

English subject report

2022 cohort

February 2023



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Introduction

Throughout 2022, schools and the QCAA worked together to further consolidate the new Queensland Certificate of Education (QCE) system. The familiar challenges of flood disruption and pandemic restrictions were managed, and the system continued to mature regardless.

We have now accumulated three years of assessment information, and our growing experience of the new system is helping us to deliver more authentic learning experiences for students. An independent evaluation will commence in 2023 so that we can better understand how well the system is achieving its goals and, as required, make strategic improvements. The subject reports are a good example of what is available for the evaluators to use in their research.

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

- how schools have applied syllabus objectives in the design and marking of internal assessments
- how syllabus objectives have been applied in the marking of 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, including those that demonstrate best practice.

Schools are encouraged to reflect on the effective practices identified for each assessment, consider the recommendations to strengthen assessment design and explore the authentic student work samples provided.

Audience and use

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

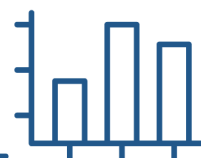
- inform teaching and learning and assessment preparation
- assist in assessment design practice
- assist in making assessment decisions
- help prepare students for external assessment.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can use it to 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 or AS.

Note: All data is correct as at 31 January 2023. 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: 452.

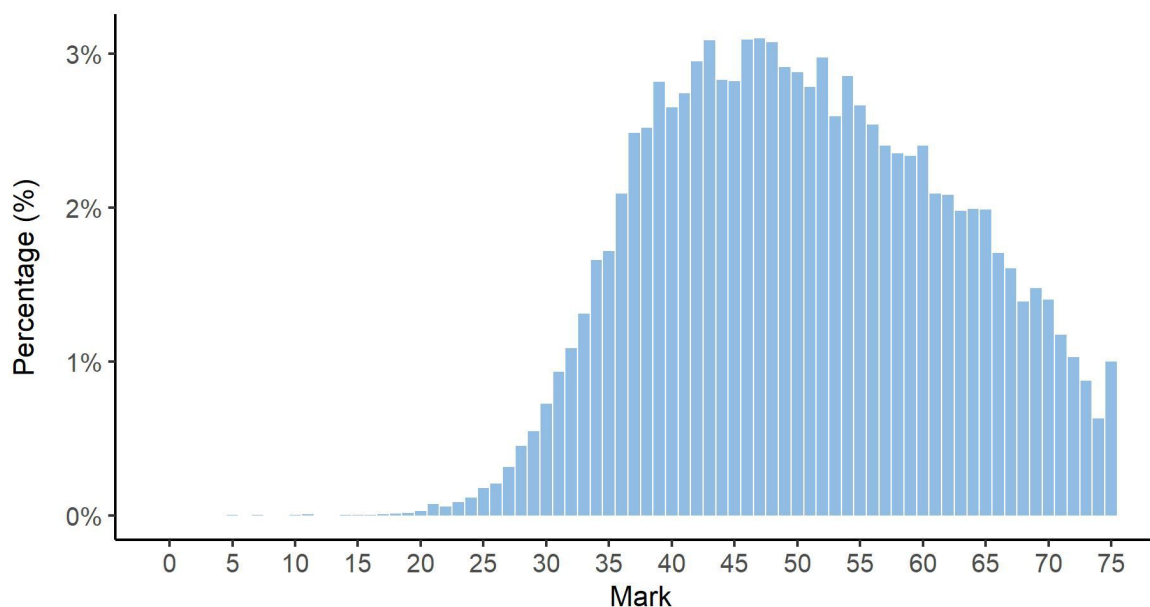
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	31805	29548	26512

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	29373	2432
Unit 2	27643	1905

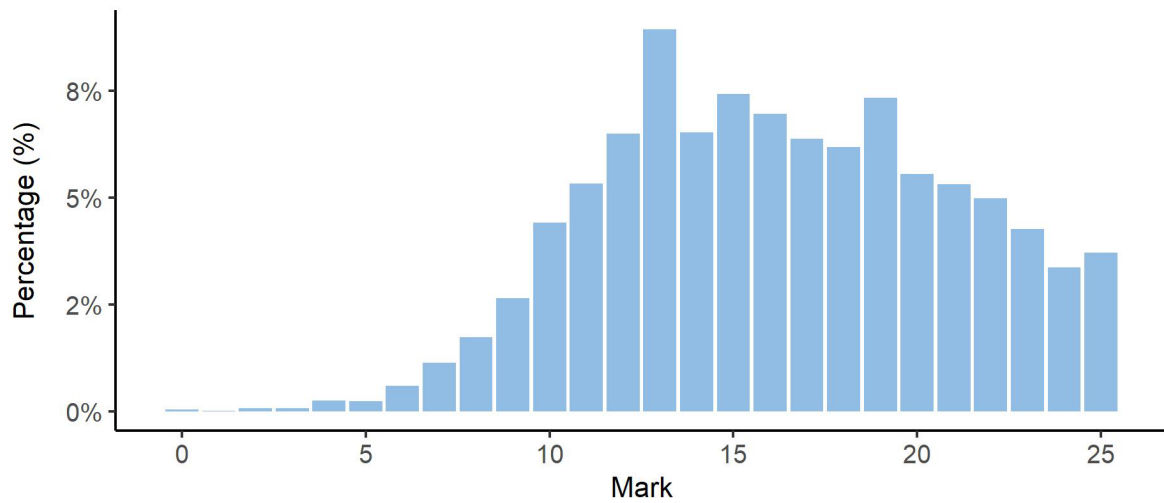
Units 3 and 4 internal assessment (IA) results

