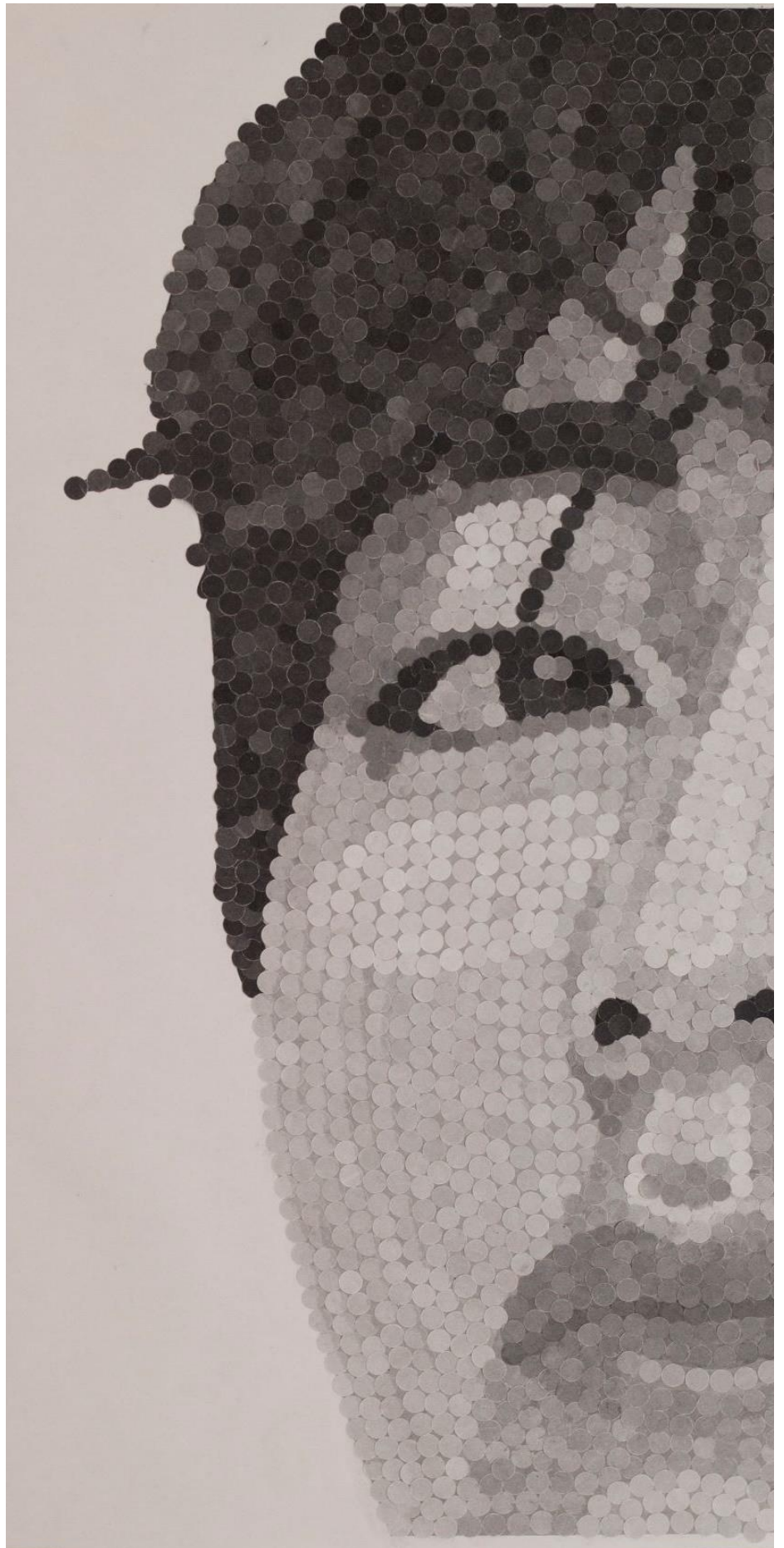


ESSENTIAL ENGLISH  
ASSESSMENT  
Y12 CREATIVE TASK

Cover art and internal art:  
Elesa Stellios 2019



CREATING TASK	
Course:	Essential English A
Unit:	Unit 3: Understanding Perspectives
Year Group:	12
Assessment Conditions:	Take Home Task/ In-class Rationale Value- 25% - Work- 15% Rationale 10%
Assessment focus:	Response to Schindler's List (1993) dir. Steven Spielberg
Duration:	<p>Creative Work - Length Max- 800 words (for not written forms or poetry, length/size will be negotiated with teacher)</p> <p>Rationale – 600 words- In-class under test conditions with unknown prompt. No Notes. One hour. Also, in your rationale, if you used AI to assist you in your creative process in legitimate ways, explain its use. Make sure you know your text very well. Note that the rationale is heavily weighted in the rubric.</p> <p>Bibliography and textual references required</p> <p>Appendix of AI prompts and responses required if Generative AI used in planning.</p>
Academic Integrity Measures	<p>You must keep your planning notes and copies of the versions of your work as you move through the development of your work. If the teacher makes inquiries about your academic integrity, you can produce these multiple versions of your work as evidence of process.</p> <p>Even in a creative work, research may be necessary so a bibliography should be provided for any research undertaken and its use referenced. You may use a referencing system of your choice, but you must use it consistently to allow the tracing of the resources used.</p>
Legitimate Uses for AI	<ul style="list-style-type: none"> <li>- Suggesting initial story ideas of one line that you will expand on with your own characterisation and narrative choices.</li> <li>- Asking advice about accurate information for setting.</li> <li>- Simple editing of grammar and spelling. Word choices and grammar choices should not be changed by AI to improve style or conciseness, only corrections to make choices correct. E.g. "AI could you please correct errors in grammar and spelling in the following passage, but not make substantial change to style or vocabulary?"</li> </ul>

