English

Year 10
Satisfactory

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 10 ENGLISH

This portfolio provides the following student work samples:

Sample 1   Oral presentation: Thrillers
Sample 2   Persuasive text: Dangerous dogs
Sample 3   Response to literature: *Macbeth*
Sample 4   Response to literature: *Lord of the Flies*
Sample 5   Discussion: Writing poetry
Sample 6   Response to literature: Comparative study
Sample 7   Response to literature: Trailer for *Cold Skin*

This portfolio of student work includes a range of responses to texts in different forms, modes and mediums. The student provides an oral presentation to the class (WS1) and presents a persuasive argument in response to an issue (WS2). Students engage in a collaborative effort to write their own poem in response to a social issue, sounding out their ideas with each other and experimenting with a range of language features (WS5). The student provides a digital response advertising a movie (WS7), and an imaginative response to a text (WS4). The student compares different interpretations of a play presented on stage and adapted for screen (WS3), provides an analysis of a novel (WS4) and compares two texts examining the theme that connects them (WS6).

Oral presentation: Thrillers

Year 10 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 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.

They develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them. They listen for ways features within texts can be manipulated to achieve particular effects.

Productive modes (speaking, writing and creating)
Students show how the selection of language features can achieve precision and stylistic effect. They explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They develop their own style by experimenting with language features, stylistic devices, text structures and images.

Students create a wide range of texts to articulate complex ideas. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments. They demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.

Summary of task

Students had studied a unit on filmmaking in class. For this task, students selected a film to present to the class that could be classified as an exemplar of its genre. The student was required to make detailed reference to 2–3 scenes in the film and to consider a range of film techniques in their discussion.

The presentation was to be between 8 and 10 minutes and include the showing of an excerpt from the film. This presentation is an excerpt of the student's work, showing an introduction to the task.

Students had three weeks to complete the task and worked on it both in class and at home.

English

Oral presentation: Thrillers

Annotations

AUSTRALIAN CURRICULUM, ASSESSMENT AND REPORTING AUTHORITY

English

Year 10
Satisfactory

Persuasive text: Dangerous dogs

Year 10 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 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.

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Summary of task

Students were asked to write a letter to the editor of a local newspaper on the subject of dangerous dogs and the responsibilities of dog owners. Students were given class time to research the issue of dangerous dogs in public places in Victoria. They were given access to computers to complete their final product.

English

Persuasive text: Dangerous dogs

Dear Editor

It's about time the Council took action to get wandering dogs off our street and away from parks and playgrounds where children play and rate payers like me regularly walk my dogs on leads.

I was so upset and angry to read in last week's paper that another young child and her small dog were attacked by a dog wandering the streets – no owner in sight and no registration tag on the dog!

I have two dogs which cost $200 a year to register (and much more in food and care). Although this is a lot of money for me, I pay it willingly to ensure my dogs are protected.

I love my dogs, Suki and Oscar and they are very much part of my family. I got them from the local animal shelter over three years ago after they had been dumped by their irresponsible first owners. I always walk my dogs on a lead and we go to dog obedience and training classes each week. I have put up strong fences and gates to keep Suki and Oscar in the backyard when I am at work. This is part of being a responsible pet owner! Responsible pet ownership should be taught in schools and people not able to own a pet until they have passed a course.

Council rangers must have all the powers and equipment they need to remove any dogs (registered or not) that they find wandering the streets. If the owners of the dogs are found and want their dogs back they should be made to pay a large fine and made to complete a responsible pet ownership course.

I write to support the work of council rangers and local vets and urge all dog owners to be responsible – register and secure their dogs (at home and on leads when in public places). If you can't or won't do this then please take your dog to the animal shelter where it might find a new owner like my Suki and Oscar – don't just dump and abandon your dog where out of fear or hunger it will attack children and other dogs!

Yours sincerely

Annotations

Uses appropriate letter-writing conventions.

Makes a clear statement in relation to the topic.

Conveys emotion through modal adverb (so) and uses punctuation for emphasis.

Builds justification for point of view through logically sequenced examples.