Total marks for IA

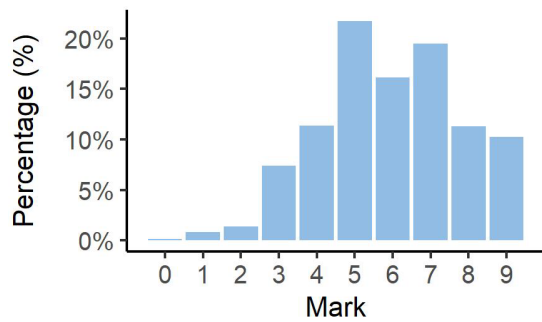


IA1 marks

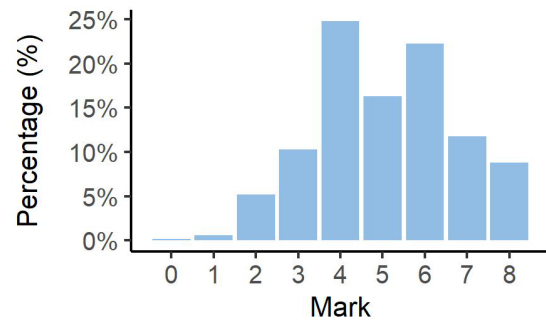
IA1 total



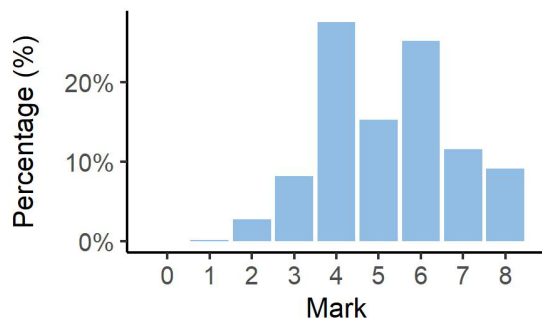
IA1 Criterion: Knowledge application



IA1 Criterion: Organisation and development

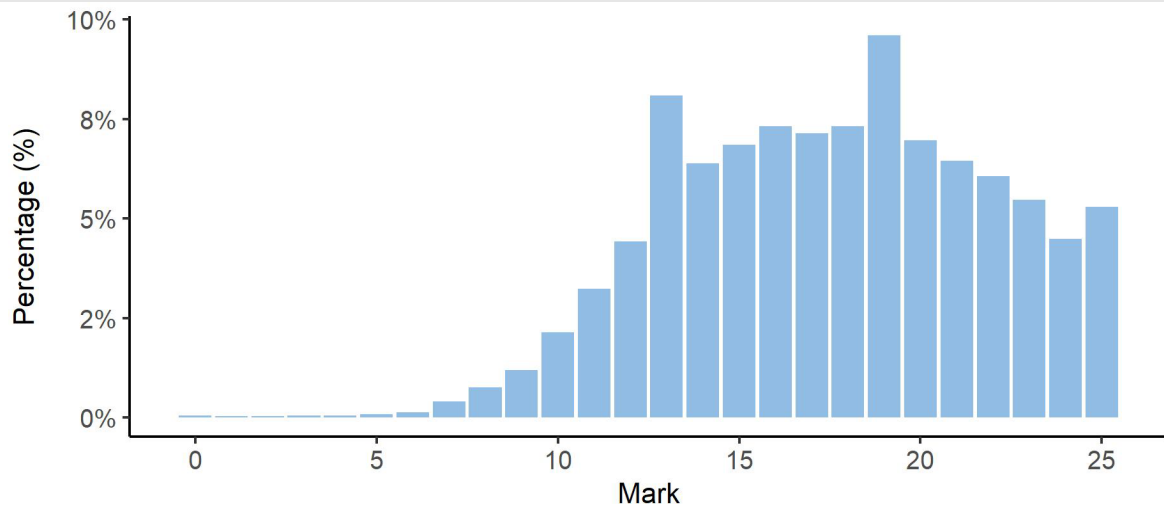


IA1 Criterion: Textual features

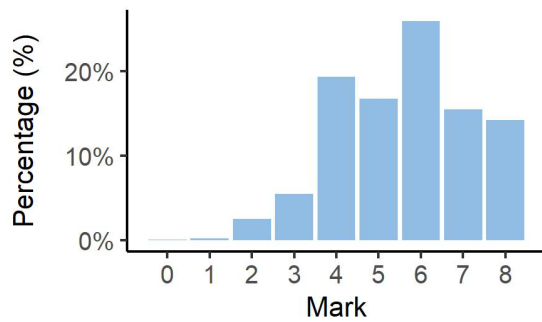


IA2 marks

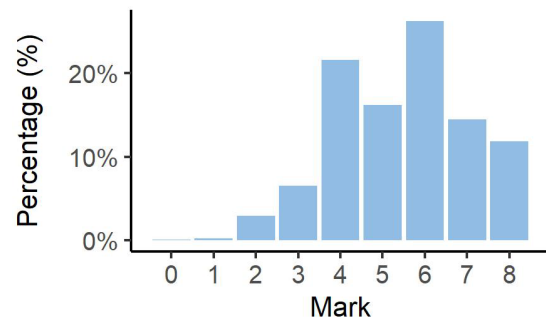
IA2 total



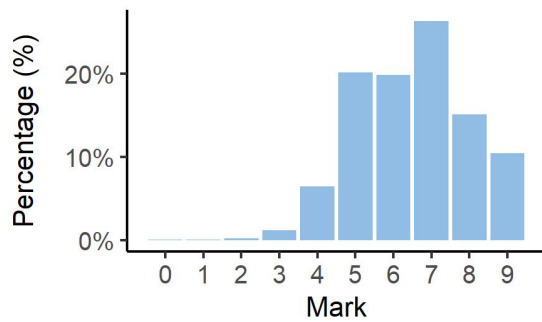
IA2 Criterion: Knowledge application



IA2 Criterion: Organisation and development

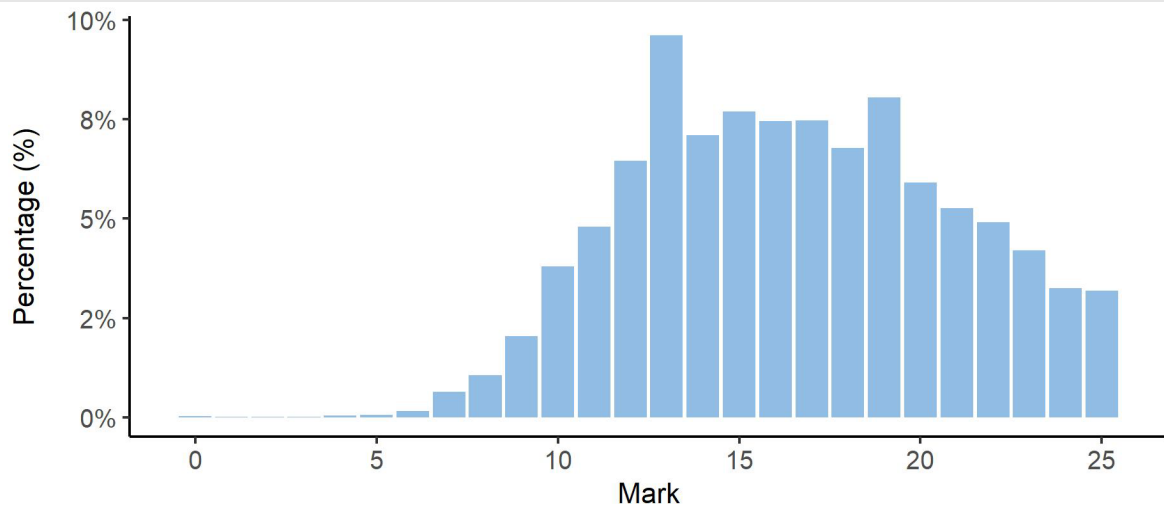


IA2 Criterion: Textual features

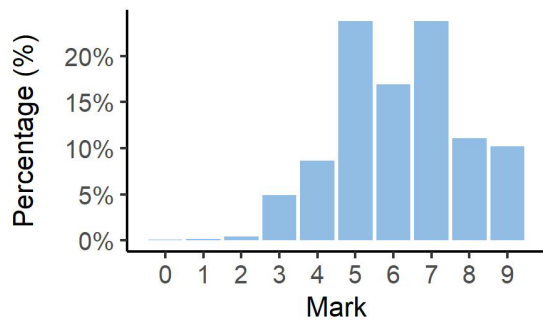


IA3 marks

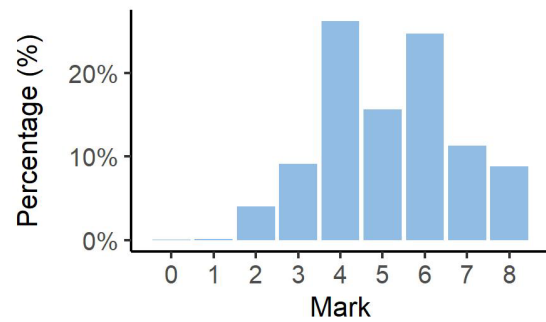
IA3 total



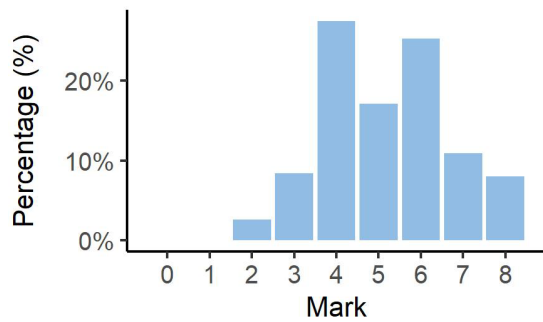
IA3 Criterion: Knowledge application



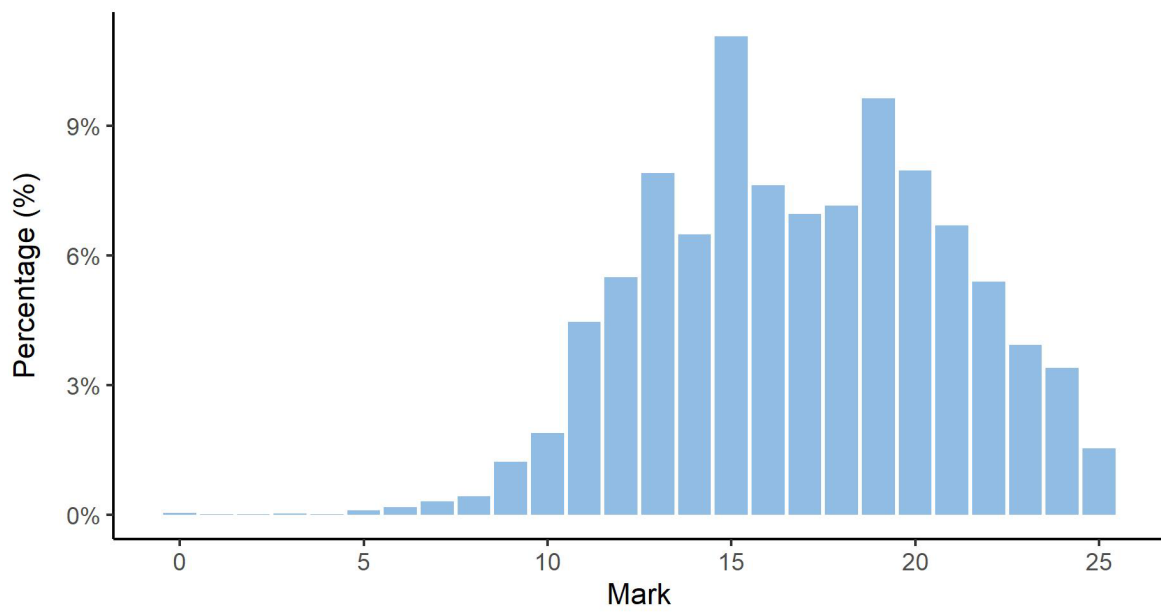
IA3 Criterion: Organisation and development



