

**2018 Year 12 ATAR**

**Task Nine**

**Investigative/Informative Production**

**Production**

* Students will produce a visual production (in a similar style to a TED talk) OR produce a podcast presenting a central question relating to a topic they have researched.
* Students will work independently.
* The production should be 7 to 10 minutes in length.

**Process**

* Work will commence in Week 1 with **one lesson per week** in the following weeks dedicated to research and production purposes.
* Students will submit the completed production through SEQTA in Term 3, Week 9 (10 – 14 September)
* Weighting = 10%

**Guidance**

* The topic you choose should be relevant to contemporary society and be a topic of current debate either in Australia or the world.
* The production must be guided by a central question that moves beyond facts and data.
* Productions should not simply offer a regurgitation of information researched. Rather, they should offer your firm and detailed opinions and an evaluation of your research (draw conclusions! Raise further questions! Interrogate current values and attitudes!!)
* The most effective productions will use clear, concise language to frame a clear opinion on the topic you have researched. They will present information and argument through a clear introduction, body and conclusion, signposting their content as they go.
* Texts cited/used in the production will be short and relevant and will be used to frame a clear opinion.
* Final productions need to mimic the style and conventions of professional TED talks and podcasts; they need to be slick and engaging.



**Year 12 ATAR English**

**Task Nine - Investigative/Informative Production**

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| **MARKING CRITERIA** | **Below Standard****1 to 4****marks** | **At Standard****5 to 7****marks** | **Above Standard****8 to 10** **marks** |
| **PRODUCTION QUESTION** | The production’s central question or idea is vague and lacks ability to create interest and engagement. | The production presents a clear central question that is able to be developed throughout the response. | The production deliberately presents a thought provoking central question that is able to be developed through the manipulation of the genre. |
| **VALUES AND ATTITUDES** | The production makes little/some attempt to explore values and attitudes but does not challenge audiences and disengages from the pertinent issues presented in the topic. | The interpretation of the production allows the viewer/listener to examine their own context, values and attitudes. | The production cleverly explores values and attitudes that force the viewer/listener to reflect, challenge their perspective and potentially respond to the issue. |
| **PRODUCTION CONTENT** | Some research and understanding of the topic is evident but it lacks depth and often presents as vague or lacking effort. | Demonstrates a good understanding of the topic and has used research to demonstrate how this perspective is reached. | Demonstrates a sophisticated understanding of the particular topic. It is clear that extensive research has been undertaken and information has been selected to achieve a specific purpose.  |
| **CONVENTIONS** | Conventions are misplaced and are used in a limited capacity. Evidence of convention understanding is poor. | Follows the general conventions of the production and uses them effectively to create a perspective on the issue. | Manipulates the conventions of the production to cleverly challenge generalised responses and perspectives – engaging the audience in higher order thinking. |
| **VERBAL COMMUNICATION** | Speaks without clarity or makes several mistakes whilst speaking. Audio is distorted and works in isolation – does not attempt to impact audience response | Speaks clearly and with an awareness of audience and purpose. This includes appropriate tone, volume and pace variations. | Speaks clearly and succinctly with an awareness of audience and purpose. This includes variations and manipulation of tone, volume and pace to create a significant impact on the audience. |
| **The production is 7 - 10 minutes.** | **0** | Yes/No | **5** |
| **The production is professional in quality** | **0** | Yes/No | **5** |

