

# English subject report

2021 cohort

February 2022



**QCAA**  
Queensland Curriculum  
& Assessment Authority



22/002

*For all Queensland schools*

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# Introduction

Despite the challenges brought about by the COVID-19 pandemic, Queensland's education community can look back on 2021 with satisfaction at having implemented the first full assessment cycle in the new Queensland Certificate of Education (QCE) system. That meant delivering three internal assessments and one external assessment in each General subject.

This report analyses that cycle — from endorsing summative internal assessment instruments to confirming internal assessment marks, and designing and marking external assessment. It also gives readers information about:

- applying syllabus objectives in the design and marking of internal and external assessments
- patterns of student achievement.

The report promotes continuous improvement by:

- identifying effective practices in the design and marking of valid, accessible and reliable assessments
- recommending where and how to enhance the design and marking of valid, accessible and reliable assessment instruments
- providing examples of best practice where relevant, possible and appropriate.

## Audience and use

This report should be read by school leaders, subject leaders and teachers to:

- inform teaching and learning and assessment preparation
- assist in assessment design practice
- assist in making assessment decisions
- help prepare students for external assessment.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can learn about the assessment practices and outcomes for General subjects (including alternative sequences (AS) and Senior External Examination (SEE) subjects, where relevant) and General (Extension) subjects.

## Report preparation

The report includes analyses of data and other information from endorsement, confirmation and external assessment processes. It also includes advice from the chief confirmer, chief endorser and chief marker, developed in consultation with and support from QCAA subject matter experts.



# Subject data summary

## Subject completion

The following data includes students who completed the General subject.

**Note:** All data is correct as at 17 December 2021. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 443.

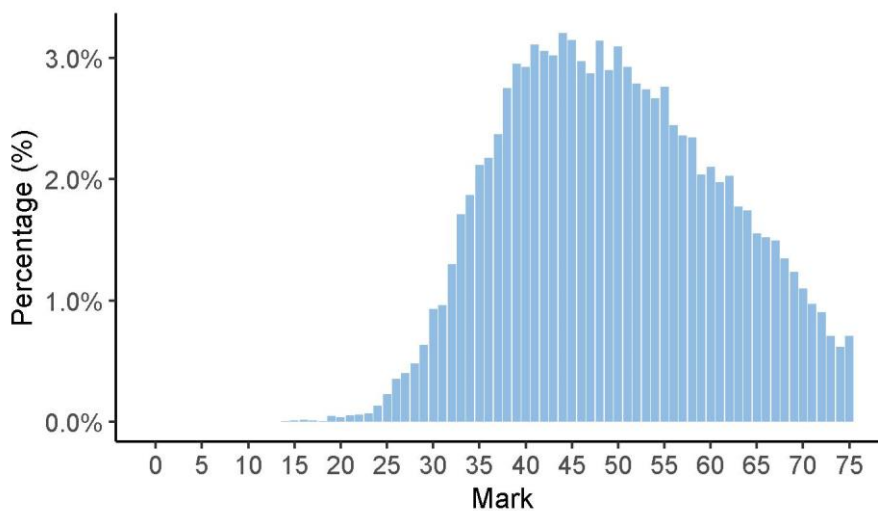
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	32185	31073	26932

## Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	29491	2694
Unit 2	27955	2218

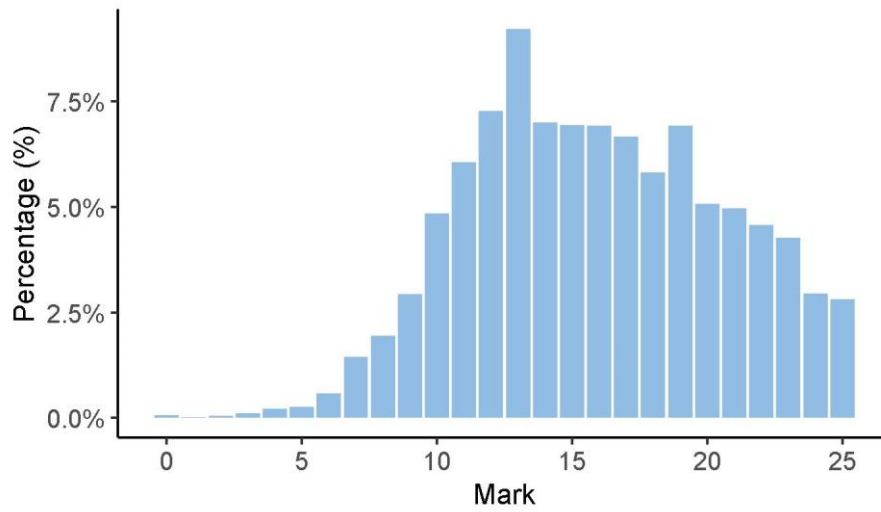
## Units 3 and 4 internal assessment (IA) results

### Total marks for IA

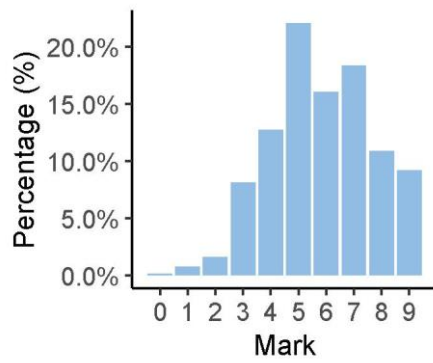


## IA1 marks

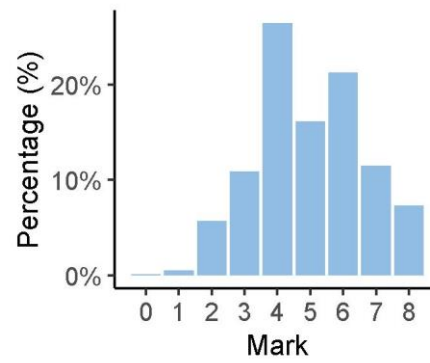
### IA1 total



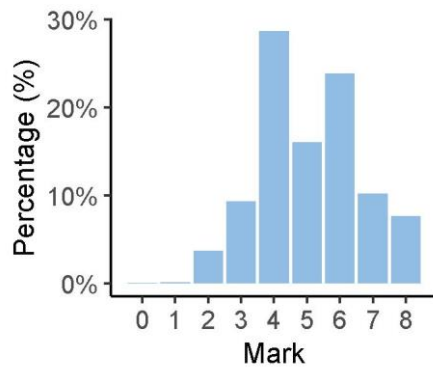
### IA1 Criterion: Knowledge application



### IA1 Criterion: Organisation and development

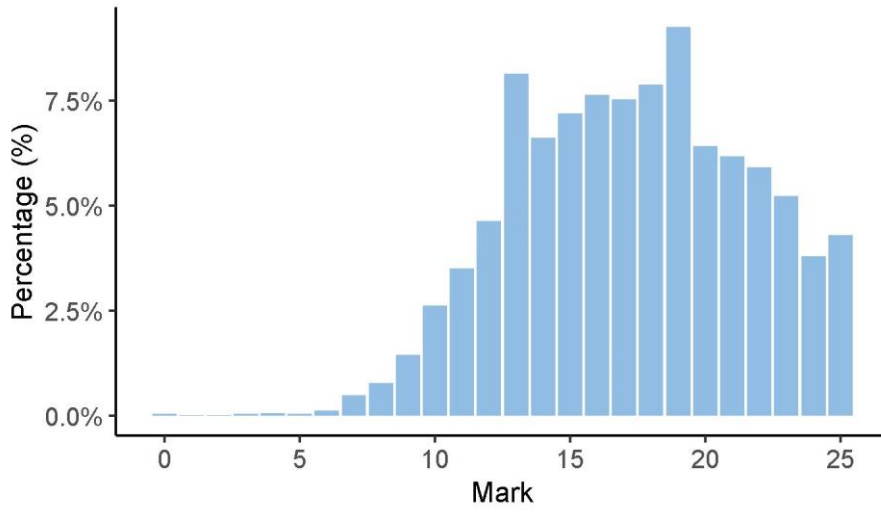


### IA1 Criterion: Textural features

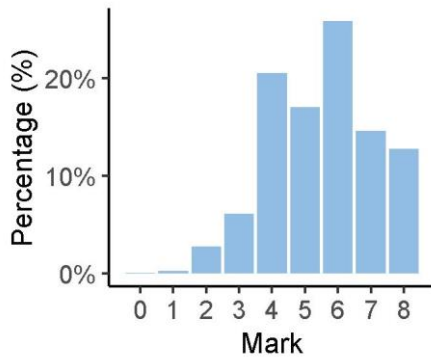


## IA2 marks

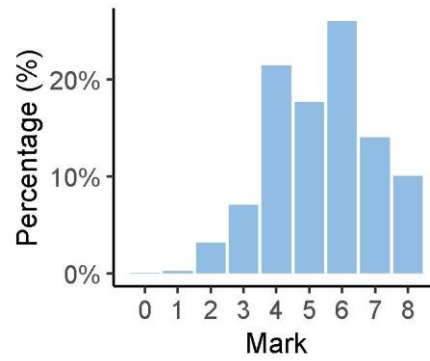
### IA2 total



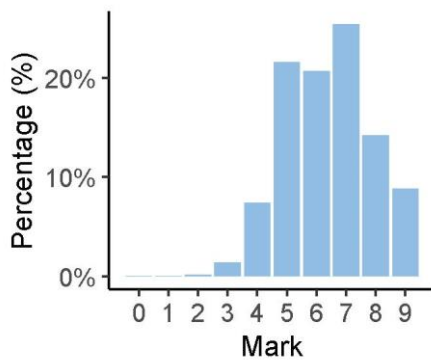
### IA2 Criterion: Knowledge application



