

English subject report

2023 cohort

January 2024





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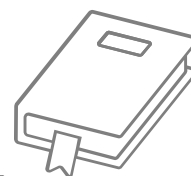
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Introduction



Throughout 2023, schools and the Queensland Curriculum and Assessment Authority (QCAA) continued to improve outcomes for students in the Queensland Certificate of Education (QCE) system. These efforts were consolidated by the cumulative experience in teaching, learning and assessment of the current General and General (Extension) senior syllabuses, and school engagement in QCAA endorsement and confirmation processes and external assessment marking. The current evaluation of the QCE system will further enhance understanding of the summative assessment cycle and will inform future QCAA subject reports.

The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2023 subject report is the culmination of the partnership between schools and the QCAA. It addresses school-based assessment design and judgments, and student responses to external assessment for this subject. In acknowledging effective practices and areas for refinement, it offers schools timely and evidence-based guidance to further develop student learning and assessment experiences for 2024.

The report also includes 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 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 internal and 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 senior 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 highlights

454

schools
offered English



83.81%
of students
completed
4 units



98.76%
of students
received a C
or higher



Top 10 text selections by schools for English 2023

347

Macbeth by
William Shakespeare

139

Four Corners (ABC)

128

Wilfred Owen

116

The Great Gatsby by
F. Scott Fitzgerald

111

Robert Frost

111

Sylvia Plath

107

Carol Ann Duffy

102

Bruce Dawe

95

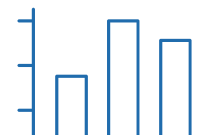
Emily Dickinson

93

Judith Wright

All text selections made by schools in 2023 for English can be found under Resources in the Syllabuses application (app) on the QCAA Portal.

Subject data summary



Subject completion

The following data includes students who completed the General subject.

Note: All data is correct as at January 2024. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered English: 454.

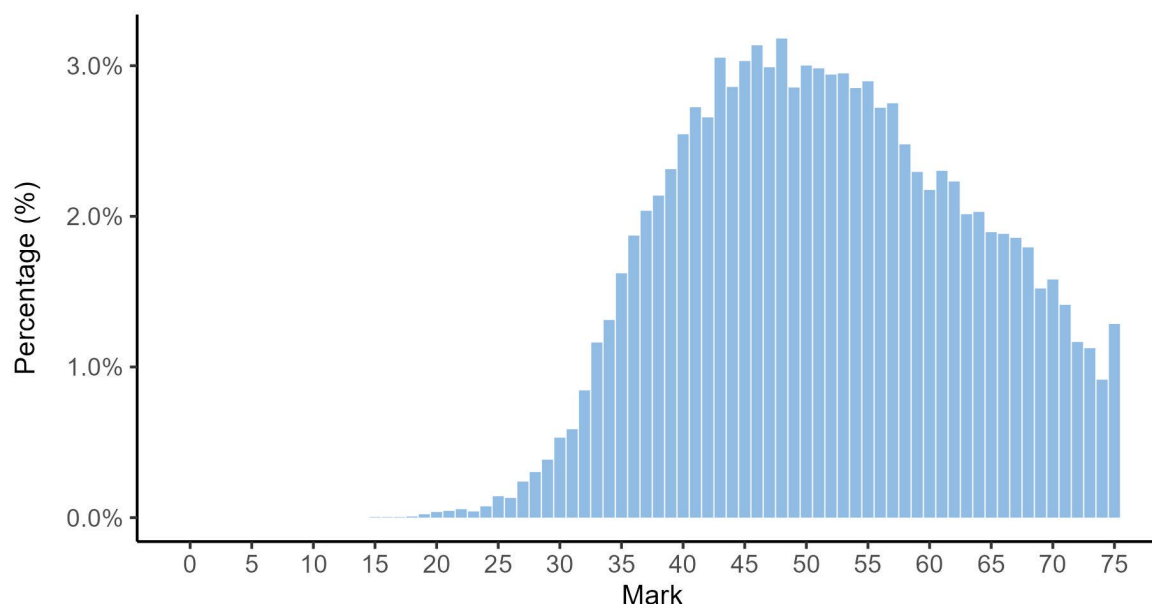
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	31,739	29,469	26,601

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	29,409	2,330
Unit 2	27,620	1,849