Prior learning:	Students have been investigating the Holocaust and examined written and AV texts about the Holocaust both fiction and non-fiction.
<p><b>TASK SUMMARY:</b></p> <p>You are to create a response to the film that explores the idea of choice and its consequences. Why do people act in the way that they do and what this tells us about us as human beings.</p> <p>Choose from one of the following options:</p> <p><b>Written Options</b></p> <ol style="list-style-type: none"> <li>1. Write a short story that involves a significant life choice as the central complication. Make sure you explore the perspectives on that choice and its possible consequences. Your story must contain the conventions of a short story structure by establishing setting, the development of a complication, a climax, and a resolution.</li> <li>2. Provide an account of a person in the setting of the film that explains why they made a significant life choice.</li> <li>3. Write a conversation between Schindler and Stern and develop their perspective exploring the significant life choices that they made in the text.</li> <li>4. Propose your own creative project</li> </ol> <p><b>Non-Written Options</b></p> <ol style="list-style-type: none"> <li>5. Create an artwork that develops a clear perspective by exploring a significant life choice and its consequences. This could be a drawing, painting, sculpture, or AV artefact.</li> </ol> <p><b>RATIONALE-</b> Written in-class under test conditions with an unknown prompt. No notes will be allowed. Max 600 words. One hour allowed.</p> <p><b>Answer the following questions in your rationale (these are unknown prior to the rationale exercise):</b></p> <ul style="list-style-type: none"> <li>• What perspective you are trying to develop on the choices made by characters?</li> <li>• How you tried to achieve this (i.e. the techniques you used) in relation to the audience?</li> <li>• How successful is your text?</li> <li>• If you used AI to help, how did it help?</li> </ul>	
<b>Links to BSSS Course:</b>	
<p><b>Content Descriptions</b></p> <p><b>Use strategies and skills for comprehending texts including:</b></p> <ul style="list-style-type: none"> <li>• distinguishing different points of view about the main ideas in texts</li> <li>• identifying facts, opinions, supporting evidence and bias</li> <li>• understanding the way attitudes and values are represented</li> </ul>	<p><b>Elaborations</b></p> <ul style="list-style-type: none"> <li>identify the main ideas in texts about the Holocaust</li> <li>Discuss possible interpretations and responses to the perspectives on the Holocaust</li> <li>Explore different interpretations of the texts, ideas and literature of the Holocaust</li> <li>Identify the difference between facts and opinions in regard to the Holocaust</li> <li>Define what constitutes supporting evidence in regard to the Holocaust</li> </ul>

<ul style="list-style-type: none"> <li>explaining shifts in intonation and point of view, identifying the effect of language choices on an audience</li> </ul>	<p>Identify facts supported by evidence in regard to the Holocaust</p> <p>Recognise examples of bias in texts in regard to the Holocaust</p> <p>Explain the impact of bias in texts in regard to the Holocaust</p> <p>Identify the attitudes and values about the Holocaust represented in the texts</p> <p>Explore how language reveals values and attitudes about the Holocaust</p> <p>Compare how attitudes and values are conveyed in a variety of texts about the Holocaust</p> <p>Identify intonation in texts about the Holocaust</p> <p>Explore how point of view changes with perspective in texts about the Holocaust</p> <p>Investigate the effect of authorial language choice on positioning an audience in texts about the Holocaust, e.g. idiomatic language, dialogue, sensory description</p>
<p><b>Consider how different perspectives and values are presented in texts including:</b></p> <ul style="list-style-type: none"> <li>the relationships between context, purpose, and audience, and the impact on meaning in social, community and workplace texts</li> <li>use of mediums, types of texts, text structures and language features</li> <li>the use of narrative techniques</li> </ul>	<p>Identify the context, purpose and audience of a range of texts about the Holocaust</p> <p>Identify the interplay between context, purpose and audience in texts about the Holocaust</p> <p>Describe how meaning is shaped by context, purpose and audience in a range of texts about the Holocaust</p> <p>Identify the text structures and language features in a variety of mediums and text types in a range of texts about the Holocaust</p> <p>Identify how specific features of in a range of texts about the Holocaust construct meaning and position the audience</p> <p>Describe how visual and language components combine to convey perspectives and values in a range of texts about the Holocaust</p> <p>Identify how narrative techniques are used to present different perspectives and values in a range of texts about the Holocaust</p> <p>Explore how narrative techniques are employed to convey values and transmit perspectives in a range of texts about the Holocaust</p> <p>Discuss the effectiveness of narrative techniques in a range of texts about the Holocaust in conveying different perspectives and values</p>