Varies sentence and paragraph length, developing a personal style and tone of voice.

Establishes an emphatic tone through the use of definite language, for example, 'must', 'always', 'made' (modality).

Moves from personal to generalised arguments in a logical manner to build the case.

Uses a variety of sentence beginnings to build coherence within paragraphs and the text as a whole.

Concludes with a direct appeal to dog owners to reinforce the point of view, for example, 'if you can't or 'won't … 'please take your …'.

English

Response to literature: *Macbeth*

Year 10 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 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.

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Summary of task

Students saw a range of interpretations of *Macbeth* in film and live performance, and chose two to evaluate.

Students were required to reflect upon the different interpretations of theme and character, including the extent to which they agreed or disagreed with the interpretations. In particular, they were asked to focus on one or two scenes in the original play and compare them to the two interpretations, commenting on whether the interpretations were suitable adaptations and in sympathy with the original play.

Students had two weeks to complete the task and it was undertaken at home.

English

Response to literature: *Macbeth*

Text Analysis-

Macbeth, The famous play written by the famous William Shakespeare, Macbeth the name that curses too many ears. The play that marked the beginning of the end and the tragedy that touched all of our hearts. The story of how an innocent man went from good to evil to claim what he thought was rightfully his, and the menacing acts that followed.

Macbeth was originally written as a play script, written in 1611-12 and first performed in 1623. Over the many decades that followed, there have been many remakes discussing how Shakespeare's play could also be interpreted. One way in which Roman Polanski has interpreted the witches for example is by having the opening scene of the film set on the beach and the witches burying a hand to show how menacing they really are. Polanski then gradually fades out to the witches walking off into the distance and whether he meant to do it or not there is no footprints, wheel marks left to show that there has been someone there.

Polanski also portrayed the witches as one deaf, one blind and one old to show and characterise that evil can be portrayed in different generations. One other main thing I like most about the Polanski film is his use of voiceovers during important soliloquies – turning many of them into interior monologues rather than having the characters say them out loud.

Another interpretation is from the Bell Shakespeare Company. The Bell Shakespeare Company took important pieces out of the original act and produced a much smaller and detailed play which helped to clear up any doubts you may have had. The Company turned the witches into carnival folk, one was a monkey, one was an old fate card reader and the other just plain crazy. The choose to portray the witches as carnival folk as the superstitious levels in this day and age are not high but they are as close as the weird sisters as anything.

The things that I refuted in Polanski's Version were how the mood of Macbeth didn't really change when his wife died, and how bodies were left scattered. However in the Bell Shakespeare Company play I refuted how they didn't really take into consideration the tragedy that Macbeth was, although there aspect of the play was written really cleaver I didn't really enjoy how it was part comedy and part tragedy. Nevertheless on a better note, I indorsed the fact that the witches were portrayed as carnival folk as it added a different side but like I mentioned before it was a more modern side to it. In Polanski's Version I also like how the witches were first situated on the beach and how the soliloquies were said as his conscious not aloud.

All in all I think that the different aspects of Shakespeare's play being portrayed as something different is very unique and adventurous as you never really know what is going to happen. Macbeth is a great tragedy as it teaches you about greediness and I thoroughly enjoyed studying it.

Annotations

Offers an overview of the original message of the play before embarking on an analysis of subsequent interpretations.

Mentions the time period in which the play was originally performed prior to discussing subsequent interpretations.

Evelutes an example of Polanski's interpretation using evidence from the text.

Compares and contrasts similar texts by analysing embedded perspectives and stylistic features.

Acknowledges that the subsequent interpretation is in sympathy with the original intent of the playwright.

Analyses a modern interpretation of the play by evaluating the effect on the audience.

Justifies the study of the play by a modern audience.

English

Response to literature: *Lord of the Flies*

Year 10 English achievement standard

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Summary of task

Students had studied *Lord of the Flies* by William Golding in class and were asked to construct a narrative in response to the text that explores layers of meaning within the novel. Transferring Golding's symbolism and writing in his style, students were required to write a contemporary story about being human. The narrative was to be entitled 'Fear', 'Bullies and victims' or 'Lost innocence' and incorporate two symbolic elements within the story.