IA3 Criterion: Textual features

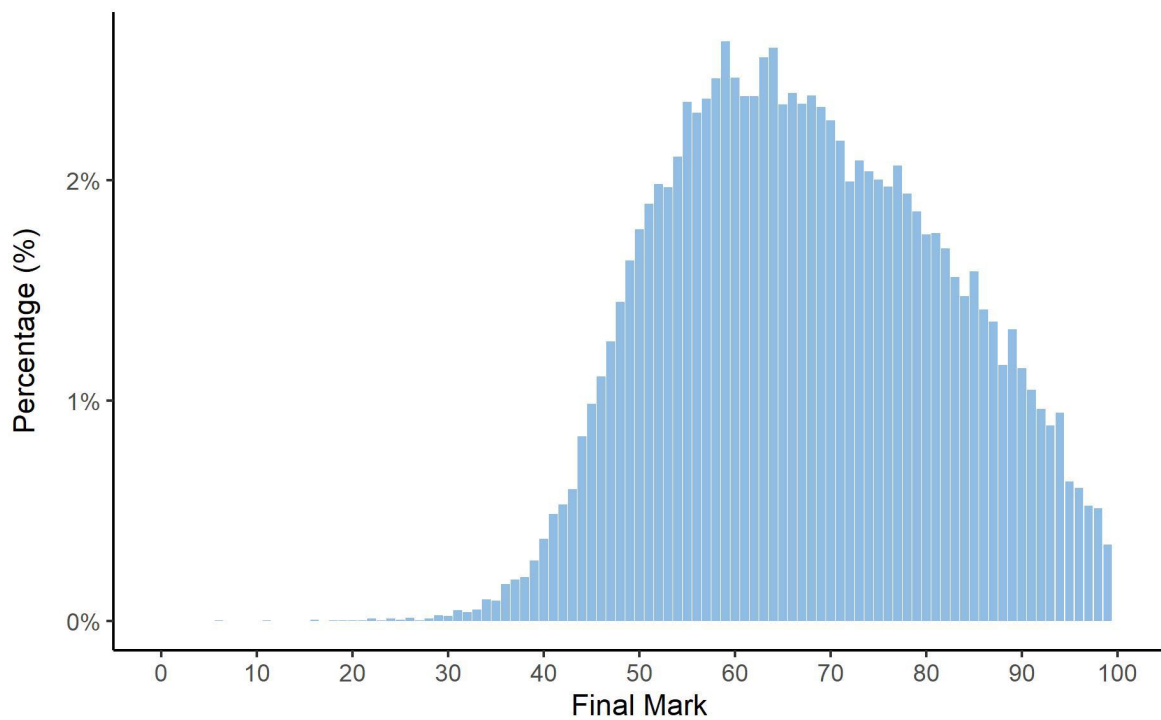


External assessment (EA) marks



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	100–82	81–62	61–41	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	5153	11476	9436	445	2

Internal assessment



The following information and advice relate 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	451	451	451
Percentage endorsed in Application 1	75%	82%	82%

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 instrument-specific marking guide (ISMG), and are used to make decisions about the cohort's results.

Refer to QCE and QCIA policy and procedures handbook v4.0, Section 9.6.

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

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	452	4465	694	85.84%
2	450	4473	573	88.44%
3	450	4329	484	90.67%



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

This assessment focuses on the analysis, interpretation and examination of concepts in texts. It is an open-ended task responding to two texts connected by the representation of a concept, identity, time or place, and written for a public audience. One of the studied texts must be a literary text from the prescribed text list.

Students may support their responses with digital elements appropriate to the type of publication.

This assessment occurs over an extended and defined period of time, of approximately 12 hours. Students may use class time and their own time to develop a response. 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	66
Authentication	8
Authenticity	14
Item construction	10
Scope and scale	12

*Each priority might contain up to four assessment practices.

Total number of submissions: 451.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- guided students to choose a focus that allowed for discernment and depth to their analysis (e.g. 'conformity' or 'love') and encouraged them towards a more focused thesis
- featured an open-ended task statement, or a range of topic options, allowing for students to create their own unique response and perspective

- provided students with the opportunity to write for a clearly defined public audience where analysis of texts is likely. This allows for deliberate choices in terms of the use of patterns and conventions of the specified genre, syntactical and vocabulary choices, and complementary features to engage readers in a lively conversation about literature in a contemporary context.

Practices to strengthen

It is recommended that assessment instruments:

- cue students to 'analyse a common representation of a concept, identity, time or place in two different types of texts'. Students must be directed to *analyse*, rather than to 'explain', or 'compare and contrast' a common representation across the two texts in order to have opportunities to demonstrate the objectives of the Knowledge application criterion. While there will be some comparison as part of the response, the core cognition is *analyse*. This requires students to do more than 'explain' or identify the similarities and differences between the two texts, as comparison does. Please refer to the glossary (Syllabus section 6.0) for the definition of *analyse*
- require students to offer a perspective on the analysis of the way the concept, identity, time or place has been constructed within each text, rather than a response to, or an exploration of the concept itself. For example, if the focus is 'power and control', students should create a specific perspective or thesis about how this concept is represented in the two texts, including an examination of the ways cultural assumptions, values and beliefs underpin the representations, rather than a discussion about the nature of 'power and control' in society generally, with fleeting mention of the texts
- clearly align to the syllabus specifications that the analysis is based on a text from the prescribed text list, and a text of a different text type. The choice of texts must allow for discerning analysis that is achievable for students within the syllabus word length conditions, e.g. the novel *Fahrenheit 451* and a relevant episode from the first series of *Cleverman*, rather than the whole series, may be chosen as a focus to allow the opportunity for discernment
- 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 representation in the texts. They should be encouraged to make connections that go beyond obvious and superficial statements, and provide the informed and insightful analysis of texts that is necessary to demonstrate characteristics associated with higher performance levels of the instrument-specific marking guide (ISMG). For example, a thesis which focuses on an examination of an aspect of 'morality' in *Never Let Me Go* and another text may allow for greater discernment than a focus on the general concept of 'morality', which may be too broad and lead to superficial responses.

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	1
Language	28
Layout	6
Transparency	25

*Each priority might contain up to four assessment practices.

Total number of submissions: 451.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided clear task expectations, including clear identification of the chosen texts, audience, and purpose
- featured clear guidance and cues that link the requirements of the task to the specifications and objectives of the syllabus and the ISMG
- clearly framed options or questions that guided students to develop a discriminating thesis.

Practices to strengthen

It is recommended that assessment instruments:

- consistently refer to the expected genre and audience throughout the instrument (e.g. if students are expected to produce 'a literary essay' this nomenclature should be consistent when referring to the expected genre, rather than 'essay' or 'article')
- model accuracy in the spelling of text titles and authors
- include a task statement that draws directly from the task specification of IA1 (Syllabus section 4.5.1).

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	89.82%	7.74%	1.99%	0.44%
2	Organisation and development	89.82%	7.3%	2.43%	0.44%
3	Textual features	90.93%	5.09%	3.54%	0.44%

Effective practices

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

- for the Organisation and development criterion
 - a *discerning* use of the patterns and conventions of the chosen text type for a public audience — and the role of writer to establish and maintain a relationship with that audience — was characterised by astute and perceptive choices in the flexible deployment of the genre to draw in and engage the reader. The overall perspective on the two texts, and the connections between them, was authoritative, with subject matter purposefully and skilfully arranged so ideas built in complexity across the response. Discerning use of the

genre was characterised by a perceptive control of writing style and tone of voice reflective of the public audience and context of the selected publication

- an *effective* selection and synthesis of subject matter to support perspectives was characterised by the selection of relevant ideas and textual evidence to reflect the multiple purposes of the response, i.e., to analyse the two texts and engage the audience in a conversation about literary texts. To *synthesise* is to ‘combine different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding’ (Syllabus glossary 6.0). An effective synthesis of subject matter is a successful bringing together of ideas, the developing perspective on textual representation, relevant and carefully chosen textual evidence to validate that perspective and the interpretation underpinning it
- for the Textual features criterion
 - *effective* use of grammar and language structures was aligned to accurate and deliberate use of a range of sentence types to guide and engage the reader. This successful use of grammar and language structures balanced the analytical purpose of the response with the credible voice and writing style that matched the context of the media article
 - *effective* use of complementary features (if appropriate) was matched to successful incorporation of visual elements reflective of the genre chosen by the school. For example, elements such as images, captions, and ‘call-out’ quotations, were well-considered and strategically placed to enhance the written response and critically engage the reader.

Samples of effective practices

The following excerpts have been included:

- to demonstrate the analysis of perspectives and representations of concepts, identities, times and places in the texts at the 8–9 performance level. A clear and astute overall perspective is established in the opening about the texts’ representations of the conflict between ‘societal pressures to succeed’ and an individual’s self-acceptance, paving the way for a discerning analysis of the representations of these concepts and characters in both the play *Away* and the film *Little Miss Sunshine*
- to demonstrate analysis of the ways cultural assumptions, attitudes, values and beliefs underpin the texts and invite audiences to take up positions at the 8–9 performance level. Excerpt 1 demonstrates an insightful discussion of the ways texts convey implicit cultural information and the effects of these textual representations on audiences. The first point elucidates how ‘normalisation of hypercompetitiveness’ in society underpins the texts’ representation of the concept of inadequacy. In Excerpt 2, the response demonstrates how the two texts position audiences through the strategic representation of the ‘ill-effects of conformity’ by examining a key scene in *Little Miss Sunshine*, and a key character in *Away*. Through a lively discussion of the representation of Grandpa in *Little Miss Sunshine* and Gwen in *Away*, the student writer demonstrates a perceptive take on how an audience is positioned to accept the freedom associated with embracing one’s ‘current circumstances’ through the choices made by the texts’ creators
- to demonstrate analysis of the effects of aesthetic features and stylistic devices in the texts at the 8–9 performance level. A response could never deal with everything the two texts have to offer aesthetically. Discernment is shown in analysis where the student writer has strategically chosen the most relevant aspects of the two texts to make the points they wish to make in support of their developing overall perspective. These excerpts demonstrate discrimination in the selection of key aesthetic elements of the texts, such as an analysis of key scenes and filmic devices, images and characters, all examined in a purposeful manner to interpret their relevance to either the point being developed in a paragraph, or the overall point of view about the two texts.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 1

Time to Stop Chasing Rainbows

News Flash: They're not getting any closer, Juno Jones reports.