<p><b>Using information for specific purposes and contexts by:</b></p> <ul style="list-style-type: none"> <li>gathering different points of view, for example, through interviews, surveys, questionnaires, library and/or internet resources</li> <li>selecting text structures, language features and visual techniques to communicate and represent ideas and information</li> <li>categorising and integrating ideas and information about specific themes or ideas</li> <li>understanding ethical research practices</li> </ul>	<p>Identify the value and purpose of gathering multiple perspectives on an issue.</p> <p>Use appropriate research methods to gather information about the Holocaust and literature of the Holocaust</p> <p>Identify how text structures, language features and visual techniques are used to communicate and represent the Holocaust and literature of the Holocaust</p> <p>Discuss the use of text structures, language features and visual techniques for the specific purpose and context</p> <p>Identify specific themes and ideas within the text</p> <p>Describe the organisation of ideas to show overarching themes and their subsets in a text</p> <p>Identify what ethical research practices</p> <p>Discuss the implications of information gathered in research and the use of this research</p>
<p><b>Create a range of texts:</b></p> <ul style="list-style-type: none"> <li>using personal voice and adopting different points of view to influence audiences in a range of mediums and digital technologies</li> <li>selecting text structures, language features, and visual techniques to communicate and represent ideas and information for different contexts and purposes</li> <li>developing appropriate vocabulary and using accurate spelling, punctuation and grammar</li> <li>using strategies for planning, drafting, revising, editing and proofreading, and appropriate referencing</li> </ul>	<p>Choose and apply personal voice and point of view to influence audiences</p> <p>Use a range of mediums to represent different points of view in texts about the Holocaust and how they influence audiences</p> <p>Use appropriate text structures, language features and visual techniques to effectively communicate ideas and information across texts about the Holocaust</p> <p>Build a bank of words relevant to the task or topic from texts about the Holocaust</p> <p>Revise spelling, punctuation and grammar as appropriate to the task</p> <p>Use drafting and editing techniques to refine texts</p> <p>Apply planning, drafting, proofreading and referencing strategies when creating texts about the Holocaust</p>
<p>Key concepts</p>	<p>This unit focuses on exploring different points of view presented in a range of texts and contexts. Students analyse attitudes, text structures and language features to understand a text's meaning and purpose. They consider how perspectives and values are represented in texts to influence specific audiences. When responding to texts, students reflect on a range of interpretations as they develop their own interpretations. Students learn to articulate reasoned and persuasive arguments and to develop an understanding of purpose and context. When interacting with others, the emphasis is on identifying and understanding differing perspectives. Students learn how to communicate logically, persuasively and imaginatively in a range of different contexts, for different purposes, using a variety of types of texts</p>

Key ideas	<ul style="list-style-type: none"> <li>• examine the ways that points of view are presented in texts for different purposes and contexts</li> <li>• understand how language choices persuade specific audiences</li> <li>• create oral, written and multimodal texts that convey a point of view.</li> </ul>
Cross-curriculum priorities	
General Capabilities	<p>Ethical Understanding, Personal and Social Capability, Literacy.</p> <p>Examining one of the great ethical failings of the 20<sup>th</sup> century. Building understanding of personal obligations and ethical standing. Developing literacy in engaging with a range of texts.</p>

	A	B	C	D	E
<b>Creative Work</b>					
C1	creates a work that generates a perspective on text and its historical context convincingly communicate considered ideas and concepts about the Holocaust	creates a work that generates a perspective on <i>text</i> and its historical context to effectively communicate considered ideas and concepts about the Holocaust	creates a work that generates a perspective on <i>text</i> and its historical context to communicate ideas and concepts about the Holocaust	creates a work that generates an inconsistent perspective on <i>text</i> and its historical context, with some reference to ideas about the Holocaust	creates a work that attempts to generate a perspective on <i>text</i> and its historical context
C2	creates a work using an original and evocative selection of language features and text structures, to influence and engage chosen audiences	creates a work using an effective selection of language features and text structures, to influence and engage chosen audiences	creates a work using a selection of language features and text structures intended to influence and engage audiences	creates a work using language features and text structures for an effect with some consideration of audience	uses language features in a work with little or no consideration of audience
C4	communicates ideas demonstrating logic, clarity and fluency and precise, accurate expression	communicates ideas demonstrating some logic, clarity and accuracy of expression	communicates ideas accurately	communicates ideas with some accurate grammar and simple paragraphs	expresses ideas in sentences fragments and attempts simple paragraphs
<b>Rationale</b>					
R2	analyses the effectiveness of own work's structures and language features used to achieve particular purposes and effects	explains the effectiveness of own work's structures and language features used to achieve particular purposes and effects	describes how own work's structures and language features are used to achieve particular purposes and effects	describes own work's structures, with some reference to language features	identifies own work's structures with little or no reference to language features
R3	analyses how effectively perspectives and ideas on the holocaust are represented in own work to engage and persuade an audience	explains how effectively perspectives and ideas on the holocaust are represented in own work to engage and persuade an audience	describes how perspectives and ideas on the holocaust are represented in own work to engage and persuade an audience	describes perspectives and ideas on the holocaust in own work with some reference to audience engagement	identifies perspectives and ideas on the holocaust in own work with little or no reference to audience engagement
C4	communicates ideas demonstrating logic, clarity and fluency and precise, accurate expression	communicates ideas demonstrating logic, clarity and accuracy of expression	communicates ideas accurately	communicates ideas with some accurate grammar and simple paragraphs	expresses ideas in sentences fragments and attempts simple paragraphs

**Comments**

## Y11 CREATING: EVALUATING THE TASK USING THE BSSS QUALITY ASSESSMENT GUIDELINES

Outstanding	Coverage of BSSS Accredited Courses	High	Reliability
Outstanding	Bias Awareness	Outstanding	Levels of Thinking
Outstanding	Student Engagement	Outstanding	Academic Integrity

## 1. Coverage of BSSS Accredited Courses

Outstanding Coverage of BSSS Accredited Courses – Assessment tasks are strategically planned for alignment with Achievement Standards, unit goals and content descriptors. Assessments are not too big: assessing irrelevant content or criteria; nor too small: missing important content or criteria

## COMMENTS

Clearly identifies Content Descriptions from *Essential English: Understanding Perspectives* indicating those that are most appropriate for this type of task. Students draw on textual models studied to create their own texts and better understand perspectives in texts by creating their own.

