English – Writing Work Samples

Level 7 and 8
Level 7

Task: Students were asked to write an imaginary narrative.

Achievement standard (extract):

... understand how the selection of a variety of language features can influence an audience. They understand how to draw on personal knowledge, textual analysis and other sources to express ... a point of view. They create texts showing how language features ... can be combined for effect. They create structured and coherent texts for a range of purposes and audiences. When creating and editing texts they demonstrate understanding of grammar, use a variety of more specialised vocabulary, use accurate spelling and punctuation.

For more information, please see: Victorian Curriculum F–10: English – Level 7 – Writing
As quickly as I blinked, the summer sun was replaced by a dreadful cold breeze. As I looked around, several hundred pairs of eyes were suddenly upon me. "Hey!" I asked per.

Almost suddenly hundreds of feet were running towards me and then I understood. The creatures that I saw in front of me were called the Rotters and they looked exactly like their name. Several places on their skin were torn off and crawling with bugs. I was frozen, horrified from what I saw before a deep voice yelled out: "YOU KILL!"

Bullet noises were coming from every direction you could think of the Rotters who were running towards me suddenly dropped and on the Rotters ran towards me with a determined look on his / her face which was surprising for an undead, I did not what anybody would have done. I painted.

"AH! AH! I woke up screaming. "AH! an even more high pitched noise was coming from the end of the room. I was panting furiously as if I just ran a marathon.

"What, hello do you speak English? If you don't then ah BONJOUR M'CHAO, known. Merci," he heh took a deep breath before he was going to continue. I quickly say.

"Huh? it turns out Ryan (the dude from before) went his place to keep him and his friends safe. At night I think to myself I need to get my thing back. But where is it? In the middle of the night I suddenly wake up from a noise. "CANDY GONE ON WAKE UP!" Ryan barged his fist against my door.

"Ah!" I think to myself upon my. "WAKE UP!" He boomed out.

And finally I shot up quickly putting my night clothes away and putting on a T-shirt and hoodie, and some leggings while a furious Ryan was shouting at my door. "HURRY UP! I COMING IN INS!" He boomed out.
"I'm coming. I'm coming!" I say groggily.

Ryan bursts through the door with steam coming out of his ears, looking like a bull that came out of a barn.

It turns out the Rotters have made a huge hole in the basement and we had to evacuate to the top of the building. When we reached there, there were about twenty people around all ages.

"Hi," I say to a girl called Emmit. She was so bright and bubbly despite her surroundings. I felt so bad all this happened because of us. Yes, we humans beings made this happen to ourselves. In 2040 there was so much rubbish and polluted air that Tokyo had flooded and created a virus from natural sources and it spread all over Japan then all of China then on and on until all the world was covered with the virus.

During the process of the virus spreading, animals and plants died. Crops stopped growing, grass turned into cracked pieces of dirt, even drier than before. And then I think of home, of my new housethoughts. If we don't stop our beautiful beloved Earth is going to be like this soon.

"Hey Ryan, just wondering is there a cure to save the Earth and get everything going back to normal?" I ask.

"Yeah but anyone who tries to get it instantly gets burnt," he says.

Ryan burst out laughing at my confused face because he said again with a dry voice, "There inside the Rotters' base," he said.

"Ohh..."

"Yeah..."

"Soooo," I said nervously while fiddling with my golden locks.
Everyone decided we were going get the cure but it was very risky. The next morning we were all ready a little sleepy but we were all ready and prepared. We left at about seven in the morning and raced off. We arrived at central park where their bone walls and found out only one of us could go. I said I would go but we all argued.

"I need to go, there’s no way for me to return anymore," I say.

"The diary is gone, there is no way for me to return back the diary... I lost it," I say.

"Um do you mean this diary," Ryan asked me

"No the same diary that got me into this mess.

"YES Thank You," I yell.

In the end we agreed to would go release the cure then go back into my world. Ryan and the others fought with me but in the end I won.

I slipped into the tunnel stealthily and explored around. Trying to find the cure and then I found it. A shining and glowing green thing in a bottle but thousand of Potters next to it. I knew I had to do it. I raced towards it hundred pairs of eyes on me. I knew I could do it. I reached towards the bottle released it then grabbed the diary and again I was transported back into my garden.

I held the cure in one hand and the diary in the other.

In the end I gave the bottle to government officials.