Redacted image of rainbow with clouds over a hilly backdrop

Beloved icon Arnold Schwarzenegger once said, '[If there's one thing in this world I hate, it's losers. I despise them.](#)' Now, I won't deny it, everyone loves to be a winner. But this confronting belief of his begs the question – what exactly defines somebody as a loser? Is it failing to get that flashy promotion? Not owning the latest iPhone? Running second in a race? In our fast-paced, modern society it's easy to fall into the trap of chasing rainbows and always needing the 'next big thing', but when's the last time you quit the chase and stopped to smell the roses?

This perpetual dissatisfaction surrounding success and status has been the subject of many ground-breaking works, two of such being Michael Gow's award-winning play *Away*, and Jonathan Dayton and Valerie Farris' dark comedy film *Little Miss Sunshine*. Both texts have a strong sense of social conflict within them, and emphasis on character's growth once they complete their journey and come to terms with their position in life. In particular, there is a major focal point on breaking free from societal pressures to achieve, and the dangers of forming a mindset where happiness is an unattainable goal. It is crucial now more than ever that we as individuals become aware of these patterns, and learn to embrace who we are, imperfections and all.

Redacted column of text

Redacted image of father kneeling down before his seated young daughter with family members looking on in dismay in the background

Excerpt 2

advocates for viewers to avoid this mentality.

Additionally, Gow, Dayton and Farris persuade readers to stop chasing status by strategically demonstrating the ill-effects of conformity. A

key scene in *Little Miss Sunshine* unfolds as the Hoover family gather for breakfast and 7-year-old Olive innocently asks for ice-cream with her waffles. Her father then replies 'Those women in Miss America, are they skinny or fat?... Guess they don't eat a lot of ice cream' (great job, Dad). Though confronting, this dialogue is crucial in revealing how children find true satisfaction in being themselves prior to the exposure to society's crude expectations. Richard, despite his harshness, is well-intentioned as he has been conditioned to believe following these crooked guidelines is the only way Olive will be happy. Dayton and Farris utilise this juxtaposition between Olive's bright and naive personality, and the jarring reality of the beauty pageant's standards to emphasise the toxicity of conformity and warn audiences against blind complacency.



Olive confronting society's expectations '*à la mode*'.

Gow comments on similar themes through his meaningful characterisation of Coral, a middle-aged woman struggling to find herself following her son's death in the Vietnam war. Act Two Scene Three describes a conversation between her and her husband, Roy, where he criticises Coral for her unorthodox behaviour at the school function. Dialogue such as 'you behave in a way that's too... weird' and 'I can feel people watching' reveal Roy's desire to fit

in, and the pressure he puts on Coral to behave in a more conventional way.

"A façade of happiness will never result in truly attaining it."

However, Coral's attempts to be 'normal' eventually lead to her breaking down and leaving her husband, attacking themes of conformity, and signifying a

façade of happiness will never result in truly attaining it. As well as this, the [Malthouse Theatre's](#) production of *Away* utilises the costuming of Coral in her undergarments to express her vulnerability during this scene, and her longing to be her authentic self despite the negative connotations surrounding this.



Coral is reprimanded by her husband for her vulnerabilities

Finally, the texts encourage viewers to embrace their current position in life by idealising these principles through significant depictions of protagonist characters. Unsurprisingly, *Little Miss Sunshine's* Grandpa (Alan Arkin) quickly becomes a clear crowd favourite – I mean, who couldn't love a doting grandpa addicted to heroin? But this humorous characterisation goes so much deeper than just shock value. As the film progresses, we grow to love Grandpa for his many admirable qualities: his down-to-earth personality, willingness to try anything, and unconditional love for his granddaughter. Moreover, Grandpa is the only member of the family free to live life as he pleases, due to his disregard for impressing others and gratefulness for his current position. His very existence critiques his own son's troubled ideologies, rejecting the themes of success-chasing established earlier and prompting us to accept this as the desirable mindset. In an especially heart-warming

scene, Grandpa reassures Olive ‘a real loser is somebody that’s so afraid of not winning they don’t even try’, a stark contradiction to Richard’s gruelling rivalry. As a matter of fact, it is the very dance routine Grandpa taught Olive which finally brings the family together in a moment of reconciliation and defiance of other’s judgements.

choice: heed the warning of these impassioned works, and live freely, or continue to go about our days chasing the unreachable. Just don’t forget: it’s okay to be a super freak.



Hoover family embracing their ‘imperfections’ despite expectations, to the soundtrack of ‘Super Freak’.

Away also encourages readers to live in the moment and appreciate their current circumstances by representing Harry as having reached a point of satisfaction in life. After witnessing Gwen and Jim’s ingratitude, Harry informs Jim of his son’s cancer (*‘We don’t look back and we don’t look forward... ..whatever he does, that will have to be enough’*). This is followed by Gwen’s first moments of vulnerability, as she comes to the realisation of her fortunate circumstances. She then questions, along with the reader, why it has taken her so long to appreciate her luck, and the disservice her endless ambitions have done to her family. The juxtaposition of Gwen’s harsh personality just moments before and her now seemingly meek self influences us to question whether we also hold on to a fabricated conflict with society.

As Gow, Dayton and Farris have clearly illustrated, the mentality of unattainable happiness and stigmatisation of ‘losers’ is harmful to the individual, and should be prevented at all costs. In a modern world of increasing urbanisation and growth, this notion is still profoundly relevant today. Now, we are left with a

Practices to strengthen

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

- in the Knowledge application criterion at the 8–9 performance level, there should be evidence of a deep engagement with the two texts and the connections between them, through a perceptive analysis of the relevant textual representations in each. This analysis is conveyed

through an astute and focused overall perspective about the two texts and a cogently developed response that reveals an understanding of the texts' complexities and nuances

- in the Knowledge application criterion at the 8–9 performance level, there is evidence of a detailed examination of the ways cultural information underpins the two different texts, and the ways this invites audiences to respond
- in the Knowledge application criterion at the 8–9 performance level, the response shows a purposeful and insightful examination of the ways specific, relevant aspects of texts — aesthetic features and stylistic devices — prompt particular emotional and critical reactions that shape meaning
- in the Organisation and development criterion at the 7–8 performance level, there is evidence of a keen awareness of the context and audience of response in the student writer's flexible deployment of the patterns and conventions of the school-selected genre to engage their reader in a critical conversation about literary texts. There is a balance between the analytical purpose of the response and, through the student's writing style, an engagement with the public audience.

Additional advice

- Provide opportunities for students to examine analytical texts for public audiences, to 'experiment with appropriate form, content, style and tone' (Syllabus section 4.3) to develop their own writing style for the specific context and audience identified in the assessment.
- When students are planning a response, they may be guided in developing the focus of their analysis of the two texts. By focusing on a particular aspect or idea to frame their analysis, within the scope of those offered by the assessment task, they are more likely to develop a cogent response overall, with depth and insight. A broad discussion of a general concept makes it difficult for a student to offer a discriminating and authoritative analysis.
- Provide opportunities in the teaching and learning cycle for students to consider the interrelatedness of the objectives of the Knowledge application criterion. Understanding how the three objectives are both discrete and interrelated can assist students to offer both depth of insight and an analytical point developed to convincing ends:
 - the analysis of perspectives and representations of concepts, identities, times and places in texts requires an examination of the specific points of view communicated by texts and the specific meanings conveyed through the ideas, characters and settings of texts
 - the analysis of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions extends on the first Knowledge application objective as it requires examination of the effects of textual representations on audiences, and the embedded cultural information conveyed, which can be both explicit and implicit
 - the analysis of the effects of aesthetic features and stylistic devices in the texts builds on the two preceding objectives and requires examination and interpretation of choices made by text creators to communicate perspectives and have effects on audiences, such as the text structures, language forms and devices.



Extended response — persuasive spoken response (25%)

This assessment focuses on the creation of 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. While students may undertake some research in the production of the extended response, it is not the focus of this technique. There is no prescribed text list for this assessment instrument.

Students may support their responses with multimodal elements, such as digital, appropriate to the context and audience.

This assessment occurs over an extended and defined period of time, of approximately 12 hours. Students may use class time and their own time to develop a response. 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	56
Authentication	3
Authenticity	4
Item construction	1
Scope and scale	16

*Each priority might contain up to four assessment practices.