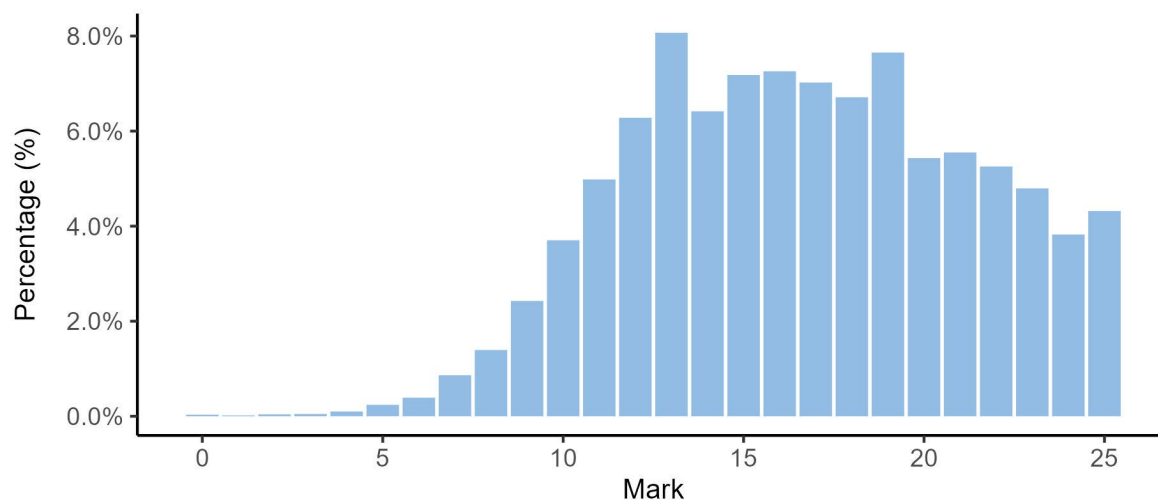
Units 3 and 4 internal assessment (IA) results