### IA2 Criterion: Organisation and development



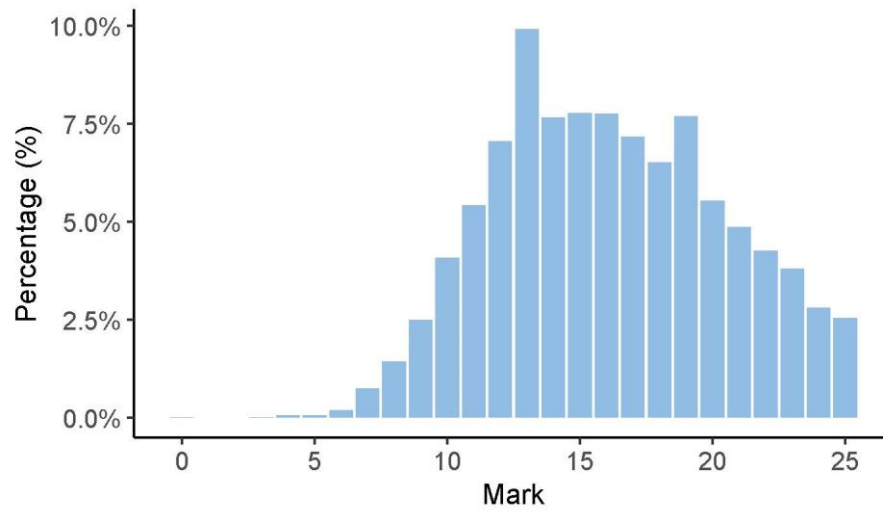
### IA2 Criterion: Textual features



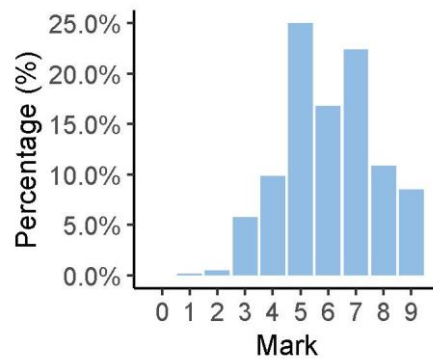


## IA3 marks

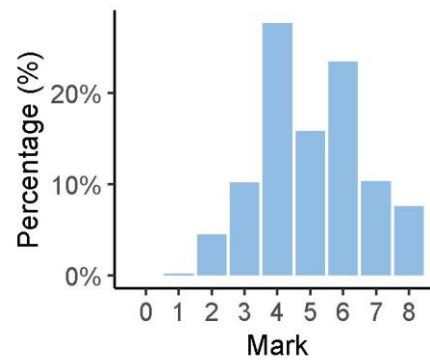
### IA3 total



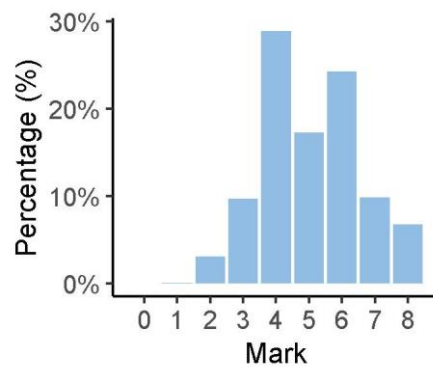
### IA3 Criterion: Knowledge application



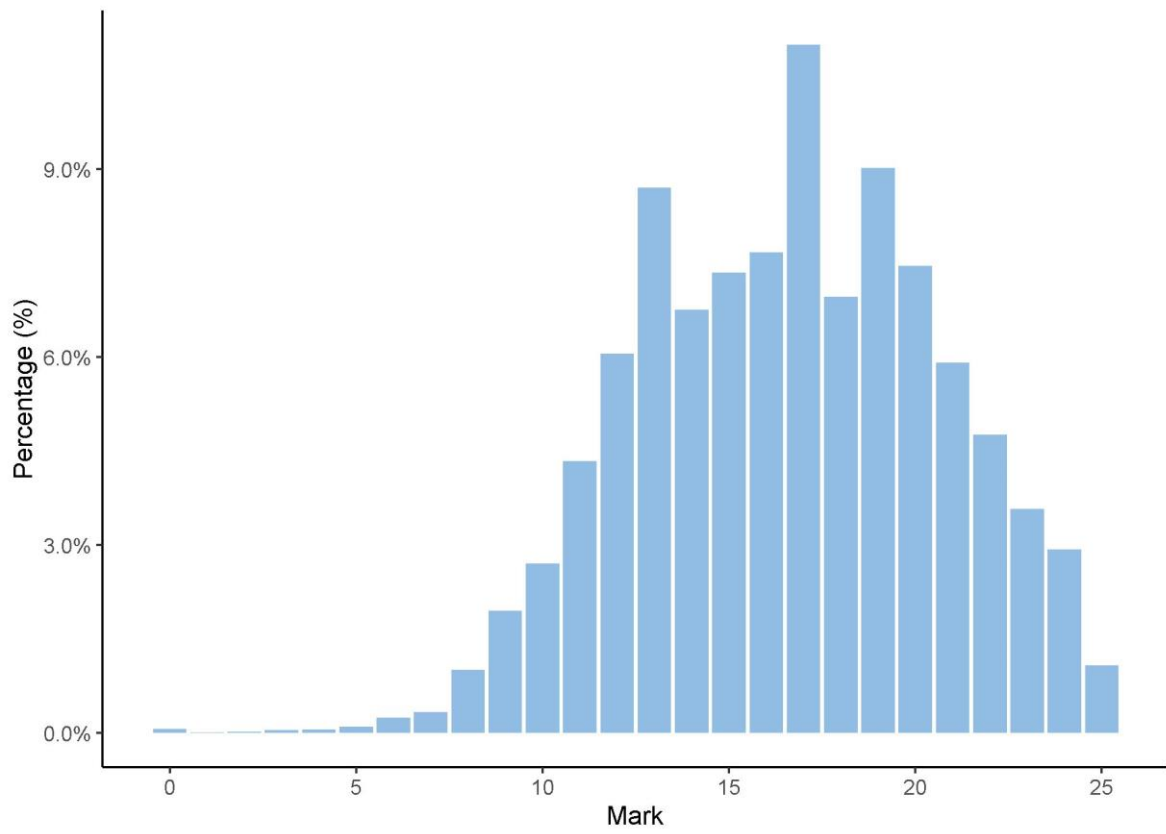
### IA3 Criterion: Organisation and development



### IA3 Criterion: Textual features

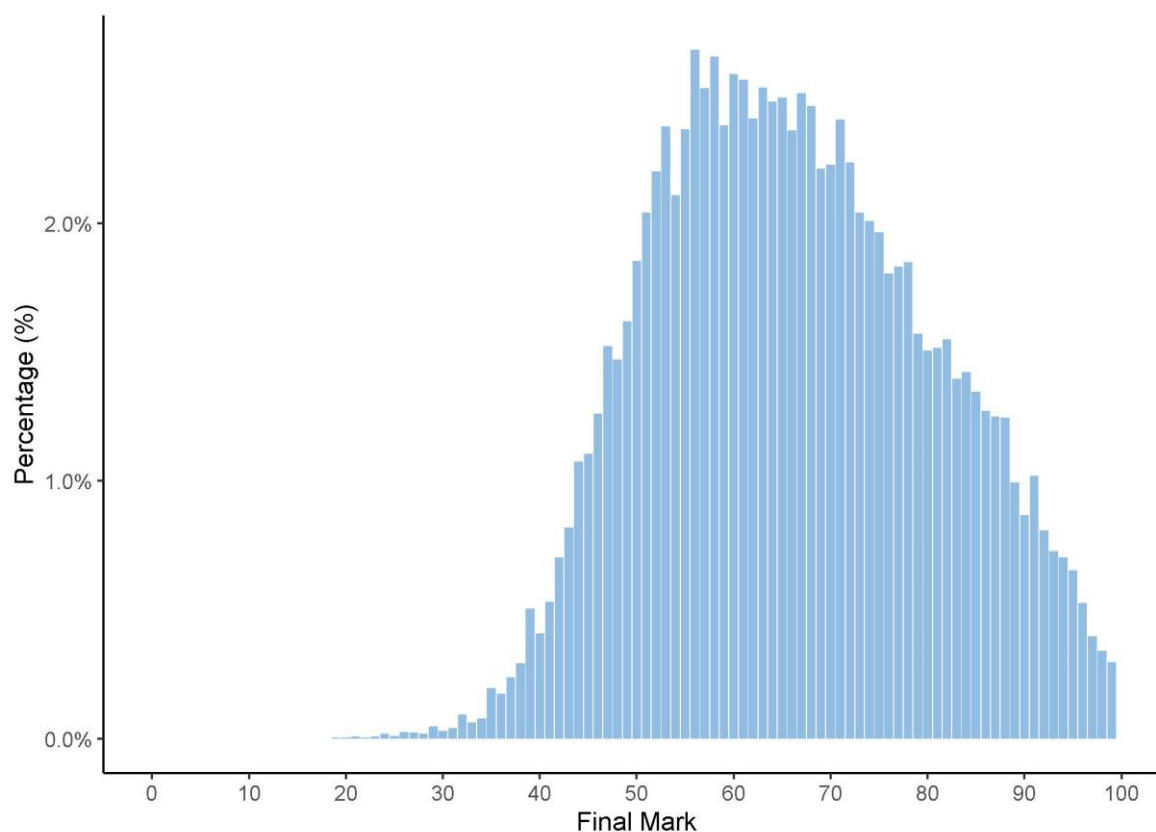


## External assessment (EA) marks



# Final subject results

## Final marks for IA and EA



## Grade boundaries

The grade boundaries are determined using a process to compare results on a numeric scale to the reporting standards.