Students had a week to complete the task and were able to submit drafts for feedback.

English

Response to literature: *Lord of the Flies*

Fear

Fear blossomed. At first she felt the tiny droplets of sweat behind her neck. Then she felt her knees shake and she began to feel a tingling sensation in her hands and feet. She looked up, and only now realized the full responsibility she had been given. Mara was perched on the ground of the living room floor, a tiger ready to pounce. She held a pacifier in one hand and her phone in the other. Mara only now realised what had happened, and that it wasn't just Margaret bouncing on her bed in the next room. It was only now Mara saw the shadow of a man outside the window holding a hummer that it wasn't Margaret. Mara's first thought was that she was going to die, or that Margret or baby Stewie were going to die. She feared for their safety. Listen to what Dad told me she thought, "If you have any problems babysitting the children, give me a call right away, okay hunny?" This circled around and around the space in Mara's head. What was her first action? Mara thought. Should she be silent? Should she scream for Margaret and collect Stewie and hide. After all, Mara was in unfamiliar surroundings, and the best thing to do was to make a run for it and hide. The man outside must have known Mara was there, after all, she had been babysitting the Weevers for two hours by now.

Mara slowly began to stand, listening out intently for even the slightest sound. "Margaret," she whispered anxiously. No reply. She walked to the hallway, making sure she didn't make even the smallest sound. Margaret's room was first on the right. She glanced around the room. The 5 year old girl was nowhere to be seen. She continued down the hall. The next room was Mr and Mrs Weevers. It was big, and had a magnificent detailed ceiling with brown and white swirls. The big fluffy white pillows were all perfect and preen. The Weevers took great pride in their house and belongings – this added to Mara's fear and nervousness. "Margaret" cried Mara, as she wandered down the long hallway ducking her head into the rooms as she went slowly along. Then there was baby Stewie, where was he? It was at that very second that Mara turned around to hear a loud crying and fast footsteps sprinting down the hall. She turned to see pore Margaret, tears flooding down her face. Mara bent down and hugged Margret. "There was, der was a man outside and he was he was looking at me through the window" Margaret balled. "I'm scared! I want my Mummy and Dada.' She continued to whale but Mara just pulled her in closer and whispered "Shh, shh Margaret I know your scared, and I am too. But we just need to stay quiet, okay? Margaret nodded. Even Mara noticed a sort of trembling in her voice now. "We just need to find baby Stewie,? Is he still in his room?" Again Margaret nodded.

They began once again down the hallway. Margaret squeezing Mara's hand tightly as they went. They got to the last room on the right. Stewie's room. His room was much smaller and darker than the others. Mara heard a faint breathing and sore baby Stewie, asleep in his cot where she had last seen him. "Now I don't want you to be scared Margaret, okay. I'm right here. We just need to be as quiet as we possibly can, and try not to wake Stewie." She put Margret down, she had settled a bit. "Now my phone. I'm going to try and ring your Mummy" She sat down on an armchair. Mara began to pull her phone from her pocket. This made her feel safe knowing it was right there. She pulled it out. DEAD BATTERY read the flashing red lights. "Oh No"." BANG BANG BANG!! Mara panicked. Stewie woke. The noise unsettled him and he began to cry. Mara knew the sound was the stranger outside. At this point, she opened the door fiercely ran into the room across the hall and grabbed the home phone. She dialled 000 and told the police the only thing she knew. What she was doing and how

Annotations

Continues the dramatic descriptive opening statement to engage the reader.

Selects vocabulary and phrases with precision to build suspense, for example, 'tingling sensation', 'run for it and hide', and 'man outside'.

Continues the repetitive use of rhetorical questions to build suspense.

Uses vocabulary appropriate to the young age of the character in the story.

Combines varied vocabulary, sentence structure, punctuation and paragraphs to manipulate pace.

Repeats the word 'BANG' and places it in capitals for dramatic effect.

Demonstrates control of the conventions of a short story.

