Stage 2 English

Assessment Type 2: Creating Texts

Narrative writing

Narrative conventions are techniques that are commonly used in storytelling to make meaning — familiar ways of giving information to the reader.

Examples of conventions of narratives include:

* a **plot** which includes an orientation, complication, conflict, climax and resolution
* sequencing in **chronological order** by logic of cause and effect
* a **setting** that indicates the genre e.g. a detective’s office sets the scene for a murder mystery
* **characters** portrayed using description, **dialogue** or drawing on **stereotypes**
* varied **sentence structures** including short sentences to create fast movement or excitement or long sentences to show the character is lost or confused
* **conflict** that can be for example, between characters, with an aspect of society, with nature or an internal conflict within a character
* a consistent **point-of-view** in first, second or third person voice, usually the main character or protagonist

**Task**

Write a narrative of up to 1000 words in length in which you manipulate one or more of the traditional conventions.

Select from the following options:

1. use more than one text type in the narrative (e.g. email, SMS text and a diary entry)
2. write 3 or more short scenes that jump in time to create a narrative
3. write from more than one point-of-view where sections are told by different characters/narrators
4. write a non-linear narrative that is not in chronological order (e.g. use flash backs, change the sequence, begin at the end or leave out part of the story).

In this task you should:

1. demonstrate knowledge and understanding of the ways you use language features, stylistic features, and conventions of narrative writing (KU2)
2. use language features and stylistic features to create a coherent text (Ap1)
3. produce clear and coherent writing, using appropriate vocabulary (Ap3)

*Option 2: Write 3 or more short scenes that together make up a narrative.*

**When all seems lost** ...

The moon shines serenely in the night sky, bathing the surrounding garden in a soft glow. A gentle breeze flutters through leaves, and Elaine sighs contentedly as it grazes her cheek. Beside her, her son Edward taps away at his phone, completely unaware of the blissful evening.

"Do you really have to play on that thing? Can't you enjoy this gorgeous weather and talk with me?" She reprimands. She shouldn't really complain- he had only begrudgingly joined her outside to get her to stop nagging, and by the contemptuous look he levels her way, he seems to agree.

She sighs in surrender, turning her tired grey eyes back out to the night sky.

"Mum," Edward began, dragging her from her thoughts, "There's a party tomorrow night, at Dazza's. Can I go?"

She tampers away her irritation at his refusal to look up from his phone, "No. You're grounded remember?"

"But I paid you back. Plus I haven't gone out in ages." He responds confidently, beaming a superficial grin as he finally raises his eyes to look at her.

"You stole from me Edward. A week won't cut it. Maybe if-"

He cuts her off briskly with a groan and abruptly exits the verandah.

The clock ticks from 11:58 to 11:59pm, and Elaine shivers. The night hasn't been so calm, with sharper winds crashing into the window shutters, and a temperature far below the teens.

A loud click sounds from the front of the house- a key no doubt- and Edward emerges from the dark of the hallway.

"Where have you been?" Elaine scolds, cringing at the panicked edge wavering in her voice.

"Seriously mum! What the hell you doing up?" Edward responds in a jolt. His inability to stand still and slurred speech indicate that he is nowhere near sober.

"I was waiting for-", Elaine cuts off with a choke, "I was getting worried."

"I'm home now! You're such a control freak." Edward glares at her evenly, pushing past her to reach his room.

"We're not done talking about this!" She calls after him.

"We sure as hell are." He responds, shutting his door with a definitive slam.

Elaine drops her bowl into the sink, smirking in satisfaction at the pained groan Edward releases at the sound.

"So. Anything you have to say about your behaviour last night." She growls, watching Edward swallow thickly as he eyes her warily.

He clears his throat. Once. Twice. His eyes dart anxiously around the room, finally resting on the clock. Facing her again, he lets out a heaving sigh, a noise Elaine is aware is more of a sigh of relief than an apology.

"Can't mum. Gotta go. Don't want me to be late to school do ya?"

Before Elaine has a chance to respond, Edward dumps his cereal bowl in the sink inelegantly, grabs his school bag, and practically sprints from the room. Watching the front door swing shut, Elaine softly strokes Edward's chair, overwhelmed with the emptiness emanating from the wooden furniture.

The ticking of the grandfather clock is as loud as gunshots as it echoes through the eerily silent house. Elaine sits anxiously in her armchair, watching the clock hands reach the 4am mark. As they arrive at their destination, she rises suddenly.

"I don't know what the hell is wrong with him! Is he deliberately trying to give me a heart attack?!" She huffs as she strides purposefully towards Edward's bedroom.