## 2. Reliability

High Reliability – The task is strategically designed to focus on prescribed concepts and creative skills. The rubric is clear and unambiguous and draws clearly from achievement standards. The Instructions and possible options are clear for students.

## COMMENTS

The task provides clarity of instructions, clearly outlines the conditions for the task, i.e., word lengths and conceptual domain, and the marking rubric provides a direct line of sight/clear connection between the assessment and the Achievement Standards. The suggested tasks provide a safe back stop to ensure students engage at an appropriate depth, though question two could provide more guidance.

## 3. Bias Awareness



Outstanding Bias Awareness – The suite of assessment tasks is strategically designed to be sensitive and empowering for all students, catering for the diverse needs of gender, socio-economic status, disabilities and/or cultures, and that do not marginalise or favour a student or group of students, or advantage or disadvantage certain background knowledge or ways of thinking.

#### COMMENTS

The task explores the implications of extremes of racial and religious bias. Students are encouraged to explore their own beliefs and values creatively, so the open-ended tasks enable a wide range of views and experiences to be represented. The task is open ended in form and content, which provides access to a wide range of students and allows students to excel.

#### 4. Levels of Thinking

Outstanding Levels of Thinking – Comprehensive assessment tasks are designed that allow students to engage at progressively higher cognitive demands. The suite of assessments demonstrates that there are high expectations for all learners at all levels of learning and opportunities for extending all learners are strategically planned for. Assessment tasks are flexible and varied, promoting a range of assessment modes.

#### COMMENTS

Students create and critically analyse their own work and that of the stimulus texts. Higher Order Thinking is evident in this task, while providing points of access for students at multiple levels of ability. Students can demonstrate a range of levels in Bloom's Taxonomy including recall facts, explain ideas, use information in new situations, draw connections among ideas, justify a stand or decision and create new texts.

#### 5. Student Engagement

Outstanding Student Engagement – Assessment tasks are strategically planned to engage students. Assessment tasks are explicitly and purposefully connected to contemporary issues or student lived experiences, interests, or prior knowledge. The suite of assessment tasks clearly supports student ownership.

#### COMMENTS

In this task students engage with a seminal event in human history and develop their own understanding of the implications. The wide possibility of creative writing formats allowed provides space for engagement in student's preferred formats which heightens engagement. This open-ended task promotes student autonomy and ownership. It builds on explicit learning about texts about the Holocaust in the classroom.

#### 6. Academic Integrity

Outstanding Academic Integrity - Students are required to engage in genuine deep learning at a level of challenge appropriate to the student and tasks make provision for sense making or knowledge construction. Assessment is designed to ensure authenticity from students and requires individualised responses.

#### COMMENTS

Academic integrity and plagiarism are mentioned on the task sheet. Students are required to use textual references in analysing text and to cite these appropriately. A bibliography is required. The individual nature of the creativity required mitigates against collusion and academic misconduct. The rationale as an in-class test is significantly weighted in the rubric which incentivises students knowing the creative work very well and encourages deep knowledge and analysis prior to the testing context.

## ANNOTATED C RESPONSE

Dear Jacob

Today I am writing to you to explain my situation and the life I now have to live until this horrible war is over. I think this letter will get to you; I don't know. It's just another hope that probably won't come true. One of the people who smuggles us food into the ghetto, and takes our valuables, said they would post it, but who knows. I am so glad you got away and don't have to go through this. Your happiness is a consolation at this time.

C2 D - The contrived use of the letter genre is unnecessary to the intention, and the unlikely success of the posting of it, while highlighting the restrictions of the ghetto, also lacks verisimilitude. A diary or first-person narrative would have overcome these weaknesses.

C1 B- The sentiment and language set a suitable tone for the work. Time and place are set concisely. The mix of hope, despair and fellow feeling effectively characterises to introduce the character to the audience.

I am currently living in Krakow in one the Jewish Ghettos in Poland. You know I always thought Krakow sucked, and now I'm stuck here with all the locals who think I'm a country bogan. That is really nothing though. Living here is horrible, as the place is massively overcrowded. The rooms we live in are tiny and there are horrible Nazi Germans here that treat us like we are animals and show no respect. They are just like pigs. Here in Krakow Ghetto, there is nothing, nothing to do, not much to eat, nowhere to go, along with no one I can go and see. It's just a horrible place. There is nothing good about it, except being alive.

C2 D - Too much telling rather than showing.

C2 C; C4 C - Tone, perspective on experience, and characterisation are developed consistently with paragraph one. Engaging rhythm of phrases using anadiplosis. But, 'Sucks' and 'bogan' are jarring departures from voice of time and place setting.