English

Response to literature: *Lord of the Flies*

there was someone trying to break. They told her a patrol car would be there right away. She ran with a panic back to the room, turned and locked the door. Time past slowly in the small dark room. The banging continued. Margaret was crying into Mara's arms. It was at that point the siren of the police car and 2 footsteps walking swiftly to the front door could be heard. Relief. Mara grabbed and pulled Margaret's hand and grabbed Stewie from his cot. She burst open Stewie's door and then the front door. "Officer!" she cried. "Everything's going to be alright Mam." said one of the two officers standing before her.

Annotations

Uses dialogue to resolve the tension in the narrative.

English

Discussion: Writing poetry

Year 10 English achievement standard

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Receptive modes (listening, reading and viewing)

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Summary of task

Students had undertaken a study of protest poems focusing on issues of injustice, oppression and discrimination. The task was to work with others to craft their own performance poem that explored a current political or social issue. The poem was to use a combination of film, images and sound. The completed film was to be between one and two minutes.

This work sample comprises audio excerpts taken from discussions the groups held in crafting the poems and a reading of the poem. In this work sample, students are discussing economic inequities across social groups and in different cultures.

The entire unit of work was completed over a term. Students had two weeks to craft their poems and plan their film. Students had three periods of class time to complete this part of the task.

English

Discussion: Writing poetry

Audio

Annotations

AUSTRALIAN CURRICULUM, ASSESSMENT AND REPORTING AUTHORITY

English

Response to literature: Comparative study

Year 10 English achievement standard

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Receptive modes (listening, reading and viewing)

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Summary of task

Students compared the novel *To Kill a Mocking Bird* by Harper Lee with the film *The Help* (based on the novel by Kathryn Stockett). They were asked to write an essay on the following question:

- 'How is the theme of courage developed in *To Kill a Mockingbird* and *The Help?*'

Students were taken through the structure and language features of formal essay writing, including introductions, body paragraphs and conclusions. They were required to support their formal discussion by referring to important incidents, characters, examples and quotations from the novel and film.

Students had two weeks to complete the essay, including class time as well as working on it at home. Individual feedback was provided at various stages during the writing process.

English

Response to literature: Comparative study

Courage

Harper Lee's famous award winning Novel *To Kill a Mockingbird* is a story that presents us with heroism and courage. It is set in the 1930s in Maycomb Alabama during the civil rights movement. This novel shows us courage in many forms similar to that of a film called *The Help* which is also set in a similar sort of setting in the south of America during the civil rights movement. The theme of Courage is shown in many different forms and through several different characters in the novel and film. The important characters that express the idea of courage the strongest is Atticus and Mrs Dubose from the novel and Skeeter, Minnie and Abilene from the film. They each have their own unique way of showing us what true courage is.

Atticus is the ideal model of what true courage is, he lives his life the right way and does what he believes is right. When he took on the case of defending Tom Robinson an innocent black man on trial for rape, he knew that he would lose the trial because that's what it was like back in the early 1900's but he took it anyway because it was the right thing to do. When his children Jem and Scout questioned him on why he took the case and stated that everyone else thought he was wrong he responded " before I can live with other folks, I've got to live with myself , the one thing that doesn't abide by majority rule is a person's conscience" (pg.114 *To Kill a Mockingbird*). This shows the real courage of this man, a man who was willing to go against every ones beliefs, a man who was not given a chance but he carried through anyway because it was something that he had to do.

Another person who went through and did what they had to was Mrs Dubose, as Mrs Dubose was beginning to die she decided that she had to die free. Free of morphine which she had used it as a pain killer for years and became addicted to. She was prescribed it from the doctor to stop the pain as she was dying, which for most people would have been okay but for her it was far from okay so she slowly began to take less and less each day until eventually she was free of it. She did not do it to look good or for anyone else but she did it for herself and she suffered through pain just to die free and that takes real courage. Mrs Dubose and Atticus showed courage in two very different ways but they both showed us what real courage is "it's when you know your licked before you begin but you begin anyway and you see it through no matter what" (pg.121 *To Kill a Mockingbird*).