Standard	A	B	C	D	E
Marks achieved	100–80	79–61	60–41	40–16	15–0

## Distribution of standards

The number of students who achieved each standard across the state is as follows.

Standard	A	B	C	D	E
Number of students	5387	11291	9644	616	0



# Internal assessment

The following information and advice pertain to the assessment design and assessment decisions for each IA in Units 3 and 4. These instruments have undergone quality assurance processes informed by the attributes of quality assessment (validity, accessibility and reliability).

## Endorsement

Endorsement is the quality assurance process based on the attributes of validity and accessibility. These attributes are categorised further as priorities for assessment, and each priority can be further broken down into assessment practices.

Data presented in the Assessment design section identifies the reasons why IA instruments were not endorsed at Application 1, by the priority for assessments. An IA may have been identified more than once for a priority for assessment, e.g. it may have demonstrated a misalignment to both the subject matter and the assessment objective/s.

Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

### Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	444	444	444
Percentage endorsed in Application 1	83%	89%	89%

## Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. The QCAA uses provisional criterion marks determined by teachers to identify the samples of student responses that schools are required to submit for confirmation.

Confirmation samples are representative of the school's decisions about the quality of student work in relation to the ISMG and are used to make decisions about the cohort's results. If further information is required about the school's application of the ISMG to finalise a confirmation decision, the QCAA requests additional samples.

Schools may request a review where an individual student's confirmed result is different from the school's provisional mark in one or more criteria and the school considers this result to be an anomaly or exception.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section of this report for each assessment instrument identifies the agreement trends between provisional and confirmed marks by criterion.

**Number of samples reviewed and percentage agreement**

<b>IA</b>	<b>Number of schools</b>	<b>Number of samples requested</b>	<b>Number of additional samples requested</b>	<b>Percentage agreement with provisional marks</b>
<b>1</b>	440	4070	882	89.09%
<b>2</b>	439	3957	620	90.89%
<b>3</b>	439	3848	455	96.58%



## Internal assessment 1 (IA1)

### Extended response — written response for a public audience (25%)

An open-ended task, this assessment requires students to analyse the representation of a concept, identity, or time/place across two different types of texts and is written for an interested public audience. Students offer a considered perspective, positioning the reader to think about the texts in particular ways and in relation to one another. One of the texts must be from the prescribed text list (Syllabus section 4.5.1).

#### Assessment design

##### Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

##### Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions*
Alignment	43
Authentication	6
Authenticity	8
Item construction	15
Scope and scale	15

\*Each priority might contain up to four assessment practices.

Total number of submissions: 444.

##### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- demonstrated clear alignment with the assessment specifications (Syllabus section 4.5.1), which required students to analyse a representation of a concept, identity, time or place in two different types of texts, e.g. a novel and a selection of poetry (from one poet)
- required students to 'analyse a representation of a concept, identity, time or place in two different types of texts'. In order to demonstrate the Knowledge application objectives, students must be provided with the opportunity to 'analyse' a common representation across the two texts as part of the task description, not just 'compare or contrast'. While comparison may form part of the response as students explore connections between the two texts, analysis is the core cognition to be demonstrated. According to the glossary (Syllabus section 6.0), analysis involves the examination of something to interpret it, as well as determining the logic and reasonableness

of the subject matter being examined. This requires more than identifying the similarities and differences between the two texts, as comparison does

- included a range of authentication strategies appropriate to the task conditions
- featured an open-ended question/task, or a range of topic options to encourage students to provide their own unique responses.

### Practices to strengthen

It is recommended that assessment instruments:

- prompt students to focus on the analysis of the representation of a concept, identity, time or place in both texts, rather than the concept itself with brief mention of the texts as evidence, e.g. responses that focus on the representation of the concept of mental illness must analyse how this concept is constructed in the two different texts, not provide a general discussion of mental illness in society. The task description should cue the analysis of representation in texts, not a general discussion of an issue in society
- clearly define the context for the response to explicitly cue students to its primary purpose. The response needs to offer the public audience an informed perspective about a particular representation common to the two texts, and the connections between them. While writing for a public audience may involve creative, reflective and persuasive elements, the primary purpose of this response is to analyse
- align to the syllabus requirement that of the two texts, one is from the prescribed text list and the other is a different text type, e.g. a novel and a film. The consideration of the choice of texts is paramount to ensure that students have the opportunity to demonstrate the characteristics associated with higher performance levels on the ISMG, e.g. if a television series is one of the texts, students may choose to focus on a particular, relevant episode to be analysed to offer opportunities for discernment. It is also important to consider the scope of the task, e.g. if considering a war film with the work of a poet such as Wilfred Owen, it may be appropriate to write about two poems by that poet. (Please note: a poet is 'the text' according to the prescribed text list). However, three texts, or a film and two poems by two different poets would be out of alignment with the syllabus specifications
- provide clear guidance, based on the scaffolding in the syllabus specifications (Syllabus section 4.5.1), that directs students to formulate a thesis or perspective on the representations in the texts. They should make connections that go beyond obvious and superficial statements, and display the informed and insightful analysis of texts that is necessary to demonstrate the characteristics associated with higher performance levels of the ISMG. This overall perspective should be focused and manageable in its development within the conditions, e.g. requiring students to examine how 'the concept of identity' is represented across the two texts might be too broad. Guide students to choose a focus for their response that allows them to be discerning, e.g. by developing a perspective on the representation of a relevant aspect of 'identity' across the two texts, such as the analysis of the 'father figure' in both texts.

### Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

## Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	14
Layout	2
Transparency	8

\*Each priority might contain up to four assessment practices.

Total number of submissions: 444.

## Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided a clear context, genre, audience and purpose for the task
- included clear instructions and cues that align to the syllabus specifications, objectives and ISMG.

## Practices to strengthen

It is recommended that assessment instruments:

- provide clear and concise instructions and ensure that the genre of the required response is referred to consistently throughout the assessment. Avoid referring to the genre by using multiple terms (e.g. 'online literary article', 'article', 'feature article' and 'literary essay') interchangeably
- include a task statement that draws directly from the task specifications of IA1 (Syllabus section 4.5.1) and expresses expectations using the cognitive verbs referenced in the syllabus.

## Assessment decisions

### Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

### Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Knowledge application	92.95%	5.91%	0.45%	0.68%
2	Organisation and development	91.82%	7.05%	0.45%	0.68%
3	Textual features	92.73%	6.14%	0.91%	0.23%



## Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for the Knowledge application criterion, an effective analysis of perspectives and concepts was characterised by an informed interpretation of each text and a convincing perspective on the connections between the two texts in their representation of a particular concept
- for the Knowledge application criterion, an effective analysis of the effects of aesthetic features and stylistic devices was characterised by statements that linked specific stylistic and aesthetic elements to their functions within the literary texts such as audience positioning, representation of the concept and/or the development of the authors' perspectives
- for the Textual features criterion, discerning use of complementary features was characterised by strategic placement of genre-appropriate elements — such as text boxes and images — to serve specific purposes, such as emphasising a key idea, focusing the reader's attention on an aspect of the writer's perspective, or eliciting an emotional reaction from the public audience
- for the Textual features criterion, effective use of grammar and language structures was characterised by accurate and deliberate use of a range of sentence types, which were aligned with the analytical purpose of the response, and operated to create a credible voice and writing style that matched the context of the media article.

### Samples of effective practices

The following are excerpts from a response that illustrates the characteristics for the criterion at the performance level indicated. The excerpts may provide evidence of more than one criterion. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

These student response excerpts have been included:

- to demonstrate the use of the patterns and conventions of an article — and the role of the writer to achieve a particular purpose — at the 5–6-mark performance level. The excerpts identify how the student writer successfully balanced formality with informality in the expression of ideas — consistent with the patterns and conventions of an online literary essay — and controlled the role of the writer in this language context to achieve the assigned purpose of the task. While most ideas were expressed using clause structures that created the precise, analytical writing style of an essay, there were instances where the writer transitioned within a statement to express a colloquialism, such as '... their freedom on the line.' This flexibility in the deployment of language structures showed awareness of audience and context, and skill in the control of the tone of voice and writing style that characterise media articles written for an educated public audience
- to illustrate selection and synthesis of subject matter to support a perspective at the 5–6-mark performance level. The excerpts demonstrate how the writer included relevant material and specific textual evidence to successfully validate their perspective and the interpretation of the texts underpinning it. The student's response is an analysis of how two texts represent the concept of oppression. The opening statement functions to conceptually tie the excerpt to the previous paragraph in the discussion and signal to the reader how the analysis is developing across sections thus unifying the response. The writer intentionally arranges statements so the ideas build in complexity and refine the perspective on textual representation that is being communicated. In doing so, the writer demonstrates control over the organisation and development of content and successfully supports their perspective on the connection between the two texts

- to show the organisation and sequencing of subject matter, including effective use of cohesive devices to emphasise ideas and connect parts of texts, at the 5–6-mark performance level. The writer demonstrates control over cohesive devices and successfully deploys them to signal the logical connections between ideas, integrate textual fragments into the discussion and emphasise key points within the analysis.

### Organisation and development (5–6 marks)

- shifts in tone and style showing skilful deployment of genre patterns and conventions
- subject matter selected for relevance and value to create a convincing perspective
- transition words and linking phrases connecting statements to the perspective being offered
- cohesive devices that create fluency while also layering meaning for the reader, so that important points are emphasised

### Excerpt 1

# L I T E R A R Y H U B

## Revelations made under oppression.

**Determination has always thought to be the sole key to success. Although that is true, it takes more than just determination to make a difference.**

Illustrated throughout Thomas Keneally's *Schindler's Ark* and Sarah Gavron's *Stiffragette*, the main protagonists of each text show that one must possess a combination of attributes, sometimes attributes that one does not even know they possess. When faced with oppression, both Maud Watts and Oskar Schindler in their respective historical fiction texts expose latent personality traits such as violence, empathy, determination, and dedication that aid them in their respective endeavours of liberating others by putting their own freedom on the line.