Total marks for IA

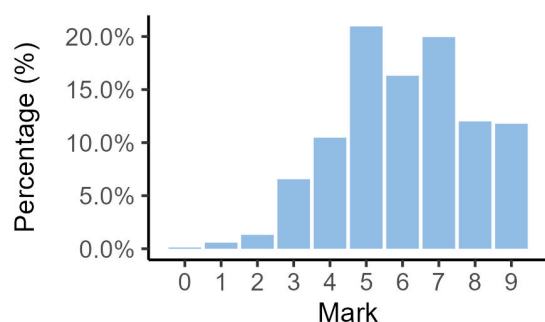


IA1 marks

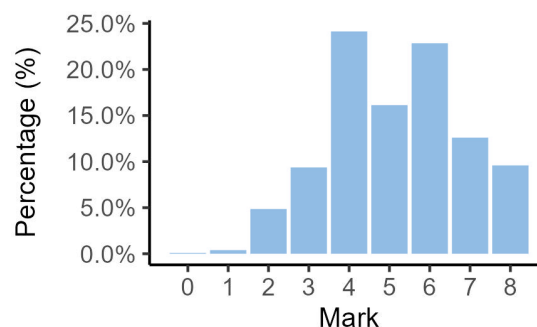
IA1 total



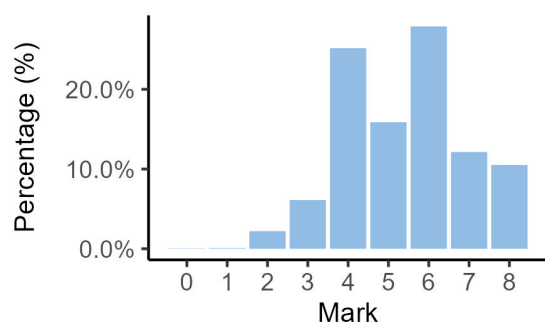
IA1 Criterion: Knowledge application



IA1 Criterion: Organisation and development

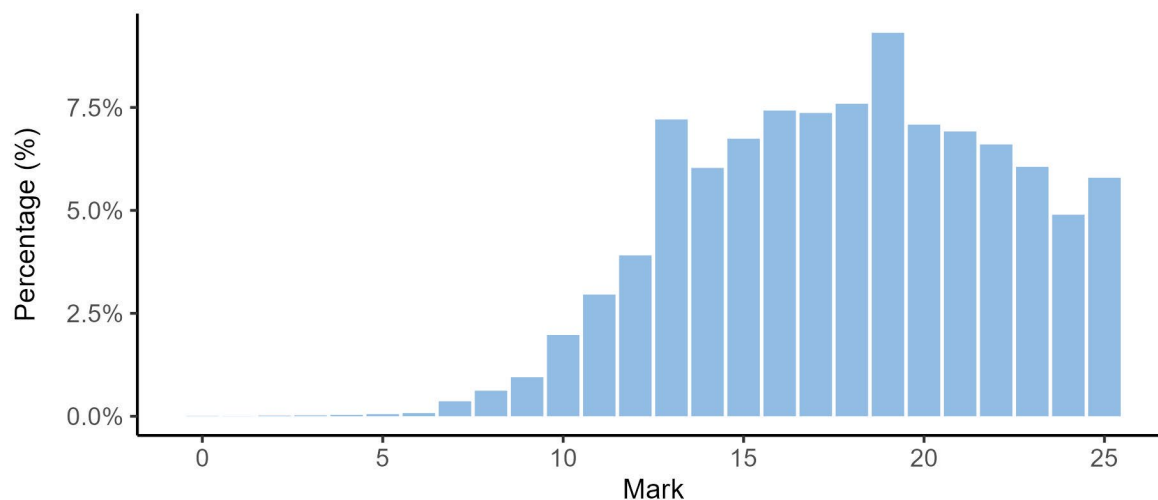


IA1 Criterion: Textual features

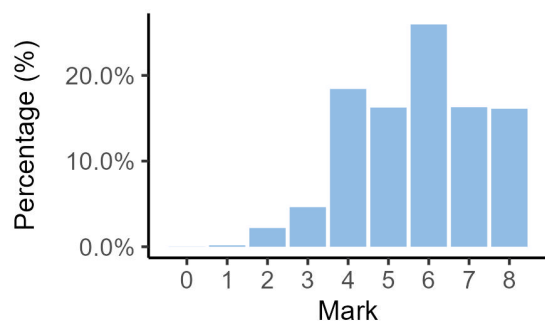


IA2 marks

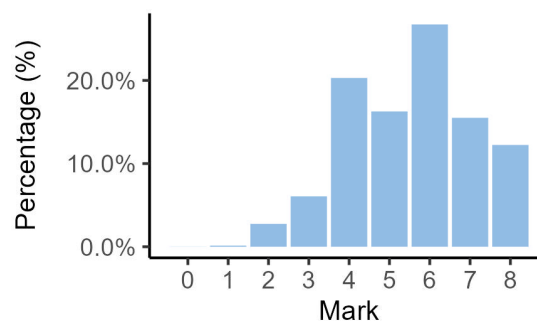
IA2 total