Theme of courage in *The Help* is shown through three Main characters a white American lady known as Skeeter and two black American ladies know as Minnie and Abilene. Skeeter is a young aspiring journalist/writer who shows respect to the black Americans and treats

Annotations

Provides a clear introduction that addresses the topic.

Uses correct citation of titles.

Acknowledges the common settings of the novel and the film.

Addresses the key words in the essay topic, for example, the theme of courage.

Uses evidence of a significant quotation to support a cohesive analysis of the theme of courage in the text.

Draws thematic parallels between characters in To Kill a Mockingbird and in The Help.

English

Response to literature: Comparative study

Annotations

them as equals which is a courageous thing to do in the first place since many people judged her for that alone. Skeeter has an idea, an idea to write about the lives of black American maids and to show the world what they went through, this could have counted as helping black people which was illegal back then but she was willing to do it because she wanted people to hear the voices of the maids. Skeeter had one problem it was that no maid was willing to share their stories because they were too afraid of the consequences that may have followed if they were found out. One maid finally grew the courage to tell her stories that maid was Abilene, each night she would tell skeeter her stories and finally convinced her good friend Minnie to share her stories as well. Both maids would tell Skeeter their stories knowing of the consequences that may have followed if found out they could have been bashed, taken to jail or even murdered but they carried on anyway because they knew it was what they had to be done and they were the ones that could do it. They did something no one else was daring enough to do and that shows true courage.

Makes direct topic link.

To Kill a Mockingbird and *The Help* are two very similar pieces they are set in the same time frame same country and both show courage in similar ways. Atticus and Skeeter are a lot alike in the fact they both did things that knew would get them judged and people would disagree on their acts but they did them anyway because it was the right thing to do. Each character showed courage in different ways but they all showed it with the same meanings. They show us that true courage is not being the bravest, the toughest or the most daring but it is doing the right thing for the right reasons just because you know you should. They did not ask for credit they did it to help people and they did it for themselves. They are ideal models of courage that each one of us can learn from.

Shows control of structure by using sentences and paragraphs.

Uses straightforward vocabulary.

Summarises the argument in the conclusion.

English

Response to literature: Trailer for *Cold Skin*

Year 10 English achievement standard

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Receptive modes (listening, reading and viewing)