### Excerpt 2

Similarly, during the timeline of Keneally's *Schindler's Ark*, Oskar Schindler exposes a latent personality trait that aids him in liberating 1200 Jewish people by the end of the Second World War. Schindler becomes highly empathetic to the oppression of the Jewish community, and repeatedly acts on that empathy to help liberate all the Jewish people he can. In chapter 15 it states, "Oskar would lay special weight on this day. Beyond this day, he would claim, no thinking person could fail to see what would happen. I was now resolved to do everything in my power to defeat the system" (page 128). After witnessing the Cracow ghetto being cleared, Schindler gets an unbiased and brutally honest insight into how the Nazis are treating the Jewish people. This provokes him to act on his growing empathy and liberate as many Jewish people as he is able. Oskar's growing empathy for the oppression of the Jewish community results in him repeatedly putting his own freedom on the line. An example of Oskar Schindler putting his freedom on the line is in chapter 29 when he is demanding the train cars filled with Jewish people be hosed down so they do not die of heatstroke or dehydration. The

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following quote conveys how his freedom was on the line, though less obviously as his multiple arrests, "As Oskar moves along the string of cars, accompanied by the laughter of the SS bringing a mercy which is in large part futile, it can be seen that he's not so much reckless anymore but possessed. Even Amon could tell that his friend had shifted into a new gear. All this frenzy about getting the hoses as far as the farthest car, then bribing a SS man in full view of the SS personnel – it would take just a shift in degree or so in the laughter of Scheidt or John or Hujar to bring about a mass denunciation of Oskar" (page 270). Oskar Schindler is putting his freedom on the line by bribing the SS officers directly in front of the other SS personnel. If even one member of the SS present came to the realisation that Schindler was bribing an officer to be able to give water to the Jewish people out of empathy, rather than an act of psychological torture (by supplying the Jewish people with false hope of survival) they all thought it was, he would no doubt have been arrested immediately and his factory workers would have been sent to Auschwitz—as he would have been considered a 'Jew sympathiser'. Furthermore, Oskar Schindler uses a large amount of money to buy food for his workers, which is established in chapter 24, "Oskar was spending 50 000 Zl [zloty] a month on black market food for his camp kitchen" (page 211). Schindler has always sought the best of life through the use of his money (buying silk shirts from the black market for example), so for him to use such a large amount just to buy food for his workers who were treated as less than human at the time shows his ever-growing empathy. Along with buying food for his workers, Schindler spends *all* his money gained through profiting off Jewish labour throughout the war to buy the lives of approximately 1200 Jewish workers who were on the list, ending the war the same way he began. Absolutely bankrupt. This act of empathy was used to directly liberate 1200 Jewish lives. Although Maud did not have this obvious show of empathy in common with Schindler, they did share the hidden personality trait of determination and dedication.

## Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG for this IA, it is recommended that:

- when making judgments in the Organisation and development criterion at the 5–6 performance level, there should be evidence that both the role of the writer and the use of patterns and conventions of a media article for a public audience are sustained across the entire response and match the specific language context and text type identified in the task’s context and task statement
- when making judgments in the Organisation and development criterion at the 5–6 performance level, there should be evidence that subject matter is consistently selected and deployed across the response to achieve the multiple purposes inherent in the task. The assessment instrument requires literary analysis for a public audience. Consequently, at the 5–6 performance level, there should be evidence that subject matter has been clearly and purposefully selected and synthesised to explain, support, and refine the perspective on the representation of the concept in the two texts, the connections between them, as well as position the reader
- when making judgments in the Organisation and development criterion at the 3–4 performance level, there should be evidence that subject matter has been selected for relevance to the concept being analysed. There should also be evidence that the response is fluent, and that subject matter has been logically sequenced, with cohesive devices used to connect elements of the discussion and emphasise key ideas
- when making judgments in the Organisation and development criterion at the 7–8 performance level, there should be evidence that subject matter selections are astute and insightful, supporting the writer’s perspective as an authoritative one. There should also be evidence that subject matter has been purposefully and consistently arranged within and across the response to create unity, fluency and coherence, and to be impactful for the reader.

## Additional advice

- Provide opportunities in the teaching and learning cycle for students to consider the creative, reflective, and persuasive aspects of analytical responses that are published by media outlets for public audiences. While the focus of the assessment task is primarily analytical, well-written and successful media texts use text structures and language features that engage readers in a lively conversation about literature in a contemporary context.
- When students are in the planning stage of developing a response, they may be guided to consider how they might frame their analysis of representation and perspectives so that it has depth and stays within the required word length for the task. Broad discussions of general concepts can make it difficult for students to offer focused analyses. Students could be guided to consider a particular aspect or dimension of the concepts, identities, times or places referenced in the task description. This may increase their opportunities to offer coherent and insightful analytical discussions.



## Internal assessment 2 (IA2)

### Extended response — persuasive spoken response (25%)

Students are required to create a perspective through reasoned argument to persuade an audience. It is an open-ended task responding to representations of a contemporary social issue in the media within the previous year. Students construct and deliver a spoken, persuasive response that adds to the public dialogue or ‘conversation’ about the issue (Syllabus section 4.5.2).

#### Assessment design

##### Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

##### Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions*
Alignment	35
Authentication	3
Authenticity	9
Item construction	5
Scope and scale	3

\*Each priority might contain up to four assessment practices.

Total number of submissions: 444.

##### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided a clear context, genre, purpose and audience to allow students the opportunity to demonstrate the range of performance levels
- allowed for a range of responses, providing scope for students to demonstrate their knowledge of contemporary social issues and develop a perspective that persuasively adds to the ‘public conversation’
- included relevant subject matter and opportunities for students to engage with the relevant syllabus objectives.

## Practices to strengthen

It is recommended that assessment instruments:

- provide an opportunity for students to respond to the representation of a contemporary social issue that has appeared in the media in the past 12 months, and construct a persuasive argument of their own that adds to the public dialogue or 'conversation' about the issue
- allow for students to present their own perspective on a social issue, rather than argue a provided perspective
- focus on the development and presentation of a perspective on the social issue rather than how it is represented in media texts. While students may refer to media texts and perspectives from the 'public conversation' in their responses, they are not required to analyse other texts. Assessment objectives 3, 4 and 5 require students to 'create' their own perspectives and representations; make use of the ways cultural assumptions, attitudes, values and/or beliefs underpin texts as they attempt to position their particular audience; and use various aesthetic features/stylistic devices to persuade their specified audience (Syllabus section 4.5.2)
- tightly align the context of the task with its requirements, so that students are guided to consider the appropriate balance between information sharing, examination of the issue, and argument in the development of a persuasive spoken response. This will ensure the response is not just an information-sharing exercise
- provide a clear context, genre, purpose and audience for students' persuasive spoken responses, allowing for an authentic and unique response, and provide the opportunity to demonstrate discernment across the three criteria. The provision of these conditions allows students to be discerning in the selection and synthesis of material and judicious in the use of language for the context. A broad audience, such as a 'global audience' or a 'general Australian audience', does not allow students to demonstrate the objectives with discernment. Schools may choose a specific Australian audience, e.g. a TED talk or a group of regional farmers concerned about issues affecting their local community. A vague context for the response may not provide students with the opportunity to be discerning in their capacity to position that particular audience through their control of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions.

## Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

### Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	1
Layout	0
Transparency	4

\*Each priority might contain up to four assessment practices.

Total number of submissions: 444.

## Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- included clear, concise language to prevent ambiguity
- established a clear context, audience and purpose to allow students the opportunity to demonstrate syllabus objectives.

## Practices to strengthen

It is recommended that assessment instruments:

- include scaffolding statements that focus students' attention on the need to prioritise persuasion
- prompt students to engage critically with media texts to facilitate the development of their own argument or perspective.

## Assessment decisions

### Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

### Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Knowledge application	92.94%	5.92%	0.91%	0.23%
2	Organisation and development	93.62%	5.24%	0.91%	0.23%
3	Textual features	94.08%	4.78%	0.91%	0.23%

## Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for the Knowledge application criterion, an effective creation of perspectives and representations of concepts, identities, times, and places was matched to the delivery of a clear and sustained stance on the selected issue, the expression of views about the chosen issue that recognised its complexity, and the construction of arguments that were relevant, informed, well-reasoned and convincing
- for the Knowledge application criterion, a discerning use of aesthetic features and stylistic devices to achieve persuasive purposes was matched to the accomplished use of a range of sophisticated rhetorical devices. These were wisely matched to the ideas and arguments they expressed and contributed substantially to their persuasiveness
- for the Organisation and development criterion, an effective use of the patterns and purposes of a persuasive text and the role of a speaker to achieve a particular purpose was matched to

the confident and competent use of the characteristics and forms of the genre such that the speaker was credible in their role and successful in creating rapport with the audience by projecting sincerity and reliability

- for the Textual features criterion, a suitable use of spoken/signed and non-verbal features (and complementary, if appropriate) to achieve particular purposes was matched to evidence of sustained audibility, correct pronunciation, clarity, and variations in tone, pace and volume to emphasise important ideas and create support for the perspective being offered. When these characteristics were evident, a student's reliance on notes or prompts did not preclude support for school decisions that use of spoken/signed and non-verbal features was suitable.

