestick was sold he becomes devastated and belives that there family isn't safe and there ancestores are not there watching over them and protecting them through there experience the reader learns that there is nothing more important than family and Jamal's families relationship is obviously very strong.

Addresses the topic before paraphrasing the text.

Refers to the text to support ideas.

Uses punctuation to support meaning in sentences.

Demonstrates knowledge of the plot.

English

Graphic novel

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Summary of task

Students had studied the novel *Trash* by Andy Mulligan. Students in this task 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 is 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.

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

English

Year 8
Below Satisfactory

Graphic novel

Annotations

Provides one frame using some detail from the chapter of the text to illustrate a central character.

Uses quotations to anchor the work in the text.

Enlarges figure of the central character to make the character the focus of the scene.

Uses colour to focus attention on the main character.

English

Letter to the editor

Relevant parts of the 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

6 March 2012

The editor

The Courier Mail

GPO Box 130

Brisbane Q 4001

Dear sir/madam

Upon reading 'Sea Shepherd says it has stopped whalers' (written on March 06, 2012) by I have found that i have become extremely unhappy with the amount of Japanese whaling ships that enter Australian waters and are killing protected species of whales. It is sad that the only people trying to stop them are independent whale activists. It's not up to them to protect Australian ocean life, the Gillard government needs to take control of this situation and use more of their power to save the whales.

In my experience i have seen how the whales are the gentle giants of the sea and do not believe they deserve to be killed of like rats.

60% of the world's total number of whales, dolphins and porpoises are found in Australian waters, we have a responsibility to control the amount being extinguished. There are a total of 79 whale species on earth, the majority of those species are endangered. If the government doesn't take control of the situation the number of non-endangered species will continue to decline until it would be unrecoverable.

The Japanese government states that they are killing whales to collect information on their dietary habits. "Actual tissue is the only way to ascertain the age of a whale, as well as the degree of interbreeding in the population which provides insight into whale population distribution" says Japan Fisheries head Mr Komatsu

Their process of this is dragging the whale aboard the ship, briefly weighing them before they are taken to the butchers for processing. Their reason for

Annotations

Uses punctuation and spelling variably.

Provides a clear statement of the argument.

Refers to sources of information without citation.

Needs to establish relevance of information.

English

Letter to the editor

this research is to confirm to the anti-whaling groups the whales have repopulated enough for japan to restart commercial whaling.

Japanese peoples' greed for whale meat has subsided to such a level that whale meat is now stockpiled and is being used in pet food manufacture.

So why do they continue to kill the species of? Because apparently the Japanese whalers do not see whales as anything more than, "Cockroaches of the Ocean" to reference japan Fisheries head Mr Komatsu.

The government need to wake up and realise all the lies that are being fed to them on behalf of the Japanese whalers.

Yours faithfully

Annotations