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Summary of task

Students were asked to construct a trailer for a novel they had studied in class, *Cold Skin* by Steven Herrick. Initially this was a collaborative effort involving three students who worked together to generate approaches to the task. Each student then constructed their own trailer, meeting with each other periodically to review their work. Time was allocated for students to meet in class. They also worked on it at home. They had two weeks to complete the task. The aim of the trailer was to advertise the novel and encourage people to read it.
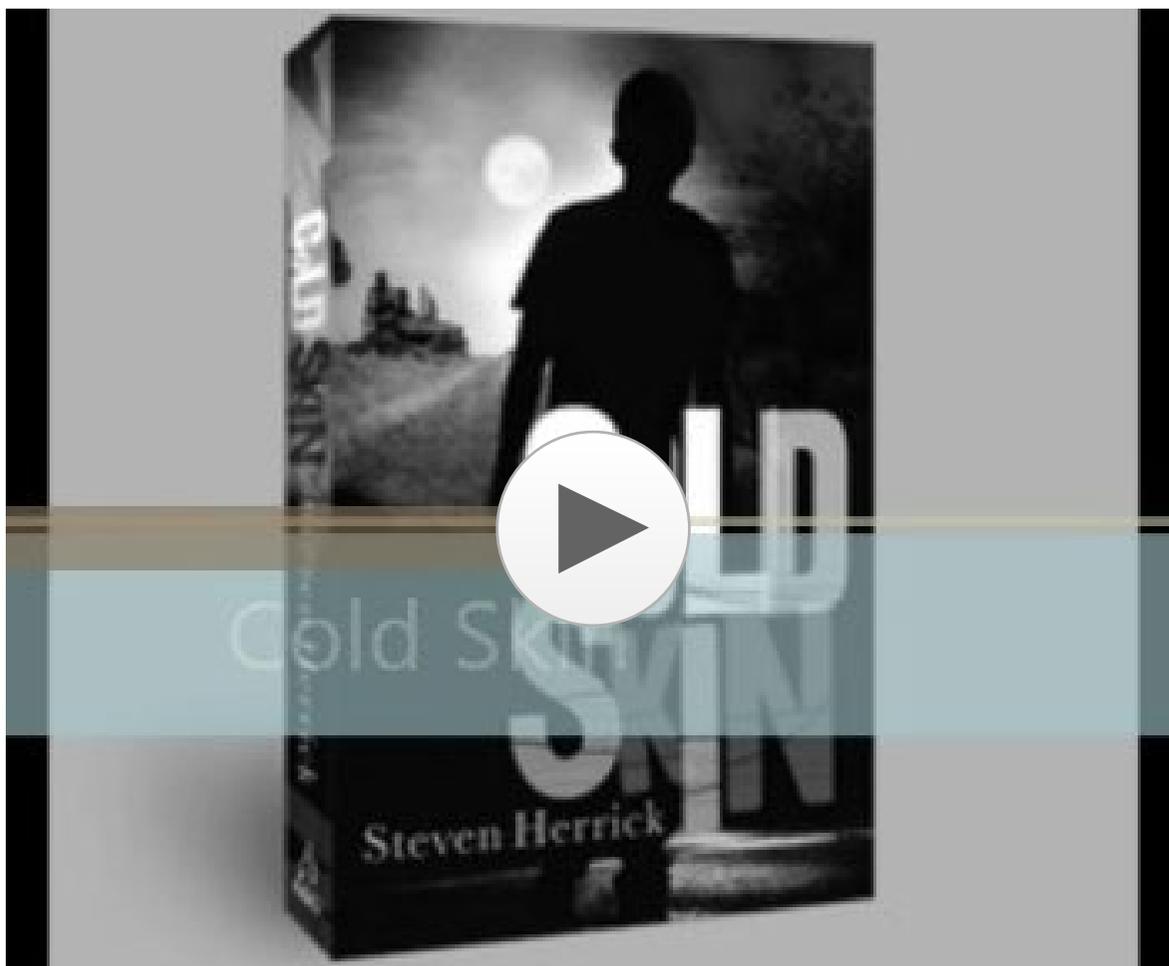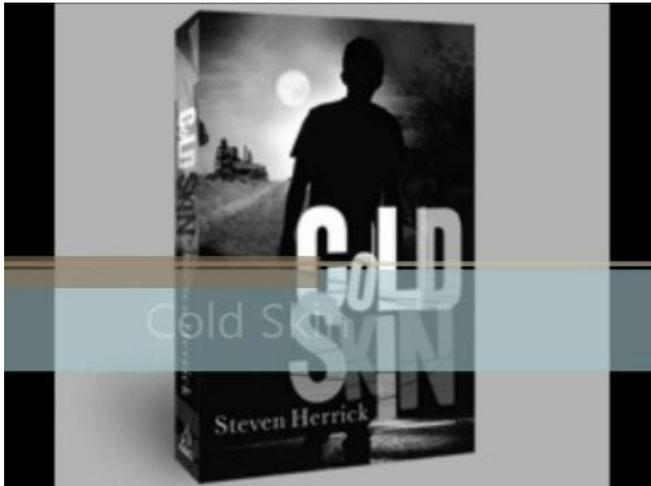
English

Response to literature: Trailer for *Cold Skin*

Annotations

English

Response to literature: Trailer for *Cold Skin*

Annotations

Opens the presentation by pausing on the cover of the book for emphasis and to engage the viewer.

Uses images that are appropriate to context, for example, the newspaper is from the war years.

Shows an aerial view using an angle that looks down at the town to establish a sense of distance.

English

Response to literature: Trailer for *Cold Skin*

Annotations

Uses contrast between image and text, for example, the image of the empty street scene is bleak and contrasts with the idea of a busy bar. The suggestion is that this town is not as it seems.