#### Samples of effective practices

The following are excerpts from a response that illustrates the characteristics for the criteria at the performance level indicated. The excerpts may provide evidence of more than one criterion. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

These student response excerpts have been included:

- to demonstrate a discerning use of textual features. The excerpts provide evidence of discernment in the selection of language, as vocabulary is deployed purposefully to achieve the specific aims of the speaker at each point in the speech, e.g. engaging interest, creating alarm, building rapport and compelling action. These language choices are informed by the speaker's insightful awareness of the emotional charge of particular topics and ideas for the specific audience being addressed, and the function of these ideas or sentiments in creating audience support for their perspective. Consequently, vocabulary is used deliberately, precisely and skilfully, both to communicate modality and to shape the audience's response
- to show a discerning creation of perspectives and representations of concepts, identities, times and places in a persuasive text. The excerpts provide evidence of discernment in the construction of an authoritative point of view in response to a critical reading of a range of current media texts. Rather than analysing media texts on the issue, the excerpts show that the student's critical engagement with current media texts was a stage in the development of a speech that allowed the student's informed contribution to the public conversation. This engagement facilitated the development of an insightful and compelling stance, which adeptly harnessed the cultural beliefs and values underpinning viewpoints on the issue and elicited support from the audience for the speaker's position and opinions.

**Knowledge application  
(7–8 marks)**

- discerning creation of perspectives and representations of concepts, identities, times and places in a persuasive text
- creation of a perspective that is sustained and developed throughout, showing an understanding of nuances and complexities

**Textual features  
(8–9 marks)**

- precision in selection of vocabulary to create meaning and mood
- well-chosen and accurately used modifiers that refine meaning and operate to establish the authority of the speaker
- a variety of sentence types and clause structures combined to sustain audience engagement and create impact
- facial expressions, gestures and vocal resources that are varied and skilfully aligned with the attitudes and ideas expressed by the speaker at a particular point in the speech



Excerpt 1 and 2 content (video, 2 min 1 sec)

[www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr\\_english\\_19\\_ia2\\_sr\\_snip1.mp4](http://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_english_19_ia2_sr_snip1.mp4)

**Excerpt 1**

When writers frame the issue this way, these age-old admonitions manipulate us to believe that all online dangers can be solved by the steady and discerning hand of tech censorship. Let's be real! The issue of omission of free speech on social platforms is our current reality, not hysterical and ignorant whines for regulation based on the spectre of danger that opinions could generate.

**Excerpt 2**

We're all aware that free speech can have real world consequences, but that's where established law comes in. Online crime and indictable offences fall under the jurisdiction of our government and ESafety Commissioner (*eSafety Commissioner, 2021*) - real lawmaking authorities, not by Mr Zuckerberg playing judge.

We deserve to have our voices heard. You deserve to have your voice heard, unmoderated by our so-called 'betters'.

I'm not the only one with this basic insight. Online publication *The Conversation*, discerningly points out that: "You expect a higher degree of free speech on social media because these sites are an essential alternative source of news, free from the control of corporate powers. Enhance regulation of this sphere and you're in danger of stifling lively online debate." (*Niu, 2021*).

Without debate, discourse, and free speech, we remove the means to later discover that truth contains complexity, involves perspective, and can be seen through a multitude of valid lenses. We shouldn't live in fear over whether the words we speak and the perspectives we bring to the table will be omitted by a Big Brother who claims superior insight or seeks to save us from ourselves.

To survive in this age of doubt, I have hope that we as consumers can develop critical thinking skills to enable us to sift through the garbage to find glimpses of truth and to find our own stance on the real issues of today. The only way we can do this is to ensure we are exposed to a variety of media perspectives, opinions, and sources.

To condemn ridiculous regulation of content by social media moguls.

To ensure we stay informed.

To survive in an age of misinformation.



## Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG for this IA, it is recommended that:

- when making judgments in the Organisation and development criterion at the 5–6 performance level, specifically that the selection and synthesis of subject matter to support perspectives is effective, there should be evidence that material is chosen and arranged so that it is coherent, unified, and responsive to the spoken mode required by the instrument. When making judgments, assessors must be cognisant that it is a listening audience, and not a reading one, that the speaker is addressing. Without access to a script, viewing audiences rely on cues from a speaker to follow the flow of ideas through a long speech. It is these cues — employed by a speaker — that successfully unify segments of the speech, making it convincing, coherent and accessible for a viewing audience. Evidence of effective selection and synthesis should be sourced from the spoken performance and not rely on the speaker's notes or script to make judgments
- when making judgments in the Organisation and development criterion at the 5–6 performance level, particularly when judging that the organisation and sequencing of subject matter to achieve purposes is effective, there should be evidence that the connections between ideas and sections of the speech are clearly and consistently signposted to the audience in terms of their value and relevance to the speaker's perspective. The use of cohesive devices is accurately matched to 'effective use' when they operate to successfully and convincingly establish logical relationships between segments of the speech to improve its fluency and persuasiveness. In a persuasive response, these logical relationships may include proof, emphasis, refinement and qualification, and originate from knowledgeable, logical reasoning about the issue and its complexity
- when making judgments in the Textual features criterion at the 8–9 performance level, there should be evidence that language choices are informed by an insightful awareness of the persuasive effects of word choices on audiences. While responses that demonstrate discerning language choices often employ vocabulary that is sophisticated, a sophisticated vocabulary is not in itself sufficient to show discerning use. Discerning language choices are informed by a keen awareness of audience and context. Language choices may be judged as discerning when vocabulary is used judiciously so that meaning is communicated for precision and intended rhetorical effects. At the 8–9 performance level mark, there may be evidence that the speaker's shifts in tone, attitudes to subject matter and aims through the course of the performance have resulted in a pattern of variation in the sophistication of language. Evidence that the speaker deliberately alternates between simple, complex, literal and figurative language elements in order to persuade the audience may be matched to discerning language choices.

## Additional advice

- When scaffolding students in the development of their responses, a balance needs to be achieved between guiding students in the composition of their responses and allowing them opportunities to independently exercise judgment. Over-scaffolding can yield formulaic responses and limit a student's capacity to creatively use language elements and demonstrate discernment in their synthesis of subject matter. Over-scaffolding not only constrains students in their development of unique and original responses, but also in their growth as independent learners.
- When preparing the persuasive spoken response, students should be guided in their choice of social issues so that they select issues that are of interest to them, that are current, and that have elicited public debate. These issues provide the framework for successful persuasive

responses. As the syllabus specifications for this task identify (in Syllabus section 4.5.2), students must choose a contentious issue, i.e. a range of perspectives on the issue have been expressed in public forums. Issues that are socially relevant and current, such as environmental conservation and the need to end discrimination, may have substantial public support about the need for change. Selecting consensus issues can create unnecessary challenges for students inviting informational responses rather than persuasive ones. Successful responses call on audiences to rethink their attitudes, beliefs and perspectives. When identifying suitable issues for the spoken response, teachers can assist students to identify the aspects of an issue that are creating debate and eliciting opposing viewpoints.



## Internal assessment 3 (IA3)

### Examination — imaginative written response (25%)

This internal assessment focuses on the interpretation of a literary text from the prescribed text list as a springboard for an imaginative response. It is a supervised task that assesses a range of cognitions when responding to a particular situation, task or scenario.

Student responses must be completed individually, under supervised conditions, and in a set timeframe and students have one week's notice of the task.

### Assessment design

#### Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

#### Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions*
Alignment	36
Authentication	0
Authenticity	0
Item construction	1
Scope and scale	4

\*Each priority might contain up to four assessment practices.

Total number of submissions: 444.

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- aligned with syllabus specifications
- provided opportunities for a range of responses
- clearly indicated the springboard text and required genre of the response.

#### Practices to strengthen

It is recommended that assessment instruments:

- indicate clearly that the syllabus condition of 'no notes allowed', including the springboard text, has been met

- identify the specific text that students are to use as a springboard for the imaginative text as it appears on the prescribed text list, not as 'a poem or film we have studied this term'. This will remove any ambiguity for students
- indicate the format of the text as listed on the prescribed text list, e.g. *The Crucible* as a drama text, not a film
- include an appropriate and manageable scope and scale for the task conditions. The task must not be too narrow (e.g. detailed scenarios about content to be covered in the imaginative response, or at what point students are to intervene in the prescribed text and what subject matter must be covered), as this would restrict students' capacity to demonstrate the objectives. Similarly, the task statement must not be too broad (e.g. a short story version of *Cat's Eye*), as this could make the task unachievable in the task conditions.

## Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

### Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	10
Layout	0
Transparency	3

\*Each priority might contain up to four assessment practices.

Total number of submissions: 444.

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- employed consistent language, especially for the required genre of response. Consistent language (e.g. 'short story') was used throughout, rather than various terms (e.g. 'story', 'intervention' and 'narrative') used interchangeably
- provided clear, concise and consistent instructions on what students were required to do, and provided opportunities for them to demonstrate the objectives.

### Practices to strengthen

It is recommended that assessment instruments:

- clearly state the assessment conditions that 'no notes allowed' includes the springboard text
- are developed with awareness of the prospect of needing to create comparable assessments for certain circumstances.

## Additional advice

- As explained in the specifications for IA3 (Syllabus section 5.5.1), this assessment is designed to provide students with the opportunity to draw on their knowledge of the craft of writing in order to develop their own imaginative writing styles. While the assessment item is a response to a text from the prescribed text list, effective assessment design for this item consists of treating the prescribed literary text as a springboard for an imaginative response. By using the prescribed literary text as a starting point for a creative response, students retain the freedom to transpose or challenge the representations and perspectives offered in the prescribed text. They are able to experiment with textual forms and utilise their own cultural knowledge and experiences as adolescent writers. Assessment tasks that funnel students' creative expression into a very narrow range of possibilities constrain students in the development of unique responses and limit their capacity to demonstrate insight, imagination and develop their own styles of writing.