If I didn't know before, not long after being here, I had realised how horrible the Nazi German soldiers truly were to our people. We have been treated like slaves and if one of us were to do the wrong thing they would show no mercy and just shoot us. I have seen murder now. They would also murder us if they thought we were useless or could be beneficial to them or anyone. Every few days they come and round up a large number of the population here and pack them as tight as they can into train. They are being sent to a place called Auschwitz-Birkenau. The rumours about it are terrible. They say no one comes out alive.

C2 B - Long, long, short sentence rhythm with a shocking short sentence is a competent choice of structure to communicate the tone and further set the scene developed in previous paragraphs. The character is further developed.

C2 B; C4 C- a plausible description of the setting with an effective use of short sentences, though the understatement of "terrible" and the rhythm of short, tight statements that imply the horror works better to evoke the fear that someone in that situation would have had. The effective use of dramatic irony for the reader in that we *do* know and so the implication is even more affecting.

However, then another train arrives with more Jews from around Poland and neighbouring countries. I didn't really want to, but I have chosen to become a member of the Jewish Ghetto Police. I decided to join them because I had seen other Jewish police officers around the ghettos, and they don't get hassled as much by the Nazis and aren't treated as much like a slave. I want to survive, and this seems like the best chance of survival. I don't want to go on one of those

trains. But the unfortunate thing is we have to help the Nazis with loading the trains with other Jews to send people away to labour camps and sorting the new ones when they arrive. Maybe they are just going to work in the countryside like the Nazis say. Sometimes I am able to help our own people, but I have to look after myself if I want to survive.

C1 C - a reasonable and plausible insight into the perspective of a collaborator. Dialogue underlines the life and death stakes in a simplistic way. Clumsy attempt at dramatic irony.

I know it probably wasn't the best decision to join the police, but for my safety and the chances of myself surviving this horrible time have increased because of the decision I have made to join them which hopefully increases my chances to see you again. If you can forgive me. I can try to help as many other Jews as I can in surviving the war and hopefully being able to see their families again as well. So, Jacob, please don't hate me. You are safe, but I joined the police only for my sake of survival. I should have listened to you and left Poland when you left. I didn't think this could happen. How can this have happened?

C1 C - a reasonable and plausible insight into the perspective of a collaborator within a simple chronological order. The simplicity of language underlines the life and death stakes, but there are many other structures and forms to choose from.

Your friend always,

Shmuel

### Bibliography

"Schindlers List" (Dir) Steven Spielberg, 1993.

BBC, *The Holocaust; A Summary of the Holocaust*, BBC.com, Accessed 23 May, 2024.

### Rationale

The text that we studied was 'Schindler's list'. It was about one man, Oskar Schindler, who took advantage of the war to make himself rich, but then decided to save as many Jewish lives as he could instead of becoming richer. For my creative I chose to write a letter from the perspective of a Jewish police officer, like the character Marcel Goldberg, to his friend who escaped Poland, explaining his situation and why he became a police officer. This shows how hard it

R3 D - Describes the target text and the intended ideas with reference to the purpose, but without reference to why this is an effective choice or an important purpose.

was to make decisions and about life and death in those days. (BBC, 2024)

R2 C - uses academic convention of referencing a reliable source to provide authority to the points raised. It is of limited significance to the overall point and piece, but the presence provide some rhetorical impact.

My response links to the text is about taking risks. This is because the text is about how Oskar Schindler made a huge decision to save 1100 Jewish lives and my response is about how Marcel Goldberg made a choice to join the Jewish police force to save his own life and the lives of other Jewish citizens that have been forced into the Jewish ghettos to then be transported to labour camps. Of course, in the letter he can't talk too much about the help he gives in case the Nazi's catch him.

R2 E - There is some recognition of the problems raised for communicating the intended meaning of the text in the chosen epistolary form, but not to the extent of self-critique or changing the form.

I set out to write a letter from a policeman I called Shmuel like in ‘The Boy in the Striped Pyjamas’ and he explains his situation. He sent it to his friend hoping he would read the letter and understand why he had made the decision. He was hoping he wouldn't hate him for this decision, even though it is clear in the way he keeps saying he is sorry that he kind of hates himself. This will make the audience feel sorry for him and his difficult decision.

Also, to show an example of someone making a decision that would have large consequences of their own and the lives of others. I tried to achieve this by showing his feelings that I thought he would have from the text we had studied in class, along with persuasive techniques to try and justify Shmuel’s decision and put some reasoning behind his decision. One persuasive technique was descriptive language, e.g. similes- like pigs, like slaves. However, it was hard to make my character use really descriptive language because he wasn’t the kind of person who talks like that.

The text influenced myself and the letter that I wrote because something similar actually happened in *Schindler's List* when a young boy who had joined the Jewish police force helped hide one of his friends from school and her mother from the Nazi’s because they would have been sent to Auschwitz.

I got Chat GPT to help me with some facts, character names, setting, and backstory to make the story more accurate. (See the appendix one for the AI use.)

R3 D; R2 D- A reference to intertextuality, but not why or to what effect.

R3 D; C4 D - Imprecise expression of ideas is unacceptably vague. The purpose of the rationale is to explain sufficiently what that "kind of" is.

R2 D - a plausible proposition about intention and effect, but not clearly or persuasively argued.

C4 E - Sentence fragment. Meaning cited but purpose and intention unclear.

R3 D - Some reference to persuasive techniques and audience engagement that is not justified. There is some recognition of the problems raised for communicating the intended meaning of the text in the chosen epistolary form, but not to the extent of self-critique or changing the form.