Total number of submissions: 451.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- featured an open-ended task, allowing students to create their own perspective that adds to the public conversation, rather than requiring students to support a pre-determined stance. Requiring students to argue for, or against, a particular stance may limit their capacity to develop their own considered, nuanced perspective
- provided a specific audience. A specific audience allows for deliberate choices in terms of the Knowledge application objectives, the use of patterns and conventions of the specified genre, and the employment of a range of aesthetic features and stylistic devices to position them to accept the speaker's perspective. The provision of a specified audience also provides opportunities for the selection of specific evidence, syntactical and vocabulary choices, and complementary features to position that specific audience.

Practices to strengthen

It is recommended that assessment instruments:

- clearly state that the issue must have appeared in the media in the past 12 months
- focus on the persuasive aspect of the task, rather than an analysis of media representations. Students will critically engage with media texts as a step in their preparation towards adding their own perspective to the public conversation. They are not required to analyse media 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 aim to position their audience
 - use aesthetic features and stylistic devices to persuade their specified audience (Syllabus section 4.5.2)
- direct students to create a spoken response. As this assessment is a persuasive spoken response, rather than multimodal (Syllabus section 4.5.2), the majority of the response should be spoken. While multimodal elements, e.g. PowerPoint, may be employed, they are used to support the spoken response.

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	10

*Each priority might contain up to four assessment practices.

Total number of submissions: 451.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided clarity on the currency of the chosen social issue
- established a clear purpose, context, and audience to allow students the opportunity to demonstrate the assessment objectives as they employ persuasive and rhetorical strategies to position their specified audience.

Practices to strengthen

It is recommended that assessment instruments:

- consider the nature of the specified audience to allow students to make thoughtful and purposeful choices in relation to the objectives (e.g. 'use of aesthetic features and stylistic devices to achieve persuasive purposes', 'select and synthesise subject matter to support perspectives', 'organise and sequence subject matter to achieve particular purposes', 'make language choices for particular purposes and contexts', 'use grammar and language structures' for particular purposes). The use of an overly broad audience such as 'an Australian audience' inhibits students' opportunity to demonstrate their ability to show discernment in their selection and synthesis of subject matter, or their employment of language. A more specific audience, such as a particular youth summit, would allow students the opportunity to consider how they will position their audience using particular aesthetic features and stylistic devices, and their control of the ways cultural assumptions, values, attitudes and beliefs underpin texts and invite audiences to take up positions
- cue students to the persuasive nature of the task. The instrument must be framed in such a manner that there needs to be a balance between information giving, examining the issue, and developing an argument in a persuasive speech.

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	92.22%	5.11%	2.44%	0.22%
2	Organisation and development	92.67%	6%	1.33%	0%
3	Textual features	92.44%	5.11%	2.22%	0.22%

Effective practices

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

- for the Knowledge application criterion
 - a *discerning* creation of perspectives and representations of concepts, identities, times and places was matched to the creation of an authoritative point of view, strengthened throughout with a compelling argument revealing an understanding of the nuances and complexities playing out in the public conversation on the chosen issue. There was evidence of ‘devising textual constructions’ (Syllabus section 1.2.1, objective 3) perceptively to position the audience to accept that overall perspective
 - an *effective* use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions was aligned with evidence of a keen awareness of the particular audience spoken to, successfully tapping into its potential attitudes and beliefs, and making use of those to appeal to and invite that specific audience to agree. There was evidence of manipulation of the ways ideas, such as cultural assumptions and values, underpin texts in the arrangement of the spoken presentation’s textual representations, text structures, and language forms
- for the Organisation and development criterion, a *suitable* selection and *adequate* synthesis of subject matter to support perspectives was characterised by the purposeful selection and satisfactory combination of ideas and material that generated support for the perspective offered, and were appropriate for the audience and context of the spoken response
- for the Textual features criterion, an *effective* use of spoken/signed and nonverbal features (and complementary, if appropriate) to achieve particular purposes was matched to evidence of control over tone variation, clarity, pace, audibility and volume to emphasise key ideas to successfully prompt a reaction in the audience, such as empathy or concern. There was evidence of sincerity in the use of nonverbal features, such as facial expression, stance and gesture, to provide visual cues matching the points raised for the viewing audience. When these characteristics were evident, a student’s reliance on notes or prompts at times did not preclude support for school decisions that use of spoken/signed and nonverbal features was effective.

Samples of effective practices

The following excerpts have been included:

- to demonstrate a discerning use of the patterns and conventions of the persuasive text, and the role of speaker/signer/designer, to achieve a particular purpose. The excerpts demonstrate a confident and authoritative use of the characteristics of a political candidate’s persuasive speech. The role of the speaker is immediately and convincingly established in the opening, showing a keen awareness of the audience and context, and maintaining rapport with the audience until the end of the speech
- to show a discerning use of textual features. Astute language choices support the particular purposes of the speaker throughout the speech, such as to shock the audience, draw on their empathy, engage them, and compel their action. These choices reflect a nuanced understanding of the specific audience addressed: an electorate made up of a variety of the voting public, concerned for jobs, but also for equal opportunity. Discernment is shown in the range of grammatically accurate/appropriate language structures to achieve their persuasive purposes. In a spoken text, this range is essential to provide audio cues to the listening and viewing audience. For example, the short sentence ‘Two years’ is in contrast to the other sentences around it and creates dramatic emphasis for the listener, forcing them to pause and reflect on what this means for a child’s development.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 1

Introduction

My name is [REDACTED], and I am your local member of the Equity Australia party.

I ask you today, what is the difference between the treatment of an immigrant child and a dangerous Australian offender? The vast difference appears obvious and should apparently lead up to a punchline, however, this is no joke and there is no difference. By speaking to you today you will all finally understand how brutal the living conditions of Australian detention centres truly are. Each year nearly 40 thousand people seek asylum on the secure shores of Australia, with 12,5% identified as minors. Australia has the moral responsibility to help these individuals by providing safety and a life free from conflict that as humans they deserve. Upon my election to the federal parliament, I will be making changes to ensure that this indeed occurs. I will fight for the rights of humanity that the liberal government seems to ignore!

You all must understand, I am not here to vouch for the eradication of detention centres entirely. I am instead here to fight children being locked behind bars when no crime has been committed. This is contradictory, unethical, and changes must be made immediately for the best interests of our children.

Video Content (1 min, 11 Secs) https://youtu.be/rAOR_VLuE2U

Redacted image: sensitive content

Excerpt 2**Fasten Processing**

In my youth, I had a dear friend called Eli. He was the product of our broken immigration system. It was on his 4th birthday that he landed on Australia's shore. It was on his 5th birthday that he found out he had failed his literacy requirement to enter Australia. It wasn't until Eli was 6 years old that he finally was given the chance to leave the detention centre and attend a real primary school. Eli lost two crucial years of his life behind bars. Two years. So why was he there for two years when theoretically all that is required for a visa claim is basic information about their health and identity? In 2017 it was revealed by the Australian human rights commission that children are kept in centres well beyond the period of processing and many will still reside within cells while their active visa sits in limbo. Again, I say, how is this in the child's best interests? How we have been tolerating this Australia? Maybe we have been tolerating this due to fears of losing your jobs to refugees. Talking to my members of my electorate, I feel great sympathy towards the loss of jobs and businesses due to COVID-19. However, as we rebound from this crisis, the nation has been filled with a renewed hope where we are realising new passions and chasing new dreams. Careers once abundant with employees are crying for work; work that new Australians will happily take on. These children bring with them a wealth of knowledge and skills that their parents have bestowed upon them with, inventions and innovations waiting just around the corner. Look at the 1998 Australian of the year, Tan Le. Arriving as an asylum seeker at the age of 4, she later founded two companies that conduct neurological research to bring affordable technology to the masses. Her research has brought the ideas of science fiction to reality, and I encourage you to do your own research. Yes, she was just a single child, yet each one has a different background and will bring a different story to Australia.

Video content: (2 mins, 9 secs) https://youtu.be/xnYLJzL_59Q

Practices to strengthen

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

- in the Knowledge application performance level 5–6, *effective* use of aesthetic features and stylistic devices to achieve persuasive purposes should reflect evidence of successful use of particular rhetorical devices and a speaking style that is commensurate with the specific context, and likely to have sway over the identified public audience, to prompt their emotional

and/or critical reactions to the points raised. Assessors should source evidence of effective use of the aesthetic from the successful delivery of these devices in the spoken form, and not rely on the speaker's notes or script to make these judgments

- in the Organisation and development criterion at the performance level 7–8, *discerning* selection and synthesis of subject matter to support perspectives, there should be evidence that material chosen is combined and arranged harmoniously, with an acute awareness of its impact on the chosen audience. There is clear understanding of the complexity of the issue revealed, and a nuanced balance between information sharing and persuasion
- in the Organisation and development criterion at the 5–6 performance level, *effective* organisation and sequencing of subject matter is characterised by systematic and purposeful arrangement of material, connected in a unified and logical manner. Cohesive devices at this performance level are used successfully to smoothly guide the listening audience through the logical relationships between ideas and the phases of the spoken presentation
- in the Textual features criterion at the 5–6 performance level, there should be evidence of language choices made successfully from a wide vocabulary that is reflective of the public dialogue in relation to the issue. Language choices reveal an understanding of the audience, and how to communicate points to that audience with clarity and appropriate rhetoric.