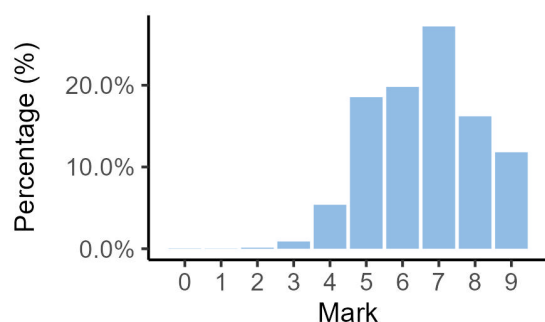
IA2 Criterion: Knowledge application



IA2 Criterion: Organisation and development

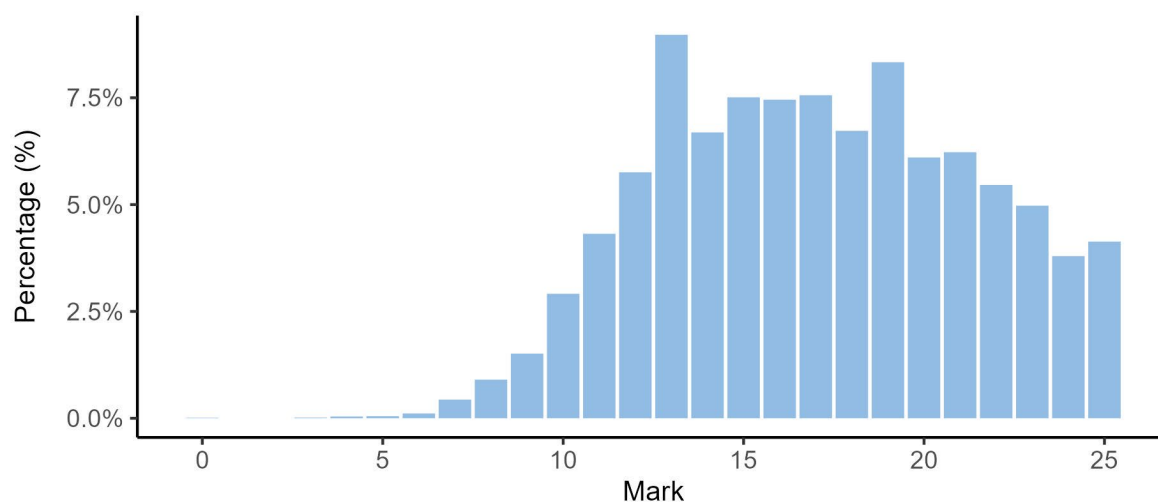


IA2 Criterion: Textual features

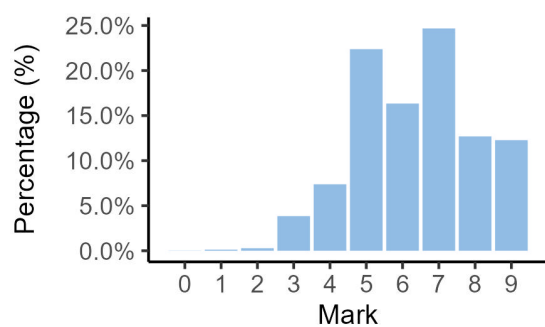


IA3 marks

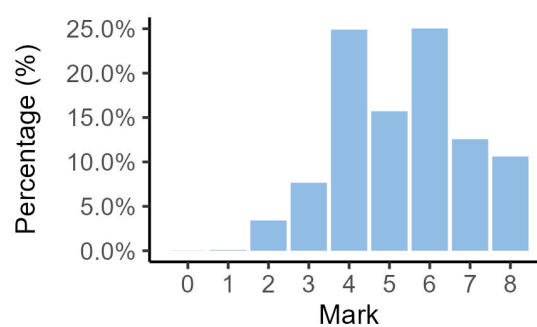
IA3 total



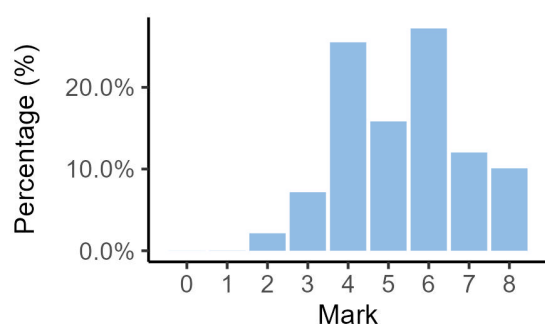
IA3 Criterion: Knowledge application



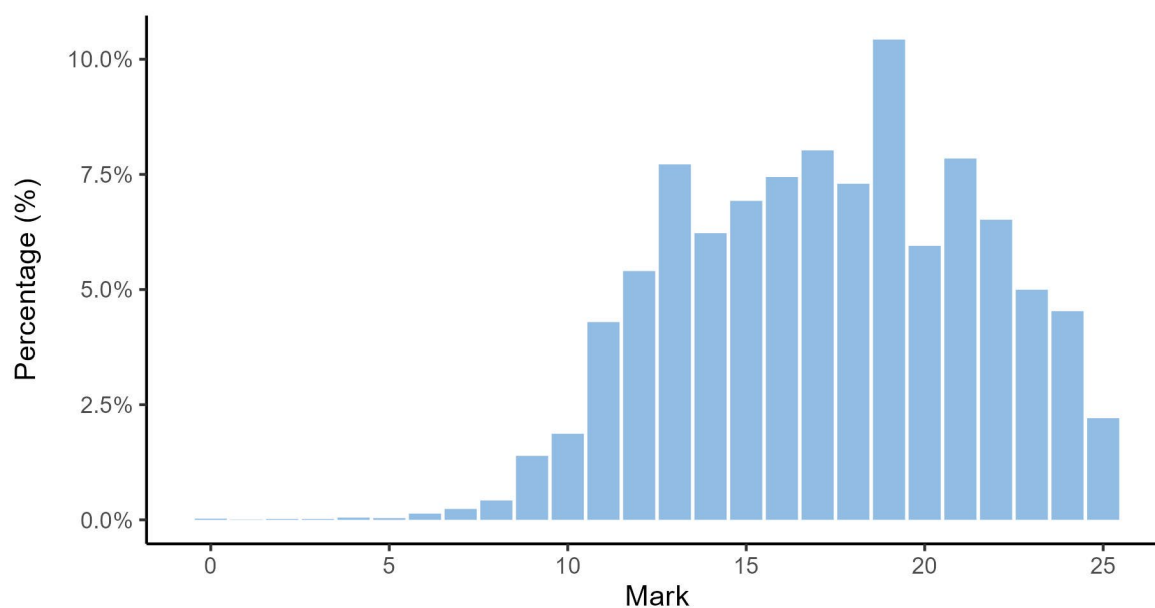
IA3 Criterion: Organisation and development