C4 C - Plausibly cites the impact of text upon self and creative work. Overall competent expression and topic-based paragraphs.

C1 C - The students has attempted to ensure historical verisimilitude but it would have been better to fact check the AI with further research.

**Appendix One- AI Prompts**

**Prompt One**

I have to write a short story about Jewish people in the holocaust can you please suggest some character names? Two men and two women.

**ChatGPT**

Of course, I'd be happy to help you with character names for your short story. Here are some options for two men and two women:

Men:	Women:
Ethan Kleinberg	Sarah Goldstein
Isaac Abramov	Rachel Rosenberg
Benjamin Weiss	Leah Stein
Jacob Cohen	Rebecca Schwartz

Feel free to mix and match these names or modify them as needed to fit the tone and setting of your story. Remember, these names are fictional and meant to serve as inspiration for your characters.

**Prompt Two**

What are some places in Poland that I could set a story about the Holocaust?

**ChatGPT**

There are several significant locations in Poland that are associated with the Holocaust and could serve as settings for your story. Here are a few options:

**Auschwitz-Birkenau:** This infamous concentration and extermination camp is perhaps the most well-known symbol of the Holocaust. It's located near the town of Oświęcim and is a haunting and historically important location.

**Kraków:** The historical city of Kraków has a deep Jewish history and was home to the Kazimierz district, which was a vibrant Jewish community before the war. The story could be set in this district or explore the contrast between pre-war life and the subsequent tragedy.

**Warsaw:** The Warsaw Ghetto, a walled-off area where Jewish residents were forced to live in deplorable conditions, is a significant location. The Warsaw Ghetto Uprising, an act of resistance by Jews against the Nazis, is also a powerful event that could be incorporated into your story.

**Majdanek Concentration Camp:** Located near Lublin, Majdanek was a concentration and extermination camp. It's less known than Auschwitz but still played a significant role in the Holocaust.

**Lodz:** The Lodz Ghetto was the second-largest ghetto in German-occupied Poland. It could serve as a backdrop for a story about resilience and survival in the face of extreme adversity.

**Belzec, Sobibor, and Treblinka:** These were extermination camps where millions of Jews were murdered. While these locations might be less commonly known, they are still important to remember.

When setting your story in any of these locations, it's crucial to approach the topic with sensitivity and respect for the historical context. The Holocaust is a deeply serious and tragic event, and any story set in this period should aim to honor the memory of those who suffered while providing a thoughtful and meaningful narrative.

**Prompt Three**

Did many Jews get away from Poland before the Nazis came and killed them?

**ChatGPT**

Yes, many Jews managed to escape from Poland before the Nazis implemented their systematic extermination plans. In the years leading up to and during the early stages of World War II, there was a significant wave of emigration from Poland as Jews sought to escape the rising anti-Semitism and the impending Nazi threat. Many of these individuals and families emigrated to various countries around the world, including the United States, Great Britain, Palestine (now Israel), and other nations.

However, it's important to note that not everyone had the means or opportunity to leave. Factors such as financial resources, immigration quotas in other countries, and the speed at which the Nazi occupation and persecution escalated all played a role in determining who could escape and who could not.

Additionally, as the Nazi occupation tightened its grip on Poland and other countries, escape became increasingly difficult. The implementation of ghettos, forced labor, and restrictions on movement severely limited the options for Jews to flee. As the war progressed and the Nazis began implementing their "Final Solution," the mass murder of Jews escalated, making escape even more challenging.

While some managed to escape and survive, millions of Jews who remained in Poland and other Nazi-occupied territories were tragically subjected to the horrors of the Holocaust. The stories of both those who escaped and those who endured the atrocities are important to remember and honor as part of the historical narrative of that time.

	A	B	C	D	E
<b>Creative Work</b>					
C1	creates a work that generates a perspective on <i>Schindler's List</i> and its historical context convincingly communicate considered ideas and concepts about the Holocaust	creates a work that generates a perspective on <i>Schindler's List</i> and its historical context to effectively communicate considered ideas and concepts about the Holocaust	creates a work that generates a perspective on <i>Schindler's List</i> and its historical context to communicate ideas and concepts about the Holocaust	creates a work that generates an inconsistent perspective on <i>Schindler's List</i> and its historical context, with some reference to ideas about the Holocaust	creates a work that attempts to generate a perspective on <i>Schindler's List</i> and its historical context
C2	creates a work using an original and evocative selection of language features and text structures, to influence and engage chosen audiences	creates a work using an effective selection of language features and text structures, to influence and engage chosen audiences	creates a work using a selection of language features and text structures intended to influence and engage audiences	creates a work using language features and text structures for an effect with some consideration of audience	uses language features in a work with little or no consideration of audience
C4	communicates ideas demonstrating logic, clarity and fluency and precise, accurate expression	communicates ideas demonstrating logic, clarity and accuracy of expression	communicates ideas accurately	communicates ideas with some accurate grammar and simple paragraphs	expresses ideas in sentences fragments and attempts simple paragraphs
<b>Rationale</b>					
R2	analyses the effectiveness of own work's structures and language features used to achieve particular purposes and effects	explains the effectiveness of own work's structures and language features used to achieve particular purposes and effects	describes how own work's structures and language features are used to achieve particular purposes and effects	describes own work's structures, with some reference to language features	identifies own work's structures with little or no reference to language features
R3	analyses how effectively perspectives and ideas on the holocaust are represented in own work to engage and persuade an audience	explains how effectively perspectives and ideas on the holocaust are represented in own work to engage and persuade an audience	describes how perspectives and ideas on the holocaust are represented in own work to engage and persuade an audience	describes perspectives and ideas on the holocaust in own work with some reference to audience engagement	identifies perspectives and ideas on the holocaust in own work with little or no reference to audience engagement
C4	communicates ideas demonstrating logic, clarity and fluency and precise, accurate expression	communicates ideas demonstrating some logic, clarity and accuracy of expression	communicates ideas accurately	communicates ideas with some accurate grammar and simple paragraphs	expresses ideas in sentences fragments and attempts simple paragraphs