The End
This text sample provides evidence that the student:

- drafts an imaginative text, selecting aspects of particular language to convey ideas to a specific audience
- writes structured paragraphs
- experiments with a range of clause types and demonstrates an understanding that this effects the expression and development of ideas
- produces handwriting that is legible and fluent
- understands that the coherence of more complex texts relies on devices that signal text structure and guide readers, for example, initial and concluding paragraphs and topic sentences
- understands the use of punctuation to support meaning in complex sentences
- understands how verb, adverb, adjective and noun choices guide the reader
- creates a literary text that adapts stylistic features encountered in other texts.

When planning the next stage of the teaching and learning program to progress this student’s learning, focus on the following skills and knowledge:

Level 7

- Understand how to use spelling rules and word origins to learn new words and how to spell them (VCELA384)
- Edit for meaning by removing repetition, refining ideas, reordering sentences and adding or substituting words for impact (VCELY388)
- Experiment with text structures and language features and their effects in creating literary texts (VCELT385)

Level 8

- Experiment with text structures and language features to refine and clarify ideas to improve the effectiveness of own texts (VCELY421)
- Experiment with particular language features drawn from different types of texts, including combinations of language and visual choices to create new texts (VCELT418)
- Understand how coherence is created in complex texts through devices like lexical cohesion, ellipsis, grammatical theme and text connectives (VCELA414)
- Create literary texts that draw upon text structures and language features of other texts for particular purposes and effects (VCELT419)
Level 8

Task: Students were asked to write an imaginary narrative.

Achievement standard (extract):

... understand how the selection of language features can be used for particular purposes and effects... Through combining ideas ... and language features from other texts students show how ideas can be expressed in new ways. They create texts for different purposes selecting language to influence audience response. When creating and editing texts for 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.

For more information, please see: Victorian Curriculum F–10: English – Level 8 – Writing

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The Chain Reaction.

Raphael Casey cried to sleep in his mother’s arms that night. His pale face was streaked with tears and his floppy blonde hair was plastered to his forehead. He felt little comfort in his father’scomboffly,consoling words. “I’ll be back soon and you won’t have to worry about me. I’ll send letters to you every day. I’m responsible is to look after your mother and sister while I’m at war. You’re the man of the house.”

That’s Raphael woke up early the next morning, precisely 7:20 am. He knew that his family were still asleep. He knew that his dad would leave for war in the following morning. Raphael sat up in his sleeping bag and looked up through the hole in the roof and be met with sparkling stars in the night sky.
Raphael felt really cold in his thin ripped clothes. He knew that as soon as the war began, he would be the one to put food on the table. Or rather, feed the fleet. His father could only afford a single carrot for the family food was scarce for the poor. Raphael could feel the heavy burden of responsibility on his shoulders. He would miss his father, but he needed to be strong for his family.

All of a sudden, an idea formed in Raphael’s mind. He would go with his father to war. He would be there with him. If he was to be shot, Raphael would go with his dad. They would be together, even if they weren’t together on Earth. Raphael’s idea soon became a full blown plan. He would shadow his father after he left. The army would have no choice but to take Raphael to war with them.

The day came when Raphael’s dad was to leave. Raphael’s body was surging with excitement as his plan was about to be carried out. He pretended to look sad as he said his last goodbyes to his father. His dad looked wanly in his camouflage uniform and his gun. The door closed and Raphael crept behind his dad. A twig snapped and Raphael’s father whipped around as soon as Raphael dived behind a bush. He could have been spotted.

They Raphael made it to the Army truck without being seen. His father presented himself to the registrars, gave his identifications, and was let through the back of the vehicle. Raphael’s dad sat in the empty space with the rest of the soldiers while Raphael snuck into the carriage filled with cargo so he wouldn’t be seen.

The long journey to Russia felt like eternity as Raphael had nothing to occupy his mind but worry of the safety of his father. He worried if they would survive the bombs and gunshots.
After an eternity, the truck slowed to a halt. They had arrived in Russia.
The soft soldiers trooped out of the passenger doors and rushed to
the carriage full of cargo to retrieve their weapons. Unfortunately, this was
where Raphael was hiding. He ran to the further end of the carriage and hid
behind an empty box. His heart raced as the soldiers trooped into
the carriage. Raphael sat silently without a single movement. He didn’t
dare to breathe for fear of being discovered so early on.

The soldiers left the truck and Raphael let out a breath. He didn’t realise he was
holding it. He left out of the carriage in one
swift movement and cautiously looked around in every direction to
see where the soldiers went. Raphael saw the heavy, brown boat of
his father’s uniform and Raphael rushed after him. He shadowed the
group of soldiers as the first few gunshots were fired. Adrenaline
fired through Raphael’s body as he cowered each and every bullet
that sliced through the air. He spotted his father in a trench
firing at the opposing set of soldiers.