IA3 Criterion: Textual features

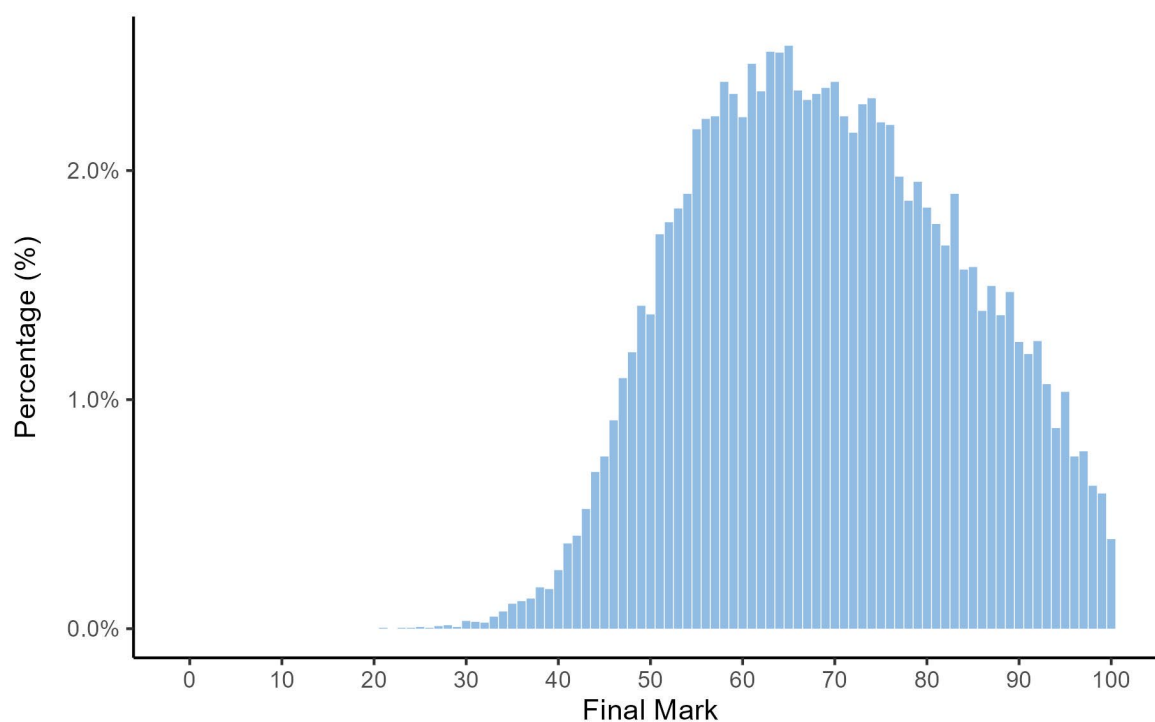


External assessment (EA) marks



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	100–83	82–63	62–41	40–17	16–0

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	5,475	11,653	9,142	331	0

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.

Refer to *QCE and QCIA policy and procedures handbook v5.0*, Section 9.6.

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	77%	88%	84%

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 v5.0*, Section 9.7.