Comments

## ANNOTATED C RESPONSE

The winter of 1941 had been harsh and unforgiving and even now I can still remember it clearly, however one day out of them all particularly stands out. I had come into the kitchen and heard mother and father talking about our neighbours again. We never really liked them because they hated us and that was obvious. Whenever we saw them in the hallway of the building, they glare or look away. Sometimes they grunted back at mother or father when they said hello. We never got to talk to them properly. When we were forced to move to the tiny apartment shortly before, we already had to wear the bright yellow star on our clothes that told people we were Jews. The Nazis took our big house and beautiful garden. We left with only a suitcase each. The new neighbours saw us wearing the star, raised their eyebrows. They looked so tired and scruffy next to my beautiful mother with her beautiful clothes and hair. I don't why they were so angry. We weren't rich any more.

C2 B - Use of foreshadowing to create tone, set the scene and begin characterisation.

C2 A; C4 C; C1 C- Good attempt to construct an unreliable narrator by intimating the possibility of misperception and resentment in their dealing with the world. The chronology and backstory implied shows a basic understanding of the process or dispossession and oppression that began the genocide. However, the expression is tangled with mistakes in tense, and a lack of concision.

"Oh good, you're back!" said father, and mother turned around pretending they haven't just been talking about the neighbours. I knew they tried to deny this whole thing as to not make my younger brother Benjamin and I feel bad, and even though they meant well I felt their denial was ridiculous as our neighbours hate for everything about us was so obvious. I knew we were hated by the Germans and it was horrible to discover by our fellow Dutch citizens, and the ones who actually didn't hate us would keep their heads down and pretend to so they would not get into trouble.

"Hello Judith, how was school?" asked mother while I put my bag on the kitchen table.

"Two boys called me names on my way back from school." Father cleared his throat quietly and looked at me, worried. I ignored it and took a cup from the kitchen bench to pour some water in. "You were talking about the van Duyks, weren't you? What happened?" I drank a bit, waiting for one of them to respond. They looked at each other. Mother sighed.

C4 E; C2 D- Student has put all of this action into one paragraph/ Line or paragraph breaks needed for clarity and to heighten impact.

"The insults in this neighbourhood are getting worse." she said. "I'm sure they want us to move. We are causing trouble for them."

C1 C; C4 C; C2 B- Use of dialogue as exposition for the historical experience is a standard technique, but in this case the dialogue is stilted and anachronistic. It is not typical or parent-child dynamic in the 1940s and the points it makes are descriptive rather than insightful.

"Ha! Of course they do! Who wants Jews living next door with them?" I said sarcastically. Mother looked at me, warning. But she knew I was right.



“Maybe we should move” father said suddenly. I was surprised. Father was the last person I expected to suggest to move. “I don’t want you two to grow up in this hostile neighbourhood. It’s not good especially for Ben.”

“There is no point in moving. Ben already knows that they hate us – he got insulted as well and besides: We won’t get a different apartment anyway. Not now...”

All that was 3 months ago. Right now we are standing in the hallway, all four of us. With the windows open to the spring air, we heard the Nazis crashing through doors nearby shouting and looking for Jews. We heard the cries of fear and pain. ←

“...and that’s the deal. The German pigs. We are all Dutch.” says Meener van Duyk. They had offered to hide us in their apartment and to lie for us so the Nazis would not find us. It is 2.45 in the morning, the door 3 floors underneath us gets kicked open, we hear men laughing, shouting “Weg mit den Juden!” and running upstairs. Father nods his head. I’m hesitating. Mother picks up my 4 year old brother and pulls me through the door, father pushed from behind. The door gets shut and

I find myself in a big living room. I don’t see anything else - we are running and the room is dark,

only lit by a bit of moonlight coming through the windows. Meener van Duyk is pushing us in an even darker room. I can see books, a desk and lots of paper though. They take Ben off my mother and give him to me.

Mother and father climb into a wardrobe. I see them ducking down while Meener van Duyk closes the door.

Mother looks at us and I can see horrible fear in her eyes.

I am shocked and cannot move for a few seconds until the wardrobe is completely shut and Mevrouw van Duyk pulls us over to the other side of the room. She opens a small door that belongs to a dresser. Ben and I hide in there together. I manage to stop him crying by humming his favourite song to him while he holds on to me. We hear mother crying from the wardrobe and father talking quietly to try calming her down. After she finally stops I cannot hear a thing anymore. It is so weirdly quiet that it makes me feel like none of these things

is real. Suddenly I hear a violent crash against the door, and Meener van Duyk shouting in protest.