Raphael ran to him just as a bullet was fired directly at him.
Every thing went in slow motion as his father spotted the bullet about
to fatally injure his son. Raphael’s dad ran at lightning speed
and took the gunshot meant for his son. He was shot in the head and

Raphael watched the life being sucked out of his dad. He cried endlessly
as he was forcefully dragged away from his father’s dead body by Raphael’s
father’s fellow soldiers.

Raphael was transported home and cried the whole journey. He knew
his father died for him. Raphael blamed himself for his dad’s death.
Raphael trapped himself in an invisible box of emotions. Upon reaching
his decaying house, his mother cried and hugged Raphael tight to
her body.
This text sample has been assessed, on balance, as representative of Level 8. There is some evidence of working towards Levels 5–8 in specific aspects of grammar and punctuation. These have been indicated below.

**This text sample provides evidence that the student:**

- writes imaginative texts to emotionally engage the reader
- writes to convey character perspective
- develops an imaginative text around a theme or social issue, for example, trauma/depression
- uses stylistic features for effect, for example, narrates from an omniscient point of view
- uses imagery and figurative devices appropriately, for example, *the heavy burden of responsibility*
- uses vocabulary for precision, for example, shadowed for *followed*, plastered for *stuck*
- uses cohesive devices to alert the reader to how the text is unfolding, for example, *All of a sudden an idea formed ...*; *The day came when ...*; *After an eternity...*
- crafts both compact and lengthy sentences with challenging structures
- writes well-structured sentences, rarely making grammatical errors
- presents elaborated word groups for complexity of description, for example, *Adrenaline fired through his body as he evaded each and every bullet that sliced through the air.*
- demonstrates some correct use of commas to separate clauses, for example, *Raphael sat up in his sleeping bag and looked up through the hole in the roof, only to be met with the sparkling stars in the night sky.*
- uses quotation marks for simple dialogue
- monitors spelling in own text and makes appropriate corrections
- spells challenging words with less common letter groupings, for example, *camouflage*
• spells words with less common prefixes and suffixes, for example, *supposedly*
• writes structured paragraphs
• experiments with a range of clause types and demonstrates an understanding that these affect the expression and development of ideas
• uses Greek and Latin roots, base words, suffixes, prefixes, spelling patterns and generalisations to spell unknown words
• understands how vocabulary choices can express shades of meaning and feeling, for example, *Adrenaline fired through Raphael's body as he evaded each and every bullet that sliced through the air.*
• understands the different ways complex words are constructed and, when spelling these words, draws on morphemic knowledge and knowledge of unusual letter combination, for example, desocialised, depression
• drafts imaginative texts, choosing and experimenting with text structures and language features appropriate to purpose and audience
• rereads and edit own work
• has a handwriting style that is legible and fluent
• understands that the coherence of more complex texts relies on devices that signal text structure and guide readers, for example, topic sentences. For example, *All of a sudden, an idea formed in Raphael's mind, he would go with this father to war.*
• creates a literary text that draws upon text structures and language features of other texts for particular purposes and effects
• experiments with the ways that language features can be adapted in literary texts, making language choices and choosing particular language devices to achieve intended effects, for example, building in a surprise or twist in the ending of a short story. For example, *A chain reaction of events. The war, a plot, a death, a suicide. Raphael now lies next to his father: May they rest in peace.*

**When planning the next stage of the teaching and learning program to progress this student's learning, focus on the following skills and knowledge:**

**Level 5**

- Understand how the grammatical category of possessives is signalled through apostrophes and how to use apostrophes with common and proper nouns *(VCELA322)*

**Level 7**

- Understand the use of punctuation to support meaning in complex sentences with prepositional phrases and embedded clauses *(VCELA381)*

**Level 8**

- Understand the use of punctuation conventions, including colons, semicolons, dashes and brackets in formal and informal texts *(VCELA415)*
- Understand how to apply learned knowledge consistently in order to spell accurately and to learn new words including nominalisations *(VCELA417)*
- Create literary texts that draw upon text structures and language features of other texts for particular purposes and effects *(VCELT419)*

**Level 9**

- Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features *(VCELY449)*
• Publishing texts using a range of software, including word processing programs, flexibly and imaginatively (VCELY451)
• Experiment with the ways that language features, image and sound can be adapted in literary texts (VCELT447)

Level 10

• Understand how to use knowledge of the spelling system to spell unusual and technical words accurately (VCELA475)