On Fridays the town bar is the place to be and everybody gets together

When a young girl gets murdered everybody is considered a suspect

Shows a key event, murder, symbolically using two anonymous characters in silhouette: one murderer with a knife and a falling victim.

English

Response to literature: Trailer for *Cold Skin*
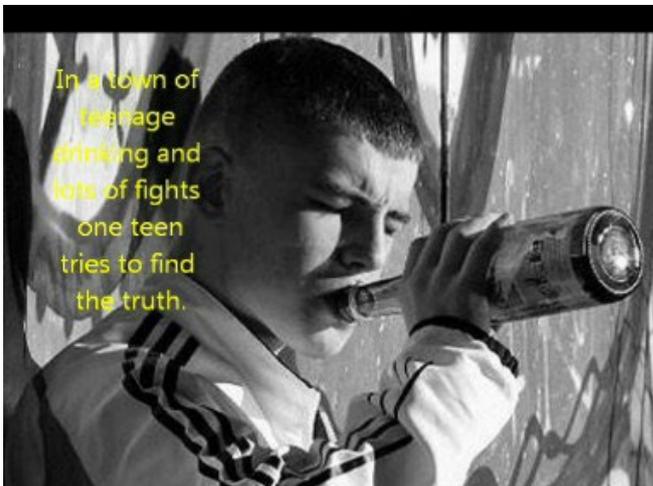
Annotations

Creates humour by selecting an image of a stereotypical investigator who must solve the crime.
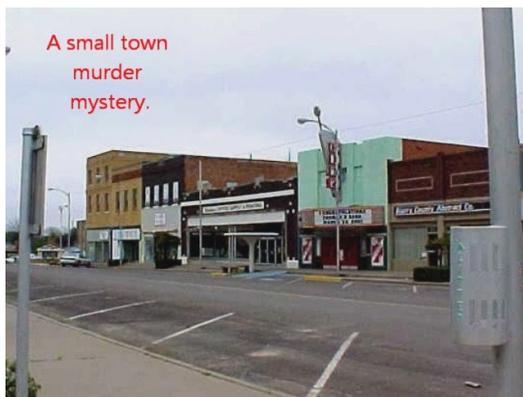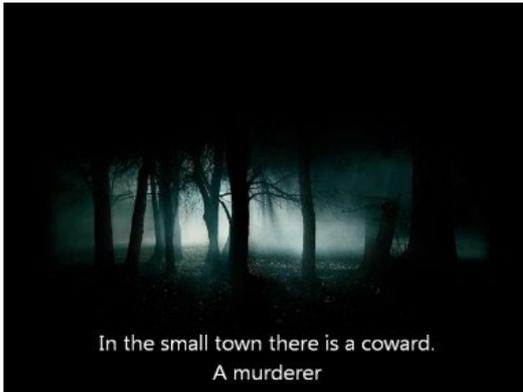
Uses graphic of a question mark that directly addresses and engages the audience.

Presents the contrast of the image of the stereotypical rebellious youth as the hero.

English

Response to literature: Trailer for *Cold Skin*
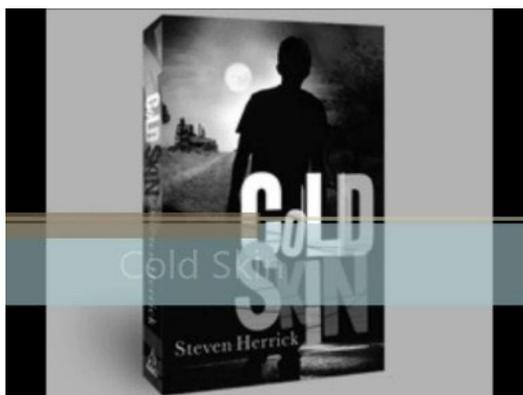
Annotations

Uses a lonely image of woodland to complement the action and varies sentence lengths for impact.

Uses street-level shot of the town in contrast to the distant shot earlier in the presentation to reinforce the audience's involvement and to bring the presentation back to the beginning.

Creates coherence by repeating the opening image in the final shot.

Understands conventions and does not reveal too much about the plot or characters.