Additional advice

- When preparing for the persuasive spoken response, students should be guided in their choice of social issue, so that it is an issue that has elicited public debate, and that the student feels passionate about, or is at least interested in the issue. The topic of the response, and the awareness shown of the audience and context in which the student is speaking, provide a framework for a quality spoken response. Successful persuasive responses call on audiences to rethink their own perspectives and attitudes, so teachers can assist students to identify aspects of a public conversation that have elicited a variety of perspectives.
- The syllabus states that this assessment may be 'live or pre-recorded' (Syllabus section 4.5.2) as there are varied ways to approach the assessment. Any need for minor editing will depend upon the nature and genre of the response; it is not an option offered so that students can correct errors in their speaking. If students are 'pre-recording' their response, guidance should be offered in the creation of the pre-recorded video to ensure any edits are contextually appropriate and do not detract from the relationship established with the audience or the overall cohesiveness of the speech. Consider the context, audience and purpose of the assessment. Students should be speaking for most of the presentation, and the speaking parts should generally be continuous.



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	50
Authentication	0
Authenticity	4
Item construction	3
Scope and scale	13

*Each priority might contain up to four assessment practices.

Total number of submissions: 451.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- featured clear identification of the springboard text from the prescribed text list. The syllabus specifies that students 'respond to a literary text from the prescribed text list' (Syllabus section 5.5.1), and in the case of poetry, the name/s of the poet/s from the prescribed text list is sufficient
- clearly indicated the required genre
- provided students with an open-ended task to allow for a range of responses and opportunity for students to demonstrate the assessment objectives.

Practices to strengthen

It is recommended that assessment instruments:

- comply with the syllabus specifications students 'produce an imaginative response/'creation of a student's own imaginative text', rather than encouraging a retelling of events of the springboard text (Syllabus section 5.5.1). If students are directed to create a monologue based on a character from a text, or intervene in a text, the task should allow opportunity for 'creating a perspective' or adding new insight
- provide students with the opportunity to 'create their own unique response', rather than responding to a list of provided detailed options that direct responses in particular ways (e.g. specific detailed scenarios that may limit a student's creativity). While the provision of scenarios can provide guidance to students, they should not prevent students from demonstrating Objectives 3, 4 and 5
- only require students to respond in an imaginative way in the genre-specified imaginative text. The syllabus specifies that students are only required to use the stimulus text as a springboard. Instruments requiring students to write a preamble or rationale, or to consider how the original text will be consistently represented (e.g., in replicating the use of the language of the springboard text), are beyond the requirements of the syllabus specifications and may impede students' ability to demonstrate the objectives (Syllabus section 5.5.1).

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	8
Layout	1
Transparency	10

*Each priority might contain up to four assessment practices.

Total number of submissions: 451.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- featured clear and concise instructions
- consistently referred to the expected genre throughout the instrument (e.g. if students are expected to produce 'a narrative intervention', reference to the expected genre should be consistent throughout the instrument, rather than using terms such as 'short story' and 'intervention' interchangeably).

Practices to strengthen

It is recommended that assessment instruments:

- are constructed with consideration of options for a comparable task

- use succinct instructions
- provide specificity around the prescribed text on the prescribed text list, e.g. a specific poet, rather than 'a poem we have studied this term'.

Additional advice

- As indicated in the syllabus specifications for IA3 (Syllabus section 5.5.1), this assessment provides 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 using 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 direct 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 their own writing styles.
- While the IA3 is an open assessment allowing opportunities for students to write unique creative responses, when constructing an assessment instrument, schools are advised to be mindful of the need to keep options for comparable assessment in reserve should the need arise.

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	93.33%	4.67%	1.78%	0.22%
2	Organisation and development	93.56%	5.11%	0.89%	0.44%
3	Textual features	93.11%	5.56%	1.11%	0.22%

Effective practices

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

- for the Knowledge application criterion
 - *effective* creation of perspectives and representations of concepts, identities, times and places in an imaginative text was matched to responses that successfully established a central idea and a meaningful perspective in connection to the springboard text. These

responses communicated this perspective in a controlled way through the purposeful representation of characters, ideas and settings, revealing a unified imaginative response

- *discerning* use of aesthetic features and stylistic devices to prompt emotional and critical audience responses was matched to discriminating and astute manipulation of aesthetic features and stylistic devices for particular purposes, such as to thoughtfully connect ideas for readers, to create credible characters and relationships between them, or to immerse readers in the fictional world created. These successful responses artfully balanced showing and telling through the writer's choices, to prompt particular emotional or critical reactions in readers
- for the Organisation and development criterion, *discerning* 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 responses that demonstrated control of the selected genre, creating believable characters and events, and perceptively building upon and resolving complications and climactic moments within the response.

Samples of effective practices

The following excerpts have been included to demonstrate:

- *discerning* use of the patterns and conventions of an imaginative text and the role of writer to achieve particular purposes and relationships with audiences, and the selection and synthesis of material to support perspectives (Organisation and development criterion). This is achieved through the skilful manipulation of elements of the narrative genre, such as characters, setting and the narrative voice, to engage the reader in the imaginative world created. For example, the actions and reflections of the central character, and their significance for the secondary character, Di, are gradually revealed to the reader in order to build tension, and create empathy for the characters. The narrative perspective is consistently controlled to maintain the relationship with the reader, e.g., through the inclusion of nuanced memories, flashbacks and conflicts, synthesised with thoughtful discrimination at different moments within the narrative
- *discerning* use of textual features to achieve the purposes of an imaginative written text (Textual features criterion). This response perceptively uses a variety of sentence structures that are deliberately arranged for a variety of purposes, such as to reinforce a concept and skilfully create the mood of the narrative, whilst revealing characteristics of the narrator, such as his ties to the land and his frankness, e.g. 'Dust. Dust everywhere'. This range of sentence structures also functions to create empathy, e.g. by repeatedly using the word 'they' in relation to the horses to align the narrator with the reader in the quest to resolve the conflict. The carefully considered and deliberately arranged language choices, e.g. 'bog hole', 'tucker', 'nag', 'Big Smoke' and 'Strewth!', reflect a unique and authentic rural Australian setting in the context of drought. Subtle and astute intertextual references are used purposefully, e.g. 'Pavlovian really', is used here to soften the established tension through comedic relief. Across the response, these vocabulary choices and language structures show an insightful awareness of the connotations of specific words and the way sentence structures can be manipulated for effect.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 1

They were quiet now, used to him. Used to the sound of the truck. Pavlovian really. Truck equals tucker. This morning he'd found the last of them, but still hadn't come across Di's old nag. He'd walked straight up, the loud percussion echoing through the desolation. Their matted hides pulled taut around their angular shapes had kind of buckled. A slow crumpling to the hard red earth, with soft sighs and groans. A puff of dust on their collapse. Dust. Dust everywhere. Hanging in the air and settling in the lines and creases of his weathered face. Little brown muddy spots sticking at the corners of his mouth and eyes. Like the little brown spot that had grown on Di's neck just near the collar of her shirt. Only it wouldn't wipe away. Generations of breeding gone, he thought. Generations of his family who had loved and battled hardships on this land. His Grandmother who had kept things going, when her husband during a war

and his brothers left but only her husband returned. Muttering, "All that bloody work for nothing."

Di had gone south for treatment. To the Big Smoke she had called it. She had family there to stay with. To care for her. He'd stayed here. They had already started feeding. It was as if the Four Horsemen had slipped silently through the still of night, he thought. Their hoof prints blown away by the dust leaving no trace or warning. They had sown their seeds of drought that radiated outward, snaking its way across the bush like the tiny seed of tumour that had spread and ravaged Di's body. Things had gone pear-shaped after that.

Excerpt 2

He climbed the riverbank slowly, knees creaking, the dull black metal of his rifle heavy on his shoulder. Everyone had always assumed that the 'Di' was short for 'Diane' or 'Diana'. But no. He'd only heard of one other person called her name. Diamantina. The moment he heard it; he knew he would bring her here. To the river. The Diamantina River. Dry now. Once an artery pumping its precious life blood of water, now a wide brown gash. A long scar snaking its way through the land, like the angry red scar surgery had left at the nape of Di's neck that had coiled its way beneath her shoulder blade and into her armpit. The ancient river gums, their roots exposed like gnarled fingers. Clawing and digging through the bank, blindly

searching for moisture. Crows cawing. He follows their guttural clicks and grunts along the empty river bed. Knowing he won't like what they've found.