Grasping the door handle, she pauses momentarily. She and Edward have always had an understanding that bedrooms were private; entry was not granted to the other without permission.

'Then again', she thought bitterly, 'that didn't stop him from taking my money'. At that she nods definitively, slamming the door open and stepping over the threshold into Edward's room.

On first glance, it looks simply like any teenage boy's room. Clothes strewn around the place, bed unmade- not that it was really visible under all the crap piled onto it, and his desk stores everything but school materials. Carefully, she tiptoes through the wreckage on the floor to the bedside table left ajar.

She peers into the drawer, releasing a sharp gasp of horror at the nature of the contents. Inside, staring at her teasingly is a chalk white powder, in a small, thin plastic packet. Grabbing the offending item Elaine hurriedly backs away from the drawer, racing to the toilet to flush the contents. While watching the powder rinse away, she wonders absently if her son is suffering the same demise.

Elaine waits patiently in the living room, staring numbly at the daytime television soaps, when she hears his footsteps. She does not stir; rather she mentally prepares herself for the confrontation she expects to soon endure.

"Hey mum, why aren't you at work?" Edward asks carefully, but Elaine can detect the fear laced throughout his words.

"Called in sick. Where have you been?" She says it stonily, watching as he freezes immediately, eyes searching for a way out.

**Performance Standards for Stage 2 English**

| - | **Knowledge and Understanding** | **Analysis** | **Application** |
| --- | --- | --- | --- |
| **A** | Comprehensive knowledge and understanding of ideas and perspectives in a range of texts.  Thorough knowledge and understanding of ways in which creators of texts use a range of language features, stylistic features, and conventions to make meaning.  Extensive knowledge and understanding of a wide range of ways in which texts are created for different purposes, audiences, and contexts. | Complex analysis of ideas, perspectives, and/or aspects of culture represented in texts.  Perceptive analysis of language features, stylistic features, and conventions used in texts, and thoughtful evaluation of how these influence audiences.  Critical analysis of similarities and differences when comparing texts. | Versatile and precise use of language and stylistic features to create a wide range of coherent texts that address the purpose, audience, and context.  Fluently integrated use of evidence from texts to develop and support a response.  Sophisticated use of accurate, clear, and fluent expression. |
| **B** | Knowledge and understanding of ideas and perspectives in a range of texts.  Knowledge and understanding of ways in which creators of texts use a range of language features, stylistic features, and conventions to make meaning.  Knowledge and understanding of a range of ways in which texts are created for different purposes, contexts, and audiences. | Detailed analysis of ideas, perspectives, and/or aspects of culture represented in texts.  Detailed analysis of language features, stylistic features, and conventions, and evaluation of how these influence audiences.  Clear analysis of similarities and differences when comparing texts. | Accurate use of language and stylistic features to create a range of coherent texts that address the purpose, context, and audience.  Appropriate use of evidence from texts to develop and support a response.  Consistent use of accurate, clear, and fluent expression. |
| **C** | Knowledge and understanding of some ideas and perspectives in texts.  Knowledge and understanding of ways in which creators of texts use some language features, stylistic features, and conventions to make meaning.  Knowledge and understanding of ways in which everyday texts are created for different purposes, contexts, and audiences. | Analysis of some ideas and perspectives represented in texts.  Description and some analysis of different language features, stylistic features, and conventions, and/or some evaluation of how these influence audiences.  Analysis of some similarities and differences when comparing texts. | Generally accurate use of language and stylistic features to create texts that address the purpose, context, and audience.  Selection of some evidence from texts to develop and support a response.  Appropriate use of accurate, clear, and fluent expression. |
| **D** | Knowledge and understanding of some ideas in a narrow range texts.  Some knowledge and understanding of ways in which creators of texts use language features and conventions to make meaning.  Knowledge and understanding of ways in which some everyday texts are created for different purposes and audiences. | Description of some ideas in texts.  Description of some language features, stylistic features, and/or conventions.  Description of some similarities and differences in texts. | Use of some language and stylistic features to create a narrow range of texts.  Partial use of basic evidence from texts to develop a response.  Inconsistent use of expression. |
| **E** | Identification of an idea in a text.  Identification of a limited range of ways in which creators of texts use language techniques.  Recognition of one or more ways in which a familiar text is created. | Reference to an idea in a text.  Recognition of language or stylistic features.  Recognition of a simple connection between texts. | Restricted use of language or stylistic features to create a text.  Limited use of evidence from a text in a response.  Limited use of clear expression. |