## Assessment decisions

### Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

### Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Knowledge application	97.72%	2.28%	0%	0%
2	Organisation and development	96.81%	2.73%	0.46%	0%
3	Textual features	97.72%	1.82%	0.46%	0%

### Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for the Knowledge application criterion, a subtle and complex creation of perspectives and representations of concepts, identities, times and places in an imaginative text was matched to an unambiguous perspective that went beyond cultural clichés and conventional ideas to manipulate or exploit those perspectives and representations presented in the prescribed text. The perspectives and representations presented in discerning responses were conceptually rich and multi-layered
- for the Organisation and development criterion, discerning selection and synthesis of subject matter to support perspectives was matched to the strategic arrangement of subject matter. Content was sharply focused on the development of the narrative's perspective, contributing to its complexity and subtlety
- for the Organisation and development criterion, a suitable use of the patterns and conventions of an imaginative text and the role of the writer to achieve particular purposes and relationships with audiences was matched to the sustained use of the key language and

textual elements of the imaginative genre specified by the endorsed task. These suitable language choices allowed the reader to comprehend and engage with the imaginative world created in the response

- for the Textual features criterion, effective language choices for particular purposes were matched to evidence of flexible and accurate control of vocabulary, which successfully operated to create credible identities for characters and show the relationships between them. This effective use of language choices was matched to the fictional world being convincing for the reader of the imaginative response, but not necessarily immersive.

#### Samples of effective practices

The following are excerpts from a response that illustrates the characteristics for the criteria at the performance level indicated. The excerpts may provide evidence of more than one criterion. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

These student response excerpts have been included:

- to show a discerning application of knowledge to create perspectives and representations in an imaginative text, and discerning use of aesthetic features and stylistic devices (Knowledge application criterion). The excerpts are from a response to an Emily Dickinson poem, and display experimentation with the conventions of the genre (first person narration) by offering the reader a novel point of view from which to view heartbreak, emotional pain and personal growth. The perspective on heartbreak presented to the reader is insightful and multi-layered. The representation of loss and recovery is created through rich imagery deployed by the writer. This imagery establishes an emotionally charged mood for the narrative, positioning the reader to adopt the perspective on the emotional pain caused by heartbreak and the self-growth it offers that is promoted by the narrative
- to demonstrate a discerning use of textual features to achieve the purposes of an imaginative written text (Textual features criterion). The excerpts display the skilful manipulation and combination of textual elements to position the reader to engage with the narrative and respond to representations and perspectives, e.g. sentence and clause structures are carefully combined, accurately punctuated, and function to create a voice for the narrator and reinforce their identity as an observer of human behaviour. The writer's vocabulary shows an insightful awareness of the connotations of specific words and the way phrasing can be manipulated for effect.

**Knowledge application (8–9 marks)**

- layered and complex representation of 'heartbreak'
- original use of imagery that functions to immediately engage the reader's attention, represent characters and relationships, and economically and unambiguously establish a textual perspective

**Textual features (7–8 marks)**

- grammatical structures that are deliberately arranged to create a persona for the narrator and establish the relationship between the characters
- language choices that are carefully considered and skilfully deployed to create the mood of the narrative and represent the identity of the characters

**Excerpt 1****The Heartbreak** 💔

It all started where most high school relationships are formed: assigned seating. We were in Year 10, both steeped in school life and totally unformed. He got my number off a mutual friend and sent me the classic "hey, what's the homework?" text that evening after our first class together. By the winter holidays, we were madly in love. I got an A in maths in Term 1 and the next term I got a C – but I would have taken a D if it meant spending all those nights talking to him instead of doing my homework.

He was there for me that Christmas holidays in Year 10 when my parents got divorced, for the third time. They had been on and off since they were sixteen and I saw the constant disassembling and reassembling of their marriage as failure in love, and in their lives. I remember thinking "thank god" he was there. Not because he knew what to do with my grief (even though he did – bless him). But because if he wasn't there, I probably wouldn't have had any faith in this concept we call love.

Our relationship was my band-aid to hide the cuts and bruises I endured from my parents' war. I got a bit \*too\* comfortable with the band-aid. I let the band-aid sit and collect dirt along its adhesive rim. I let the band-aid morph into my skin until I could run my finger down my arm and no longer feel where the band-aid ended and where I began.

Over the course of the next two years, his love would distract me from every injury, problem and insecurity I faced.

**Excerpt 2**

That three-minute phone call in the church car park left me winded. Every cell in my body felt like it had a halo of cartoon stars dancing around it. All I remember is digging the point-toe of my Sunday-best heels into the layer of dirt that lined this makeshift parking lot, staring down and fixating on the tiny crevice I had created for the ants, and having to direct my mouth to breath; in and out. For what felt like three hours.

**Excerpt 3**

Through the demise of my own relationship, I no longer view my parents' divorces as failures. I see their independence and personal growth achieved away from each other as important life lessons on self-love and maturity. And I am grateful to be able to appreciate their strength to bandage their own wounds.

**Practices to strengthen**

To further ensure accuracy and consistency of the application of the ISMG for this IA, it is recommended that:

- when making judgments in the Knowledge application criterion at the 8–9-mark performance level, there should be discerning use of aesthetic features and stylistic devices to prompt emotional and critical audience responses. There should be evidence that the student writer has adeptly exploited stylistic devices, showing awareness of the specific intellectual and emotional effects these have for the reader. Discerning use is not necessarily associated with the deployment of many stylistic devices and aesthetic features, but is judged by the effects their use creates and their role in the production of meaning; at the 8–9-mark performance level, the choices made indicate the application of a sophisticated knowledge of how stylistic devices and aesthetic features operate to enrich meaning for the reader
- when making judgments in the Organisation and development criterion at the 5–6 mark performance level, there should be effective use of the patterns and conventions of an imaginative text and the role of the writer to achieve particular purposes and relationships with audiences. There should be evidence that a range of textual structures and language elements associated with the response genre specified in the task are successfully used to create the intended reading and communicate a perspective
- when making judgments in the Textual features criterion at the 7–8-mark performance level, there should be discerning language choices for particular purposes. There should be evidence of tactical choices about vocabulary to create the fictional world of the imaginative text and manipulate the reader's response. Discerning language choice does not necessarily equate with evidence of a complex and sophisticated vocabulary; however, it is demonstrated by the flexible and calculated selection of words for imaginative goals, such as creating the identities of characters and bolstering narration.

**Additional advice**

- Assessment tasks that require students to re-create specific historical identities or social contexts that are alien to them create significant cognitive challenges for students. These tasks need to be supported by teaching episodes that build students' knowledge of the text's production, so that they can engage with it imaginatively. Teaching and learning activities can focus on making the cultural contexts and perspectives evident in the prescribed literary text accessible to adolescents, so that they can craft their own imaginative responses and not be hampered from making an imaginative response to it by a lack of historical, social or cultural knowledge.
- Preparation for this item should not be limited to detailed analysis of the springboard text. Students require an understanding of the prescribed text sufficient to generate a response of their own to the representations and perspectives it offers. Effective preparation for this task will engage students in the genre patterns of the expected response and explore how writers



vary in their writing styles and approaches to representing identities, experiences and concepts, and the ways in which particular writers have innovated upon and experimented with narrative forms and conventions.

- As advised in Syllabus section 5.5.1, a unit of work needs to provide students with opportunities to generate creative ideas in response to the literary text prior to the commencement of the assessment phase. Effective preparation prior to the examination's release should prioritise guiding students to consider their own reactions to the perspectives and representations evident in the literary text, and what the text offers them in understanding their own social environment and experiences. This will facilitate their development of a clear focus for their own creative responses and assist them in the planning phase of the examination.



# External assessment

External assessment (EA) is developed and marked by the QCAA. The external assessment for a subject is common to all schools and administered under the same conditions, at the same time, on the same day.

## Examination — analytical written response (25%)

### Assessment design

The assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the syllabus. The examination is an analytical response to a literary text from the prescribed text list in the form of an analytical essay for an audience with a deep understanding of the text.

- Time: 2 hours plus planning time (15 minutes)
- Length: 800–1000 words

The examination consisted of 16 extended response items — two for each of the eight external assessment text options on the prescribed text list. Each student responded to one item on one text studied. The examination assessed subject matter from Unit 4. Questions were derived from the context of Topic 2: Critical responses to literary texts.

The stimulus was a choice of one of the following eight external assessment texts from the prescribed text list:

- *Burial Rites* — Hannah Kent
- *Cat's Eye* — Margaret Atwood
- *Hamlet* — William Shakespeare
- *Jane Eyre* — Charlotte Brontë
- *Macbeth* — William Shakespeare
- *Nineteen Eighty-Four* — George Orwell
- *The White Earth* — Andrew McGahan
- *We Are All Completely Beside Ourselves* — Karen Joy Fowler.

### Assessment decisions

Assessment decisions are made by markers by matching student responses to the external assessment marking guide (EAMG). The external assessment papers and the EAMG are published in the year after they are administered.

### Effective practices

Overall, students responded well to:

- opportunities to make use of the varied and valid ways to respond analytically in an essay, demonstrating a grasp of patterns and conventions of the genre

- the requirement to demonstrate a close and critical reading of the selected text, showing an understanding of the ways ideas underpin textual constructions.