Practices to strengthen

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

- in the Organisation and development criterion at the 7–8 performance level, there should be *discerning* organisation and sequencing of subject matter to achieve particular purposes, including discriminating use of cohesive devices to transition between ideas and seamlessly connect parts of an imaginative text. There should be evidence of control over the arrangement of material and manipulation of cohesive devices to emphasise ideas, and to convey a thoughtful perspective and a shared understanding of character/s, events and complications within the response, for the reader

- in the Organisation and development criterion at the 5–6 performance level, there should be *effective* organisation and sequencing of subject matter to support perspectives. Subject matter should be focused and effectively structured to support the writer’s perspective. At this performance level, creative responses should flow easily, and the complications and climax should be successfully resolved so that the reader does not have to fill in gaps to make sense of the narrative
- in the Textual features criterion at the 7–8 performance level, there should be *discerning* language choices for particular purposes. These responses successfully apply strategic and deliberate vocabulary choices to create the fictional world and context of the character/s within the imaginative text in order to influence the reader’s response. Discerning language choices include intentional selection of vocabulary choices for imaginative purposes, such as to create identities of characters that reflect the cultural and social context of those characters
- in the Textual features criterion at the 5–6 mark performance level, there should be *effective* use of a range of grammatically accurate/appropriate language structures, including clause and sentences, to achieve particular purposes. The range of language structures employed by the student writer at this performance level should allow for reading fluency and successfully guide the reader to respond in certain ways, such as to quicken the reading pace in creating suspense, or force the reader to focus on a particular element of the response.

Additional advice

- As explained in Topic 1: Creative responses to literary texts (Syllabus section 5.3), by engaging with literary texts, students experiment with innovative and imaginative use of language, style and textual elements in order to create their own imaginative texts that prompt emotional and critical responses in readers. The more students engage with the aesthetic dimension of texts, the more they learn to read with their own writing in mind and write with their reader in mind. When preparing for the IA3, students should examine a multitude of creative writing styles and texts, experimenting purposefully with narrative forms and conventions so that students can produce and develop their own authentic and creative style and voice.
- As advised in Syllabus section 5.5.1, a unit of work must provide students with opportunities to generate creative ideas in response to literary texts. Students should be encouraged to engage with the springboard text, and explore their own reactions to the perspectives and representations evident in that text, and what the text offers them in understanding their own social environment and experiences. This will assist them to generate a clear perspective to be developed in their imaginative response, which draws on their own understandings of the world around them.

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 assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the syllabus. 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 use their knowledge of the studied prescribed text flexibly to address the question asked. This year, markers noted a more confident approach across the cohort in attempting to authentically address the question posed in the examination, rather than relying on pre-prepared responses to topics, such as those from previous years
- writing within the academic conventions of an analytical essay, whereby its purpose is to inform the reader of an interpretation of a literary text (Syllabus section 1.2.5). Students demonstrated the use of varied and valid ways to respond within these conventions
- offering interpretations of representations within the studied text, demonstrating an understanding of the constructed nature of texts and how representations are underpinned by cultural ideas.

Samples of effective practices

Extended response

Criterion: Knowledge application

Effective student responses:

- revealed a deep and insightful knowledge of the text, based on a close and critical reading of that text, using this reading to authentically address the question asked. Effective essays showed a deep knowledge of the text through their recognition of the nuances and complexities of the text in their analysis. In response to Question b) for *Macbeth*, many satisfactory responses linked blood to the notion of guilt. More effective responses delved deeper to reveal more nuanced interpretations, recognising the varied uses of the symbol across the text, e.g. to represent juxtaposing concepts of violence, or to symbolise other concepts such as treachery, inheritance, and moral decay. Effective responses had a cohesive overall viewpoint that recognised the complexity of the use of the symbol throughout the text. Similarly, some responses to Question b) for *The White Earth* stated instances where fire was depicted in the novel, rather than recognising the layered ideas underpinning these symbolic representations, such as fire's potential to represent destruction or renewal, or as a metaphoric link between past and present, or its significance to First Nations traditional maintenance of Country, all of which were points raised by more effective essays
- demonstrated purposeful analysis of the perspectives and representations in the text, the ways cultural ideas underpin those representations, and how audiences are positioned in relation to these ideas through the stylistic and textual choices made. According to the syllabus glossary, to *analyse* is to 'examine' or 'break down' something in detail to 'interpret it for the purpose of finding meaning' or to 'determine the logic or reasonableness of information'. For *The White Earth*, responses to Question a) sometimes fell into the trap of simply recounting significant moments in the relationship between John and Ruth. More effective responses tended to examine how each character represents particular values or beliefs, or how their relationship demonstrates the complexity of maintaining familial ties when there is a divergence in values. Similarly, satisfactory responses to Question a) for *We Are All Completely Beside Ourselves* centred on how the relationship between Rosemary and Fern is comparable to that between sisters, and veered towards a recap of the chronological events of this relationship. More sophisticated responses to this question were able to leverage the representation of this familial bond in order to offer perspectives about how the text privileges certain ideas, such as the importance of valuing all living things, and how this message was emphasised through specific textual choices

- established a clear purpose to their analysis, responsive to the question, avoiding inclusion of extraneous detail. In response to both questions on *Nineteen Eighty-Four*, many essays referred to the historical and social context in which Orwell was writing, and how his own beliefs influenced him, with some essays merely stating that Orwell was influenced, for example, by the regimes of Hitler and Stalin. More successful responses used these understandings to inform the analysis of specific textual details, showing how those textual details were underpinned by political beliefs relevant to the point made. The purpose of the analysis was governed by the student's interpretation of the text in relation to the question asked.

These excerpts have been included:

- to illustrate an authoritative interpretation of the perspectives and representations in the text in relation to the question posed. Excerpt 1 is the third point made in the essay, and Excerpt 2 is the conclusion of the essay. These excerpts show a grasp of the subtleties and complexities of the novel through a commanding analysis of the significance of Elaine's paintings for the text as a whole
- to demonstrate how an examination of the representations in the text are underpinned by cultural ideas. The writer recognises the depiction of Elaine's character as divergent 'from the social norms of womanhood' through characteristics of her childhood, how her 'extremely complex, seemingly self-contradicting view of womanhood' underpins the textual constructions in the novel, such as her relationships with others and the symbolic nature of her paintings. This excerpt demonstrates a deep knowledge of the text, through careful selection of material and connections made between ideas, to contribute to an overall authoritative interpretation
- to reveal how a discerning and purposeful discussion of the aesthetic choices made by the author of a text contributes to a commanding interpretation of that text. For example, these excerpts examine elements of characters' construction, the metaphorical use of the 'wringer', and motifs in Elaine's artwork to purposefully examine how stylistic choices position readers and shape meaning relevant to the point made about the complex depiction of femininity in the text.

Excerpt 1: Third point

Another key aspect of Elaine's paintings is her depictions of womanhood. Throughout the novel, it is made clear to the reader that Elaine shares an extremely complex, seemingly self-contradicting view of womanhood due to her experiences at the hands of the women in her childhood, Cordelia and Mrs Smeath. As a result of her atypical childhood, Elaine diverges from the social norms of womanhood, she plays shooting games with her brother, collects caterpillars, and gets dirty. When she begins school, she doesn't understand female relationships and societal expectations, or gender roles, or the two separate boy and girl corridors through which the students enter school, that pointlessly lead to the same place. Even her mother, the only real feminine figure during her time in the North, is nothing like a stereotypical woman of the 40s, she gardens and hates housework. This forms the basis of Elaine's complex understanding, or rather, lack of understanding of womanhood, and her major conflict with femininity throughout the text. Early in the novel, Elaine describes the wringer, with a sense of both fear and longing, "A whole person could go through the wringer and come out flat, neat, completed, like a flower pressed in a book." Cordelia and Mrs Smeath recognise Elaine's divergence from the woman stereotype, and in a metaphorical sense, attempt to put Elaine through the wringer. She is crushed, moulded, flattened and "corrected" by both Cordelia and Mrs Smeath into what one might consider in some senses a traditional woman. She develops an obsession with beauty, and youth, as seen in her wandering through the mall, browsing the "potions" and cosmetics. Elaine's complex relationship with womanhood is a prominent feature in her paintings, one of her major inspirations being Mrs Smeath. Mrs Smeath, forms a powerful motif in Elaine's work. When she discovers that Mrs Smeath was aware, even condoned her torment at the hands of Cordelia, Grace, and Carol, she realises that female cruelty is not limited to her childhood friends but seemingly universal. Her faith in womanhood is destroyed. She develops a contempt for womanhood reflected in her artwork reflected in her crude and humiliating representations of Mrs Smeath. For example, in *Rubber Plant: The ascension*, Mrs Smeath is seen rising naked from her couch upward toward a heaven filled with rubber plants. In this painting, Atwood, illustrates, almost comically so, the absurdity of the societal roles and expectations of women in the 40s and reflects Elaine's hatred for not only Mrs Smeath, but many aspects of femininity and womanhood.