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	450	4,488	298	91.33%
2	449	4,450	220	93.32%
3	449	4,432	93	94.65%

Internal assessment 1 (IA1)



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 different texts connected by the representation of a concept, identity, time or place, and written for a 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 studied texts must be a literary text from the prescribed text list (Syllabus section 4.5.1).

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.

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	60
Authentication	2
Authenticity	6
Item construction	15
Scope and scale	27

*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:

- clearly aligned with the assessment specifications (Syllabus section 4.5.1), which require students to analyse a representation of a concept, identity, time or place in two different types of texts, one of which must be from the prescribed text list. As the list is refreshed every three years, it is important that schools ensure text choices accurately align with the current list, in this case: *Prescribed text list, English and EAL 2023–2025*. To assist in making text selections, schools can consult the *Annotations for the Prescribed text list — English/EAL* document, available under Resources in the Syllabuses app on the QCAA Portal
- provided guidance to encourage students to develop a sharp focus for their analysis, e.g. a task may ask students to explore the concept of ‘happiness’ in Louis Nowra’s play *Così* and the film *Little Miss Sunshine* (Jonathan Dayton and Valerie Faris). The scaffolding may

encourage students to focus on a particular idea that underpins the representations of 'happiness' in the two texts

- promoted the development of a unique perspective and response by providing an open-ended task statement or a range of options.

Practices to strengthen

It is recommended that assessment instruments:

- provide students with the opportunity to *analyse* a common representation across the two texts as part of the task description, rather than just compare and contrast, to allow students to demonstrate the Knowledge application objectives. Some comparison and contrast between the two texts may form part of the response to reveal connections between the texts. However, the core cognition of *analyse* must be demonstrated. Analysis requires the examination of something to be able to interpret it, as well as demonstrating the logic and reasonableness of the subject matter being examined. While a comparison identifies similarities and differences, analysis requires more than this
- provide opportunities for students to demonstrate a discerning analysis of both texts that is achievable within the syllabus conditions, e.g. the novel *Frankenstein* and one relevant episode of *Stranger Things: Season One*, rather than the entire series, allows opportunities for discernment
- provide clear guidance that directs students to develop a thesis or perspective on the representations in the texts. Alignment with the scaffolding offered in the Syllabus specifications (Syllabus section 4.5.1) helps cue students to make connections that are more than obvious and superficial, and to produce the informed and insightful analysis of texts that is necessary to demonstrate the characteristics associated with higher performance levels of the ISMG. Students should be guided to develop a perspective that is focused and manageable within the syllabus conditions, e.g. requiring students to examine how an idea associated with the concept of survival or the space race is constructed across Stanley Kubrick's film *2001: A Space Odyssey* and Andy Weir's novel *The Martian*.

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	20
Layout	7
Transparency	13

*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 a clear context, genre, audience and purpose for the response

- included clear instructions and cues that aligned to the syllabus specifications, objectives and ISMG
- clearly and consistently stated the school-selected genre or text type in the assessment instrument, e.g. literary essay or conversational essay, rather than using terms such as essay, response and article interchangeably across the assessment.

Practices to strengthen

It is recommended that assessment instruments:

- clearly identify the texts to be analysed as they appear on the *Prescribed text list, English and EAL 2023–2025*, e.g. the play version of *The Crucible* rather than the film version
- use scaffolding to identify and explain task requirements to students according to the scaffolding set out in the syllabus specifications (Syllabus section 4.5.1)
- include a task statement that draws directly from the IA1 task specifications (Syllabus section 4.5.1) and expresses expectations using the cognitive verb *analyse* referenced in the syllabus. Task statements should provide students with opportunities to demonstrate all Knowledge application criterion assessment objectives: analysis of perspectives and representations of concepts, identities, times and places in the texts; analysis of the ways cultural assumptions, attitudes, values and beliefs underpin the texts and invite audiences to take up positions; and analysis of the effects of aesthetic features and stylistic devices in the texts. While these objectives do not need to be listed as part of the assessment design, a task should allow for the demonstration of each of these objectives
- use vocabulary that aligns with the language of the syllabus, e.g. represent, concept, texts.