The following excerpts have been selected to illustrate effective student responses in one or more of the syllabus assessment objectives. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

## Samples of effective practices

### Extended response

Criterion: Knowledge application

Effective student responses:

- revealed a deep, close understanding of the text and a capacity to use that understanding flexibly to authentically address the question asked. While there seemed to be less evidence of 'prepared responses' this year, there was still a tendency for some students to respond to question b) on *Macbeth* by twisting the topic to focus on Macbeth's ambition, or responding to last year's question on 'insecurity', rather than the notion of cowardice. Precision and flexibility in the use of knowledge to respond to the question posed is rewarded in this criterion
- demonstrated an authoritative interpretation of the text based on the understanding that perspectives and representations are constructed through the textual and stylistic choices made by the writer. Successful responses revealed an understanding of the nuances of these representations, and critical analysis of the ways they are underpinned by ideas. In response to question a) for *Macbeth*, stronger essays considered the construction of masculinity as a concept. They recognised the subtleties in the ways various versions of masculinity are constructed in the text and the cultural assumptions underpinning these representations. Many students drew on current conversations about gender in, for example, Macbeth's embodiment of 'toxic masculinity'. Weaker responses were not as discriminating, and regurgitated any event from the play that linked to gender. Similarly, effective responses to question a) for *We Are All Completely Beside Ourselves* recognised the complexities in Fowler's representation of the issue of the treatment of animals (e.g. through the various perspectives offered via the construction of different characters), while weaker responses simply stated that the issue was presented negatively
- revealed a purposeful and insightful examination of the ways specific, relevant aesthetic choices made by the writer shape meaning in the text and prompt particular critical and emotional reactions. Responses were most effective when the discussion of these textual choices was seamlessly embedded into the overall argument and relevant to the point made.

These student response excerpts have been included:

- to illustrate an authoritative interpretation of the perspectives in the text in relation to the question asked. Excerpt 1 is the introduction and Excerpt 2 is the third body paragraph of the response. These excerpts demonstrate a close, deep reading of *Nineteen Eighty-Four* in its grasp of the subtleties and complexities of the novel, through commanding analysis of the significance of O'Brien's character for the text as a whole
- to reveal an understanding of how values and beliefs underpin the construction of character. The excerpt examines how O'Brien's treatment of Winston represents the intricate and 'sadistic' methods of totalitarian regimes to manipulate an individual's desire for 'connection and a sense of purpose'
- to show how a harmonious discussion of the stylistic choices made by the writer is possible when integrated purposefully into the point made. These choices include Orwell's use of

O'Brien as a metonym for the State, his speech at Winston's induction into 'The Brotherhood' versus Winston's monosyllabic responses to demonstrate their unequal status, and the foreshadowing of Winston's torture. All are discussed purposefully to show how these choices position readers and shape meaning in the text relevant to the overarching discussion.

**Knowledge application  
(18 marks)**

- examination of relevant perspectives or representations in the text
- authoritative interpretation of these perspectives or representations
- examination of how the text is underpinned by cultural assumptions, attitudes, values or beliefs
- authoritative interpretation of these cultural assumptions, attitudes, values or beliefs
- examination of how the writer's stylistic or aesthetic choices shape the text
- authoritative interpretation of these stylistic or aesthetic choices

**Excerpt 1**

O'Brien - The ~~most~~ embodiment of a brutal state in George Orwell's '1984'

While George Orwell's ~~historical~~ Juvenalian satire <sup>(1984)</sup> Nineteen Eighty-Four provides a clear condemnation of oppressive totalitarian regimes, his characterisation of antagonist O'Brien is surprisingly ambiguous. Indeed, many critics have noted that readers are more likely to know more about O'Brien at the beginning of the novel than <sup>at</sup> the end. To dismiss this character as a mysterious villain, however, would severely undermine Orwell's powerful political commentary.

<sup>1</sup> O'Brien is ~~an~~ an embodiment of a totalitarian state, with his relationship with Winston in particular acting as a metonym for the complex relationship between ~~an~~ an authoritarian government and its people. O'Brien's enigmatic, authoritarian and ultimately sadistic qualities His enigmatic, all-knowing and ultimately sadistic qualities reflect those <sup>which characterise</sup> ~~which characterise~~

## Excerpt 1 (continued)

~~Oppressive~~ brutalist regimes, and his ultimate triumph over Winston suggests no individual can ~~overthrow~~ ~~sure~~ overthrow an all-powerful state. Throughout the novel, Orwell uses ~~the~~ ~~language~~ <sup>strange</sup> ~~O'Brien's~~ ~~attire~~ Winston's reverence of O'Brien, O'Brien's manipulation of knowledge and Winston's ~~attire~~ <sup>desires</sup>, and the cruel torture of Winston by O'Brien in ~~Room 101~~ Miniluv to demonstrate ~~dem~~ show readers ~~that~~ <sup>that any individuals</sup> ~~any~~ <sup>are</sup> ~~attempt~~ rebellion attempts ~~is~~ <sup>are</sup> futile ~~and~~. Having witnessed the rise of several ~~but~~ <sup>to</sup> ~~controlling~~ powerhungry regimes within his own lifetime, Orwell's dystopian vision and nuanced characterisation of O'Brien proves a powerful call-to-arms to readers to avert such dark realities.

## Excerpt 2

O'Brien's all-knowing nature and ~~his~~ <sup>his</sup> manipulation of Winston's limited knowledge throughout Book Two not only showcases the Party's power but also underscores its ~~its~~ cruelty. In playing on Winston's desires, O'Brien and the Party effectively stay one step ahead of Winston throughout his quest for consciousness. When seemingly inducting Winston into "The Brotherhood", ~~the~~ O'Brien's speech is didactic <sup>and full of rhetorical questions</sup> while Winston's single-syllable ~~answers~~ <sup>responses</sup> form a kind of religious catechism. Such stylistic choices made by Orwell not only <sup>invites readers to recall</sup> ~~reinforce~~ Winston's devotion to ~~the~~ O'Brien but ~~also~~ firmly cement the relationship between ~~the~~ O'Brien and Winston as one of a teacher and <sup>his</sup> ~~an~~ pupil. Winston <sup>later</sup> ~~himself~~ <sup>recognises</sup> ~~in~~ ~~his~~ O'Brien's superior intelligence <sup>himself</sup> when he claims, "O'Brien's mind contained [his] mind". Readers are invited to witness not only how an individual cannot rebel when he is not conscious of the Party's methods or motives, but how seductive the Party <sup>truly</sup> <sup>is</sup> in manipulating Winston's desire for connection and a sense of purpose. ~~And~~ ~~the~~ ~~"~~ ~~place~~ ~~where~~ ~~there~~ ~~is~~ ~~no~~ ~~darkness~~

## Excerpt 2 (continued)

Given the repeated phrase "we shall meet in the place  
~~a motif used by Orwell repeatedly~~ to forebode  
 where there is no darkness", which Winston first  
~~hears~~ <sup>hears</sup> in a dream and ~~sees~~ <sup>sees</sup> at the basis of  
 his connection with O'Brien, served as a piece of  
 ironic foreshadowing ~~for Winston~~. At the ~~novel's~~ <sup>novel's</sup> end,  
 this "place where there is no darkness" ~~is instead~~ <sup>is instead</sup>  
 revealed to be Miniluv where ~~Winston's~~ <sup>individual's</sup> spirit  
 and willpower is obliterated by <sup>torure</sup> ~~at O'Brien's hands~~, <sup>Moreover,</sup> ~~and~~ O'Brien is revealed  
 to have known the true meaning of the phrase all-along.  
 This only furmen the sense that any hope Winston and reader  
 feel is false hope, and that any promise of <sup>an individual's</sup> progress  
 or success is illusory.

Criterion: Organisation and development

Effective student responses:

- provided a discriminating thesis that directly and explicitly responded to the question. Stronger essays responded to all aspects of the question, revealing an interpretation of the text as a whole. Some responses to question b) on *Hamlet* focused on the nature of Hamlet and Ophelia's relationship, rather than what the representation of this relationship 'reveals about his character', which is what the question asked. Similarly, some responses to question b) on *The White Earth* examined the significance of John and Will's relationship, rather than analysing 'the influence of John McIvor on the development of William's character', as the question prompted. Some strong responses to question a) on *Jane Eyre* suggested that marriage is represented as a social construct wherein a woman's wealth and class are secured, a notion challenged by the central character; whereas less effective responses retold the plot, rather than taking a position
- allowed their authoritative overall argument to govern the development of an essay that strengthened the thesis as it progressed. These essays developed reasoned argument and selected a range of pertinent evidence from across the text, adeptly synthesised to the advance that argument. Repeatedly relying on, e.g., *Macbeth* or *Hamlet's* 'greatest hits', such as 'Is this a dagger I see before me?', or 'To be or not to be', respectively, was not sufficient. A deep and close reading of the text allows students to select the most relevant aspects of that text to support the points made
- drew conclusions throughout the essay as the argument advanced, as well as a cogent summary at the end, to allow for a cohesive overall interpretation of the text in relation to the question.

These student response excerpts have been included:

- to show an example of an introduction (Excerpt 1) that provides a specific, discriminating thesis that is explicitly responsive to the question and foreshadows the insightful argument to come. The thesis neither agrees nor disagrees with the examination prompt, taking a considered approach that to merely interpret Macbeth as a 'coward' is to oversimplify a complex and conflicted character
- to demonstrate the use of a body paragraph (Excerpt 2) to develop a sub-argument that strengthens the thesis; that is, how the audience is positioned to respond to Macbeth's refusal to take responsibility for his actions. References to the imagery of blood and the symbol of sleep are used explicitly to support the development of this point. The reader is guided, through the use of cohesive devices, to the conclusions drawn about cowardice.