The door gets flung open and I can hear people talking. Footsteps are approaching. Heavy shoes beat rhythms on the squeaking floor. They stop about two metres away from where we are hiding. I’m holding my breath. I hear voices speaking Dutch and shouting insults at the van Duyks, and they fling another door open. I hear my mother scream and Mevrouw van Duyk shouting in protest. I cover my brother’s mouth with my hand. We huddle closer. ←

C2 C; C1 E- Transition to the present tense is a good attempt to engage by shifting the ground of the narrative, but a clumsy shift of time and place that does not mesh with the tone of the story's opening. That the previous paragraphs were being remembered at that moment of terror for the character is implausible.

C4 E; C2 D- Student has made insufficient use of paragraph breaks for dialogue and events. Action is compressed into one paragraph in way which minimises impact, indicating that the planning of the story was not thought through.

C4 A; C1 B; C2 A- the action sequence is tense and well-written, even though it does not connect coherently to the opening sequences. It provides a compelling perspective on persecution and fear.

### Rationale

I have chosen to write a short story because I read some real stories of survivors of the Holocaust which gave me some inspiration. My story is about 2 families – a Jewish one and one that is not Jewish. The first half of the story happened some months before the ending. The main character (Judith) describes a particular day in the past on which she made a decision. She tells her parents that there is no point in moving. Now – standing in front of her neighbours – their only chance is to hide in their neighbour’s apartment. That decision had an unexpected result. ←

R2- D- The complexity of the intended narrative device is ill-suited to the short word limit. A deeper reflection would have been beneficial.

The story describes the danger people faced in protecting their neighbours. It also tells that it wasn’t only German Nazis who persecuted Jews, but also people in countries like Holland, Poland and France. It shows how not all the people who wanted to help did so successfully. ←

R3 C - Describes own insights into the Holocaust with apparent intention to provide more nuanced knowledge.

I used past tenses in the first half of my story since Judith recalls this story while standing in the hallway with her brother and parents. The second part of the story is written in present in very short sentences since it all happens very quickly and suddenly. I have left ←

R2 B - A simple explanation of choices and effect of grammar and techniques. More about the theme would improve it.

the ending hanging so that the reader doesn’t know what happened to Judith and Benjamin like the family members who never saw relative again. ←

R2 E - The comparison shows a shallow understanding. More careful reflection needed on relative experiences.

The story takes place at the end of 1941 when it is still winter. However, when they hide in their neighbour’s apartment a few months later it is spring. Spring is the season of hope, new beginnings and changes. They discover that they have misjudged the van Duyks because they hate Nazi’s and Germans.

And that they are just reserved people. However, that little hope is crushed by hate and war. However, maybe Judith and Benjamin survive. There is a little hope that we can have in terrible times, like the people recused in ‘Schindler’s List’. ←

R3 C - Describes own insights into the Holocaust with apparent intention to provide more nuanced knowledge.

What I wanted to show through the story is how different people acted and how helpless

Jews were. They are normal people living lives like anyone else and just because they have a different religion does not mean they are wrong people much less gives anyone the right to condemn,

discriminate, torture or murder them. ←

R2 C; C4 D- This lacks reflection on success or otherwise of the story as a work of art. It does describe intentions competently.

	A	B	C	D	E
<b>Creative Work</b>					
C1	creates a work that generates a perspective on <i>Schindler's List</i> and its historical context convincingly communicate considered ideas and concepts about the Holocaust	creates a work that generates a perspective on <i>Schindler's List</i> and its historical context to effectively communicate considered ideas and concepts about the Holocaust	creates a work that generates a perspective on <i>Schindler's List</i> and its historical context to communicate ideas and concepts about the Holocaust	creates a work that generates an inconsistent perspective on <i>Schindler's List</i> and its historical context, with some reference to ideas about the Holocaust	creates a work that attempts to generate a perspective on <i>Schindler's List</i> and its historical context
C2	creates a work using an original and evocative selection of language features and text structures, to influence and engage chosen audiences	creates a work using an effective selection of language features and text structures, to influence and engage chosen audiences	creates a work using a selection of language features and text structures intended to influence and engage audiences	creates a work using language features and text structures for an effect with some consideration of audience	uses language features in a work with little or no consideration of audience
C4	communicates ideas demonstrating logic, clarity and fluency and precise, accurate expression	communicates ideas demonstrating some logic, clarity and accuracy of expression	communicates ideas accurately	communicates ideas with some accurate grammar and simple paragraphs	expresses ideas in sentences fragments and attempts simple paragraphs
<b>Rationale</b>					
R2	analyses the effectiveness of own work's structures and language features used to achieve particular purposes and effects	explains the effectiveness of own work's structures and language features used to achieve particular purposes and effects	describes how own work's structures and language features are used to achieve particular purposes and effects	describes own work's structures, with some reference to language features	identifies own work's structures with little or no reference to language features
R3	analyses how effectively perspectives and ideas on the holocaust are represented in own work to engage and persuade an audience	explains how effectively perspectives and ideas on the holocaust are represented in own work to engage and persuade an audience	describes how perspectives and ideas on the holocaust are represented in own work to engage and persuade an audience	describes perspectives and ideas on the holocaust in own work with some reference to audience engagement	identifies perspectives and ideas on the holocaust in own work with little or no reference to audience engagement
C4	communicates ideas demonstrating logic, clarity and fluency and precise, accurate expression	communicates ideas demonstrating some logic, clarity and accuracy of expression	communicates ideas accurately	communicates ideas with some accurate grammar and simple paragraphs	expresses ideas in sentences fragments and attempts simple paragraphs

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