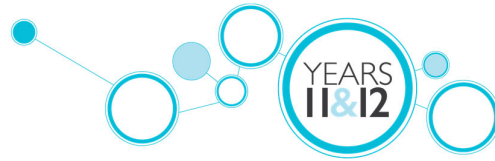


2019 September Moderation - Report



NORTH

September 6 English 3 moderation

General comment: context for samples not provided. What was task? Is this necessary for moderation?

Sample 1 'Pathokinesis' Assessed against all four elements of C5.

What do we perceive to be an effective imaginative response?

Key identifiers, element 1:

- 'getting lost in it', good sense of engagement and reader involvement; greater sense of engagement = higher rating.
- Was I dropped into the world that the writer was creating? Did I feel like I was there?
- Conscious effort to be aware of audience—effort to be aware of how someone might be reading their work.
- What separates B from C in this element, with regard to 'effective' and what constitutes this?

Element 2:

- Strategy to how students planned to undertake writing
- 'manipulating text structures and conventions' for A rating—obscure and vague? What makes an imaginative text 'unique and different'?
- Is writer's intention clear? If not, have elements of writing been sufficiently manipulated?
- Level of "discrimination" (CH's word) regarding students not naturally inclined to write creatively or imaginatively?

Element 3:

- Sophistication: reading an A piece, lots of examples of use of nuanced, sophisticated language.
- To do with devices, rhetorical and punctuative; overusing ellipses for example. Finding balance and nuance.
- B range: great idea limited by ineffective language use?
- Effective = accomplished. Implies mastery. Manipulate = "experiment".
- Getting past attitude among students of 'just get it done'. An A piece will stand out; B will demonstrate evidence of having been refined or worked on.

SAMPLE 1 'Pathokinesis' : The marks

Data Range: **element 1** broad spread. A to C.

Evidence? After smaller group discussion.

Helpful when marking this criteria to look at Element 1 last.

Is the idea original to this student, or was the concept/task outline provided by the teacher?

Lacking a context statement, would have been very useful.

Use of 'innovative' in A standard to differentiate from B/C rating?

Disagreement over extent to which Sample 1 is innovative. Strong evidence of sound tone and placement within dystopian genre.

Some markers let down by introduction: no scene setting? No context?

B range: what more needs to be evident to get it to an A?

C rating: reads like the work of a smart kid who didn't put the effort in. Purpose of task to show off writing skills, not just convey knowledge of genre or conventions...

A rating should demonstrate extensive revision, planning and so on—as extensively as possible.

Sample 1 dragged down by repetition, 'monotone voice' etc.

Element 2

Use of chapters 'a bit awkward'. Using text structures for imaginative effect, but not entirely effective. Limitation by word length (1000 words) makes use of chapters problematic?

Use of subplot (relating to father)—interesting, mature and perhaps innovative.

Use of present tense?

Conventions have been manipulated for imaginative effect. The writer has purposefully manipulated conventions for imaginative effect.

People assume this has been 'spawned' by 1984; perhaps more likely to stem from V? Clear Orwellian influences though. Do we mark it down for 'emulating' features of a known text? Is doing so reflective of an attempt to be creative or imaginative? Is 'cross-pollination' (CH's word) of different influences or references to texts surely a sign of strong genre understanding—should be rewarded?

If this is an A, what could the student aspire to? Students should not be judged on the 'publishability' of their work.

Manipulation has to be successful—a student can manipulate and still get a C.

Plenty of points for improvement suggested—at what point does this prevent it from an A rating? (Or does it?) No agreement on B or A...

Can it be given an A even though clear improvements are possible to the piece? Creativity/use of imagination is subjective—balance this against clear efforts to meet distinct standards or ratings/elements.

Element 3

Fact that student includes metaphoric language—significant or not? English 3 (as in Lit 3 or Writing 3) so we are not talking about a hierarchy. All classes are level 3, so if we are expecting that an A means something then it means the same across ALL level 3 subjects.

Criteria not providing guidance—creating problems and this needs addressing.

Student does effectively utilise techniques—could be more effective. Really needed a context statement.

Important part of the imaginative writing process and at LC lack of one will see student marked down—can be difficult to determine what student was attempting to do otherwise.

Clear evidence that this task meets requirements for B on this element.

Is it a predictable response (and should that matter?) Student has “clearly just done what was asked” with little imaginative extension...

Little clear development—sudden switches in voice/tone. Inconsistent?

Nice mixture of short/long sentences for effect, pacing etc.

Would feel uncomfortable not rewarding what IS present in the piece...

What would constitute ‘rewarding’ a student? Is a C sufficiently (or overly) praiseworthy?

Lot of complex ideas developed in relatively short amount of time—makes the task worthy of an A.

Element 4

C evidence: language is definitely used. ☺

Evidence of manipulation of language etc.? Effective? Did the student create interest/engage reader?

Regardless of what stage it’s at in the writing process (and whether this should be even be regarded)—can it be classified as a cusp piece, on cusp of B/A?

Clear manipulation of language and style evident in opening sentences of sample—possibly A standard.

SAMPLE 2 (in 25 minutes or less!)

‘June 3rd’ with Abstract

Criterion 5; varied ratings across elements.

Mostly in B range for Element 1.

Element 2 bulk in B range.

Element 3 same. 6 As.

Element 4, one T.

Evidence for assessing as an A against any element? If Sample 1 is an A, why isn’t this one?

This sample has lack of character, plot etc. Something to draw reader in.

Was it effective? Yes—ideas were complex. Effective but not sustained.

Diary entry form—no assumed audience for such a form. Interesting subtle complication—why are things being explained>

Set 91 years in the future yet language hasn’t evolved? No innovation as a result.

Only worth Cs because events are ‘told and not shown’.

Develops ideas but not complex ideas. Pushes into B range but not A range.

Suggestions for student? Think about audience—tell your story to someone.

Change the date to this year, establish an alternative reality for the present time—potentially much more interesting.

Recognise importance of beginning and end of the story—both very important.

CUSP Piece? C+/B—? The meeting is cusped. ☺

Gives good room for conversation with student around improvements.

LISA: 9-12 project

In prototype stage. Framework developed. Being tested and debated.

Five identifiers—personal, futures, workplace, disciplines/trans-disciplinary, and professional practice. Prototype courses to articulate these courses/identifiers. Lisa has issues with some of these concepts.

Five areas: EALD, Applied, Writing, Literature, and English. Being asked to test what they look like from 9-12. What does it look like Level 1-4?

Prototype for Eng Applied—it is project-based learning. Reducing onerous assessment, using General Capabilities.

English 3—Lisa sees that we have Foundation (2), English 3 (Level 3), what would a Level 4 look like? Must be distinct from Writing...may address digital culture, digital futures, etc.

Won't be doing anything without full consultation with English teachers across the state. Must have proof of concept.

Developed a team site for every English course—when enter it, Eng teaching/learning strategies Level 1,2,3,4. Texts, separate folder for each one—can share resources etc. Please start populating. LD will be interested to see which texts will be used and how networks can be developed to support these texts.