<p><b>Organisation and development (16 marks)</b></p> <ul style="list-style-type: none"> <li>• discriminating thesis that responds to the question/task</li> <li>• arguments to strengthen the thesis developed across the response</li> <li>• well-considered selection of evidence from the text used explicitly to support arguments</li> <li>• logical sequencing of information and ideas in and between paragraphs</li> </ul> <p>cohesive devices used to connect, develop, emphasise, and transition between ideas within paragraphs and across the response</p>	<p><b>Excerpt 1</b></p> <p>William Shakespeare's 1606 tragedy Macbeth explores themes at the forefront of the minds of its original Jacobean audience. The play follows Macbeth and his journey to kingship through committing the sacrilegious <sup>crime</sup> <del>crime</del> of regicide, <sup>which leads to</sup> along with his ensuing downfall and eventual demise. Macduff's <sup>of the heroic warrior</sup> assessment of Macbeth as a 'coward' is not fitting at the beginning of the play nor <sup>of the man who</sup> <del>boldly</del> boldly commits regicides, although <sup>it</sup> becomes more accurate as he refuses to take responsibility for his actions and initiates increasingly callous acts of violence.</p>
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## Excerpt 2

However, after Macbeth commits regicide, the audience is primed to view ~~the~~ cowardice in his refusal to accept responsibility for his actions. ~~Immediately~~ After Macbeth murders Duncan <sup>and</sup> ~~as~~ hears knocking at the door, he cries "Wake Duncan with thy knocking! I would thou couldst!" <sup>Here,</sup> Immediately, viewers recognise his <sup>immediate</sup> remorse for his actions. He wonders if "all great Neptune's ocean will wash [Duncan's blood], clean from his hand", while his wife Lady Macbeth attempts to convince him that "a little water ~~clears~~ clears [them] of this deed". Macbeth's recognition of his wrongdoings, whose severity is emphasised by Shakespeare's manipulation of blood imagery to suggest guilt and terror, and ~~willingness~~ his <sup>willingness</sup> to <sup>abandon</sup> ~~take~~ his morals <sup>by</sup> ~~and compromise~~ ~~his character by not taking responsibility for the~~ <sup>the</sup> ~~crime~~ allowing Duncan's sons to bear suspicion of organising the murder emphasise to <sup>viewer's</sup> ~~readers~~ <sup>and fear</sup> how his unfettered ambition has bred cowardice. The ~~starkness~~ intensity of this response would have been even greater ~~to~~ from the deeply religious, original Jacobean audience who viewed the king as God's messenger and any assault on him an assault on God by proxy. Macbeth's cowardice is cemented <sup>when</sup> ~~as~~ instead of ~~confessing~~ confessing to his crimes, he proclaims "blood will have blood", and decides to embark on a murderous rampage to solidify his grasp on power. ~~Shakespeare's further~~ <sup>Shakespeare's</sup> further corruption of blood imagery, <sup>hard twisting it to elicit thoughts of cruelty and evil,</sup> ~~forces~~ forces viewers to recognise a profound shift in Macbeth's character from a valiant hero to a tyrant too cowardly to accept responsibility. \*\*\*



**Excerpt 2 (continued)**

~~\*\*\*~~ The consequences of this cowardice are revealed when Macbeth is confined "to sleep in the affliction of these terrible dreams that shake [him] nightly... [and] to lie in restless ecstasy". Shakespeare employs his recurrent motif of sleep, or a lack thereof, to allow audiences to draw connections to guilt and regret. As such, viewers discover <sup>that</sup> although Macbeth feels remorseful, he is too fearful to admit his guilt. As such, a character consistent with Macduff's assessment emerges.

Criterion: Textual features

Effective student responses:

- used literary terminology with confidence and precision to present their interpretation of the text and reveal their understanding of the text as a construction
- used the register appropriate to the role of essay writer with authority and discrimination to develop an overall argument. Rather than use isolated quotations from the text to repeat statements made, these essays integrated quotations seamlessly to synthesise and advance points
- employed a range of grammatically accurate sentence structures with control to develop ideas, revealing an awareness of the impact of grammatical choices on the reader
- avoided common errors such as slipping between past and present tense in reference to the studied text and using incomplete sentences
- used punctuation with accuracy to navigate the reader, and correctly spelt a variety of simple and complex words.

This student response excerpt has been included:

- as a first body paragraph that shows a varied use of literary terminology, revealing an understanding of the register appropriate to the purpose and audience of the essay. Some examples include 'through the characterisation of John', 'representative of the patriarchal, antiquated mindset', 'irony of John's resentment invites the reader to sympathise with Will', 'symbolises', 'didactic message'
- to illustrate how the register of the essay writer can also be revealed through the use of both direct and indirect evidence from the text, seamlessly woven into the argument
- to demonstrate how accurate use of the written features of punctuation and spelling allows for lucidity and clarity.

<p><b>Textual features (11 marks)</b></p> <ul style="list-style-type: none"> <li>• range of grammatically accurate sentence structures used to develop ideas</li> <li>• vocabulary used with discrimination to develop ideas</li> <li>• register appropriate to the role of the essay writer used with discrimination</li> <li>• punctuation used accurately and purposefully</li> <li>• simple and complex words that are mostly spelt correctly</li> </ul>	<p>McGahan creates a binary between 'old-world' and 'new-world' Australia through the characterisation of John and Will. John is representative <del>of the</del> <sup>of the</sup> patriarchal, antiquated mindset which is coherent with the values of post-war Australia, the cultural context of the novel. He attempts to take advantage of Will's innocence, forcing his own rigid beliefs onto the potential heir. John villainizes the native title <del>holders</del> <sup>claims</sup>, advising <del>William</del> Will that the government is <sup>vindictively</sup> out to steal his precious land. When Will learns the true <del>essence</del> <sup>essence</sup> <del>cause</del> <sup>legislation</sup> behind the <del>law</del>, he notes that "it didn't even sound like the same law that made his uncle so angry." The irony of John's resentment invites the reader to sympathize with Will, who symbolises an emerging generational awareness to the dangers of an ignorant, colonial mindset such as John's. In this way, McGahan unveils <del>his</del> <sup>a</sup> didactic message: awareness of the past is crucial in <del>repeating</del> <sup>avoiding</sup> historical mistakes. <del>to the loss of John's</del>.</p>
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## Practices to strengthen

It is recommended that when preparing students for external assessment, teachers consider:

- teaching explicitly the interrelated nature of the Knowledge application objectives 3, 4 and 5 in the syllabus to encourage students to develop sophisticated and harmonious analyses of the way texts work to position audiences
- encouraging students to know their text so deeply and intricately they can make their reading their own, and reveal this in a confident and authoritative interpretation of the text
- deconstructing a wide variety of question types with students, and avoid relying only on past papers, so that students develop the confidence and flexibility to address any question construct and subject matter they are faced with, e.g. some students had difficulty with the construct, 'Analyse the significance of ...'. This construct, like all others, requires students to present an overall thesis/argument in response, then develop and strengthen this thesis/argument over a series of points or paragraphs
- reminding students of the importance of careful and detailed planning to ensure arguments are developed logically, a range of apt evidence from across the text is incorporated and repetition is avoided.



# Senior External Examination

The English Senior External Examination (SEE) is a standalone examination offered to eligible Year 12 students and adult learners. It contributes 100% to a student's final subject result.

The assessment was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the English Senior External Examination syllabus.

The SEE consisted of two assessments:

- SEE 1 contributed 50% of the marks
- SEE 2 contributed 50% of the marks.

**Note:** The SEE information should be read in conjunction with the rest of the subject report.

Number of students who completed the English Senior External Examination: 41.

## Distribution of standards

There were insufficient student enrolments in this subject to provide useful analytics.

## Assessment decisions

### Effective practices

Overall, students responded well to:

#### Paper 1, Section 1

- providing an informed interpretation of each text and a convincing perspective on the connections between the two texts in their representation of the concept of humanity
- demonstrating evidence that both the role of the writer and the use of patterns and conventions of a literary article for a public audience were sustained across the entire response and matched the specific language context and text type identified in the task/question
- making accurate and deliberate use of a range of sentence types that were aligned with the analytical purpose of the response and operated to create a credible voice and writing style that matched the context of the media article.

#### Paper 1, Section 2

- using a range of rhetorical devices, matched to the ideas and arguments they expressed
- using the patterns and conventions of a persuasive feature article, where the writer was credible in their role and successful in creating a relationship with the audience
- using suitable vocabulary to develop and emphasise ideas, and position audiences.

#### Paper 2, Section 1

- creating a perspective that went beyond cultural cliches and conventional ideas to explore those perspectives and representations presented in the prescribed text

- using the patterns and conventions of a monologue and the role of the writer to achieve particular purposes. These purposeful language choices guided the reader to meaningfully comprehend and engage with the imaginative world created in the response
- making purposeful language choices to shape characters and ideas within the monologue.

### **Practices to strengthen**

It is recommended that when preparing students for the Senior External Examination, teachers consider:

- guiding students, when they are planning the development of their response for the extended written response for a public audience, to consider how they might frame their analysis of representation and perspectives so that it has depth while remaining within the response length specifications. A deeper analysis of both texts would allow for responses to match the authoritative criterion, and students need to consider the given genre in their response
- encouraging students, when preparing for the persuasive written response, to formulate a contention that aligns with the stipulated issue, e.g. 'health', focusing on the creation of a perspective through reasoned argument to persuade an audience. They should consider how the issue is represented in current media, as well as how it has elicited public debate. These issues provide the framework for successful persuasive responses. Successful responses call on audiences to rethink their attitudes, beliefs and perspectives. When discussing the choices of issues as stipulated by the QCAA for the spoken response, teachers can assist students to identify the aspects of an issue that are creating debate and eliciting opposing viewpoints. An understanding of the given audience is key to a successful response
- noting that, while the imaginative written response is to a given poetry text from the prescribed text list, effective teaching and learning practices involve treating the prescribed literary text as a springboard for an imaginative response. It is a starting point for a creative response and students retain the freedom to transpose or challenge the representations and perspectives offered in the prescribed text. They are able to experiment with textual forms and utilise their own cultural knowledge and experiences as adolescent writers. It is important to note the given genre and to write a response that is subsequently fitting to the task.