**COMMENT:**

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| **Analyse** | Consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities and differences. |
| **Attitudes** | An outlook or a specific feeling about something. Our values underlie our attitudes. Attitudes can be expressed by what we say, do and wear.  |
| **Audience** | The group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing. Audience includes students in the classroom, an individual, the wider community, review writers, critics and the implied audience.  |
| **Context** | The environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation). The term is also used to refer to the wording surrounding an unfamiliar word that a reader or listener uses to understand its meaning.  |
| **Convention** | An accepted practice that has developed over time and is generally used and understood, for example, the use of specific structural aspects of texts such as in report writing with sections for introduction, background, discussion and recommendations.  |
| **Evaluate** | Evaluation of an issue or information that includes considering important factors and available evidence in making judgement that can be justified. |
| **Genre** | The categories into which texts are grouped. The term has a complex history within literary theory and is often used to distinguish texts on the basis of their subject matter (for example, detective fiction, romance, science fiction, fantasy fiction), form and structure (for example, poetry, novels, biography, short stories).  |
| **Ideas** | In this course the word has an open meaning and can be interpreted as understandings, thoughts, notions, opinions, views or beliefs.  |
| **Interpretation** | See Reading andReadings. |
| **Issues** | Matters of personal or public concern that are in dispute; things which directly or indirectly affect a person or members of a society and are considered to be problems. Many issues are raised in texts and it is for the reader/audience to identify these. |
| **Metalanguage** | Language used to discuss language (for example, language used to discuss film or literary study, such as mise-en-scène, symbolism, characterisation, or language used to talk about grammatical terms, such as ‘sentence’, ‘clause’, ‘conjunction’).  |
| **Mood** | The atmosphere or feeling in a particular text. For example, a text might create a sombre, reflective, exhilarating or menacing mood or atmosphere depending on the imagery or other language used.  |
| **Multimodal text** | Combination of two or more communication modes (for example, print, image and spoken text, as in film or computer presentations).  |
| **Perspective(s)** | A position from which things may be viewed or considered. People may have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values. A perspective is more than an opinion; it is a viewpoint informed by one or more contexts. While a pregnant woman, a homeless man and a police officer, for example, view the world from different perspectives, they may still share the same opinion about something. Texts through an embedded ideology can also present a particular perspective |
| **Point of view** | (See also Narrative point of view.) The opinion or viewpoint expressed by an individual in a text, for example, an author, a narrator, a character or an implied reader.  |

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| **Readings** | Readings are particular interpretations of a text. The classification of readings into alternative, resistant or dominant is quite arbitrary, depending on the ideology held by the reader.**Alternative readings:** readings that focus on the gaps and silences in texts to create meanings that vary from those meanings that seem to be foregrounded by the text. **Dominant reading:** is the reading that seems to be, for the majority of people in society, the natural or normal way to interpret a text. In a society where there are strongly competing discourses (i.e. most societies), the definition of what is a dominant reading depends on the ideology of the person making the decision. **Resistant reading:** a way of reading or making meaning from a text which challenges or questions the assumptions underlying the text. Resistant readings employ a discourse different from the discourse that produces the dominant reading. |
| **Representation** | Representation refers to the way people, events, issues or subjects are presented in a text. The term implies that texts are not mirrors of the real world; they are constructions of ‘reality’. These constructions are partially shaped through the writer’s use of conventions and techniques. |
| **Stylistic choices**  | The selection of stylistic features to achieve a particular effect. |
| **Stylistic features**  | The ways in which aspects of texts (such as words, sentences, images) are arranged and how they affect meaning. Style can distinguish the work of individual authors (for example, Jennings’ stories, Lawson’s poems), as well as the work of a particular period (for example, Elizabethan drama, nineteenth-century novels), or of a particular genre or type of text (for example, recipes, scientific articles, play-by-play commentary). Examples of stylistic features are narrative viewpoint, structure of stanzas, juxtaposition, nominalisation, alliteration, metaphor and lexical choice. |
| **Text structure** | The ways in which information is organised in different types of texts (for example, chapter headings, subheadings, tables of contents, indexes and glossaries, overviews, introductory and concluding paragraphs, sequencing, topic sentences, taxonomies, cause and effect). Choices in text structures and language features together define a text type and shape its meaning. Examples of text structures in literary texts include sonnets, monologues and hypertext. |
| **Tone** | Tone describes the way the ‘voice’ is delivered. For example, the tone of a voice or the tone in a passage of writing could be friendly or angry or persuasive.  |
| **Visual elements** | Visual components of a text such as composition, framing, representation of action or reaction, shot size, social distance and camera angle. |
| **Voices in texts** | As well as an author’s voice, texts often contain ‘multiple voices’. These are the views, positions, ideas and perspectives of other individuals or groups. It is important to recognise the various voices in a text, how they relate to one another, and how the creator of a text uses these to shape audience response.  |