Excerpt 2: Conclusion

Margaret Atwood's *Cat's Eye* is a skillfully constructed exploration of the societal views of femininity and womanhood viewed through the artistic lens of Elaine Risley. Her artworks in her retrospective exhibition constituting an extremely significant expression of not only Elaine's memories, but on how they influenced the person she becomes, as well as serving as a medium for Atwood's commentary on issues such as feminism and womanhood. With subtle yet powerful use of Elaine's work and views, Atwood confronts the traditional female stereotype in paintings such as *Rubber Plant: The Ascension*. And in paintings such as *Cat's Eye*, Atwood elegantly illustrates through the experiences of Elaine, the massive formative potential of our past in the construction of identity, even going so far as to imply that our past and present are not two separate entities, but are one.

Note: This is a typed response in accordance with AARA provisions for the student.

Extended response

Criterion: Organisation and development

Effective student responses:

- provided a discriminating thesis, underpinned by an interpretation of the text as a whole, and responsive to all aspects of the question. Successful thesis statements in response to Question a) for *Macbeth* argued the significance of the change in Macbeth and Lady Macbeth's relationship over the course of the play, rather than simply summarising how the relationship changed. Discriminating thesis statements also offered a viewpoint in relation to the question. In response to Question a) on *Hamlet*, weaker responses were vague, or re-worded the question, or stated the father–child relationships in the text, while stronger responses had a clear point of view about the perspective on fathers communicated in the text
- allowed their discriminating thesis to pave the way for the development of an essay that strengthened the overall argument as it progressed. In the syllabus glossary, to 'develop' an essay is to add 'fullness to' or 'to become more complex or intricate' as it progresses. Effective responses to Question b) for *Jane Eyre* centred on the pivotal stages of Jane's character arc, with particular emphasis on how the various challenges she endured throughout her life then coalesced into her self-awareness, independence, and sense of belonging by the end of the novel, or how Jane's struggles between opposing forces, such as passion and reason, are resolved at the end of the novel
- provided a cohesive overall interpretation of the text in relation to the question through careful selection of a variety of pertinent evidence to best support the points raised. These effective responses created links and connections between the thesis, arguments, evidence, information, and ideas across the whole essay.

These excerpts have been included to:

- demonstrate a discriminating thesis that communicates a clear and specific viewpoint in relation to the question asked, and takes account of an interpretation of the text as a whole
- illustrate the lucid development of a point through the well-considered selection of evidence explicitly used to support the argument. The point made about King Hamlet's prioritisation of his own interest to pursue revenge at the expense of his son's mental health is both sustained and developed to convincing ends through the careful selection and synthesis of pivotal textual elements of the play
- show how the tactical use of cohesive devices can connect, develop, emphasise and transition between ideas within a paragraph. This response strategically uses lexical chains to cogently argue a point about the selfishness of Hamlet's father, such as in the following example: 'to portray the self-interest ... a time when Hamlet is filled with grief ... Claudius' elevation ... King Hamlet only increases the stress ...'. Connectives are used to emphasise and transition between points, e.g. 'clearly shown', 'in the crisis of the play', 'this idea is emphasised further ...', 'King Hamlet himself reveals that ...'.

Excerpt 1: Thesis statement

in reality, they don't. Through the exploration of the importance of the divine order ^{and how it interferes with ~~relationships~~} ^{and how this interferes with familial relationships,} during the Elizabethan reign, Shakespeare invites audiences to view fathers in Hamlet as prone to self-interest and self-preservation, even at the cost of their children. This

Excerpt 2: First point of essay.

The Elizabethan beliefs surrounding mortality, and the supernatural, is ~~one that Shakespeare~~ employed by Shakespeare, in order to portray the self-interest of ~~the~~ the ghost of King Hamlet. ~~While Hamlet is~~ During a time when Hamlet is filled with grief and frustration ~~in~~ due to his father's death, and Claudius' elevation to the throne, King Hamlet only increases the stress that is put upon Hamlet, by ordering him to avenge his death in the ~~Exposition~~ Exposition of the play. ~~While Hamlet~~ ~~madness and stress in this way~~ Hamlet's stress and spiral into madness and ~~great~~ guilt, is clearly shown in ~~the~~ his soliloquy in the conflict of the play, when he claims to be a "rogue" and "peasant slave", for not avenging his father's death sooner. However rather than showing ~~empathy~~ empathy, King Hamlet's ghost only further increases that guilt in the ~~the~~ crisis of the play, during Hamlet's

confrontation with his mother. ~~This~~ As grief^{and guilt} ~~is~~ ~~is~~ ~~universally~~
 universally understood emotions, ~~the~~ ~~idea~~ ~~that~~ the use of
 this soliloquy allows audiences to ~~understand~~ ~~to~~ see
 King Hamlet ~~as~~ as a father who is only focused on his
 own motives of getting revenge, even at the cost of his
 son's mental health. This idea is emphasised further,
 as exacting revenge in the traditional Christian doctrine
 was considered a sin. King Hamlet himself reveals
 that ~~that~~ revenge is a "foul and "most ~~is~~ unnatural" murder.
 Despite this, ~~he~~ ordering Hamlet to avenge his murder, which
 puts ~~the~~ the fate of his soul at risk, shows his
~~pragmatic~~ prioritisation of self-interest over his own
 son. As a result, Elizabethan audiences are positioned
 to view fathers ~~as~~ in Hamlet as prone to self-interest,
 over their children.

Criterion: Textual features

Effective student responses:

- used register appropriate to the role of essay writer with discrimination. These essays revealed a keen awareness of the audience and purpose of the essay and recognised there is no need to retell the plot or define literary terminology, as markers are familiar with the text and stylistic devices. An appropriate register was revealed through careful selection of vocabulary conducive to literary analysis, and cognisant of the constructedness of the text
- used a range of accurate sentence structures to seamlessly guide the reader through the developing point, including integrating direct and indirect evidence smoothly. Short syntax amid longer, complex sentences served to emphasise and advance ideas within a paragraph
- showed awareness of the power of punctuation to develop an idea within a sentence. These essays revealed how sentences that use multiple clauses, when punctuated accurately, allow students to highlight what is important in their sentences
- showed command over elements of punctuation and spelling that are common errors, such as the
 - use of possessive apostrophes (knowledge of how and when to use them)
 - use of semi-colons
 - capitalisation of proper nouns
 - difference between complete and incomplete sentences
 - difference between ‘who’ and ‘whom’, and when to use ‘of’ and ‘have’ (knowledge of how formal, written spelling differs from casual, verbal pronunciation)

Command over the basics contributes to the authority of the argument, along with its clarity and fluency for the reader.

This excerpt has been included to:

- demonstrate confident use of register appropriate to the purpose and audience of a literary essay. These excerpts show a varied use of literary terminology that demonstrates the writer’s understanding of the text’s construction. Some examples include, ‘warning to its audiences’, ‘while it could be concluded that Lady Macbeth’s suicide represents ...’, ‘that truly signifies’, and ‘Shakespeare conveys ...’
- illustrate use of a range of grammatically accurate sentence structures to develop ideas. Because of the variety of sentence types and sentence starters, the reader is able to fluently follow the point developed in the paragraph.

Excerpt: Third body paragraph

Shakespeare concludes his 'Scottish play' with a warning to its audience, ~~which~~ ^{by} expressing ~~through~~ psychological torture and a crushing nihilism, as consequences of Macbeth and Lady Macbeth's failed relationship. It is during their isolation from each other that both Macbeth and Lady Macbeth ~~experience~~ ^{experience} the ~~debilitate~~ debilitating effects of guilt. With the loss of his cunning wife by his side, Macbeth's reign is plagued with tyranny, which can be seen to arise directly from his own guilt fueling his ceaseless ambition into mania and arrogance. Alongside this, Lady Macbeth is utterly destroyed by guilt-induced hallucinations, with her cries of "out, damned spot! [...] who would have thought the old man to have had so much blood in him" ~~serving~~ ^{providing} ~~as~~ a chilling warning to Jacobean and ~~Modern~~ modern day ~~audiences~~ audiences alike. While it could be concluded that Lady Macbeth's suicide represents the literal loss of their connection, it is Macbeth's resulting nihilism that truly signifies the relationship's demise. With Macbeth's words of "She should

how died thereafter. There would have been time for such a word", Shakespeare conveys how truly lost Macbeth is within his ambitions showing how the threat of losing the crown supersedes the tragic death of his wife.

Practices to strengthen

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

- encouraging students to know the text so intimately that they can confidently draw on the most pertinent and relevant evidence to explicitly support the points made. This deep knowledge also ensures they have plenty to draw on to flexibly and authentically address any question on the text
- reminding students of the effect careful and detailed planning has on the quality of the finished essay. This includes the effect on both an authoritative interpretation of the text as a whole, and discerning selection and arrangement of material to drive home that interpretation in response to the question asked. When planning, students should consistently ask of every single idea and piece of evidence they wish to include, 'So what?' in relation to the point they wish to convey
- encouraging students to expand on their repertoire of cohesive devices, paying particular attention to those used to emphasise and connect ideas into a complex whole
- examining the EAMG as part of the teaching and learning, addressing key words such as 'summary', 'interpretation' and 'authoritative' from the most recent published version of the EAMG. Students could explore how these are realised in analytical essays and use their understandings to improve their own writing.

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.

Assessment design

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: 1.

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

Assessment decisions

Effective practices

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

Practices to strengthen

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