Additional advice

- The syllabus states in the subject matter of Unit 3 Topic 1: Conversations about concepts in texts, that students are to be ‘given opportunities to add to ongoing, informed and public “conversations” about ... texts’. In the IA1 task, students should be given opportunity to engage their public audience in a conversation about the representations in literary texts.
- While the focus of the assessment task is primarily analytical, well-written and successful responses use text structures and language features that engage readers in a lively conversation about literature in a contemporary context. Writing for a public audience is different from writing for an examiner or an external assessment marker. In the teaching and learning cycle, it is vital that students are provided opportunities to experiment with and develop their own style as they consider the possible creative, reflective and/or persuasive elements involved in engaging a particular public audience. The use of these elements will depend on a student’s own purpose for writing, and on their perspective or point of view on the texts. To prepare students to write for a public audience, they may consult the *Supporting students in the English IA1: Extended response — written response for a public audience* document available under Resources in the Syllabuses app on the QCAA Portal.

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	92.44%	5.78%	1.56%	0.22%
2	Organisation and development	94.67%	4.44%	0.67%	0.22%
3	Textual features	96%	1.56%	2%	0.44%

Effective practices

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

- for the Knowledge application criterion, at the
 - 8–9 performance level, there was sustained evidence of a deep engagement with the two texts, resulting in an intellectually perceptive analysis that recognised the complexities and nuances of both texts. There was a detailed examination of the ways the writer's choices were underpinned by cultural assumptions, attitudes, values and beliefs in the two texts, and how readers were invited to respond
 - 6–7 performance level, there was evidence of successful analysis of the representation of a concept, identity, time or place across both texts, including consideration of the connections between the two texts, and the ways this particular idea is represented. This was achieved through an examination of a range of textual elements within the two texts relevant to the developing overall perspective or interpretation offered. There was a clear purpose to the analysis successfully achieved overall, but at times the analysis may not have been sustained and deliberate
 - 4–5 performance level, there was evidence of satisfactory analysis of the representation of a concept, identity, time or place across both texts, including an appropriate analysis of the connections between the two texts and the ways this particular idea is represented. A fitting examination and subsequent interpretation of some textual elements within both texts was used to make meaning about the representations created. These meanings and relationships were combined into an acceptably unified and adequately coherent perspective for the most part across the response
- for the Organisation and development criterion, at the
 - 7–8 performance level, there was evidence that subject matter selections were astute and insightful, thereby supporting the student's perspective as an authoritative one. There was also evidence of the purposeful and compelling arrangement of subject matter within and across the response to create a unified and coherent contention, strongly sustained for the reader
 - 5–6 performance level, there was evidence of successful application of the patterns and conventions of the school's chosen text type for a public audience, and purposeful combination of elements of this genre, to form a logical, reasoned and engaging response for the identified audience. The overall perspective on the two texts, and the connection between them, was purposeful, building in complexity across the response. The student successfully created and sustained a relationship with their intended audience, establishing a credible voice and style through purposeful choices about language, subject matter, and register

- 5–6 performance level, there was evidence of systematic and purposeful organisation and sequencing of ideas and evidence within paragraphs and across the response to connect arguments and successfully achieve the dual purpose of the response: to analyse and engage a public audience in a conversation about literary texts. A range of cohesive devices such as lexical chains and connectives were used purposefully to emphasise and develop ideas as well as guide the reader
- 3–4 performance level, there was evidence of connected arguments within paragraphs and across the response, demonstrating appropriate choices in how to organise and sequence ideas and evidence to achieve an analytical purpose. Some cohesive devices, such as lexical chains and connectives, were used to emphasise and develop ideas as well as create connections within and across paragraphs.

Samples of effective practices

The following excerpts have been included to demonstrate:

- discerning analysis of representations and perspectives of concepts, times, places and identities in the texts and analysis of the effects of aesthetic features and stylistic features in the texts (Knowledge application criterion). Excerpt 1 shows the creation of an authoritative and thoughtful perspective about the representation of societal expectations on women, and how readers are positioned to think about both texts in particular ways but also in relation to one another. The response perceptively purports that both texts invite audiences to see that 'women face consequences' for repudiating 'womanly expectations' held by society in that they are blamed and villainized. Analysis within the body of the response develops this perspective in relation to the two texts by showing the different ways the two cultural contexts or societies constructed in the texts treat women who do not conform. This is shown in Excerpts 2 and 3, which tightly focus on the representations of Daisy and Tonya, in the book *The Great Gatsby* and the film *I, Tonya*, making intellectually perceptive interpretations of the effects of the characterisation of Daisy and the film techniques and editing used to portray Tonya. Conclusions about the societal expectations the women face are drawn across the response to reinforce the authoritative interpretation of the texts that was established in the introduction
- discerning selection and synthesis of subject matter to support perspectives (Organisation and development criterion). Excerpt 1 shows perceptive use of an analogy in the Venus de Milo to position the reader and establish an authoritative tone. Excerpts 2 and 3 demonstrate judicious choices of evidence used to support the student's perspective, e.g. Daisy's infidelity and subsequent 'villainization' and the juxtaposition of shots of Tonya's figure skating with her boxing. This chosen evidence, and the intellectually perceptive interpretations made from this evidence, demonstrates a clear understanding of how the considered selection and synthesis of subject matter can support the development of a sustained and insightful perspective.

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

Excerpt 1

Women Are More Than A Rib

How women's representations are changing for the better

Redacted byline

Society loves to carve women into smooth, angelic statues of fragility. But much like Venus de Milo's lack of arms, women have been unable to grasp the rasp and hack away female ideals. The legitimacy of Gender, specifically where women bend, has long been debated; an object craved, a sought-after service. However, traversing America's splendour in the 1920s, and diving into its electric colour of the 90s, I found that not just the *definition*, but the *definer* of a woman, is beginning to change. Defining personal femininity might finally be a female's *choice*.

Both F. Scott Fitzgerald's novel *The Great Gatsby* and Craig Gillespie's film *I, Tonya* explore women who voyage outside their time's waves of *expectations*. *The Great Gatsby* follows narrator Nick Carraway as he struggles to understand the roaring choices women make around him, while *I, Tonya* scouts the 'truth' of Tonya Harding's chilling battles in Olympic figure skating. Through exploring women's hardships breaking stereotypes, both exemplify that women face consequences for repudiating womanly expectations. While *The Great Gatsby* dismisses female suffering as a repercussion of their inferiority, *I, Tonya* explores the emotional degradation female stereotypes cause. Differentiating these texts shares how women are rising to the imbalances, seizing a new name for women, and grasping a growing game in achieving gender *equity*.

Excerpt 2

In comparison to Fitzgerald, who coldly demonstrates what happens to women who step out of line, Gillespie explores the torturous entrapment that ideals on women impose. From a 21st-century perspective, one easily perceives the injustice Myrtle faced, despite Nick's dismissiveness. This further alludes to the role society plays in undermining the value of women who reject their shiny standards. Gillespie's focus on Tonya's story allows for an intimate exposure that reveals not only Tonya's emotions but her character as being resilient. Comparing the depths of Myrtle vs Tonya's individual stories, one can understand the dismissive nature of patriarchal society. Sadly, I cannot help but wonder how many minority stories have been lost to this.

They say a story is only as good as its villain. But I'm not talking about The Joker and Darth Vader. I'm talking about Brittany Spears and Princess Diana, or the tendency to blame and villainize women in society. Daisy is, for much of the novel, the charming cousin of Nick. Interestingly, as Daisy ventures into an affair with Gatsby and challenges expectations of women being faithful, Nick applies critical judgments towards Daisy's character; after Gatsby left for war, she indulged in the "artificial world" filled with "...the sadness and suggestiveness of life" (Fitzgerald, 2012, p115). Suggesting Daisy abandoned herself for wealth, Fitzgerald positions us to judge Daisy as shallow and unsympathetic.

Furthermore, Daisy's villainization proposes that women who differ from gender expectations only do so for malicious reasons, suggesting women as immature and needing to be controlled.



Figure 3: Daisy is shallow and unsympathetic for indulging in riches (Boboltz, 2017).



Figure 4: Tonya is rejected for her rough presentation (Gillespie, 2017, 00:26:57)

Tonya, adorned in an ultra-pink, scruffy, handmade costume, storms off the ice after being told by judges that she should "...pick another sport" for her lacking presentation (Gillespie, 2017, 00:26:50). A collision between her rough home life and the fragility of female ice skaters, the handmade costume expresses Tonya's desire to 'tick off' the "...wholesome American" image (Gillespie, 2017, 00:52:00). However, in the judges' rejection, we understand how Tonya's low class defines her skating, rather than her skill. Formulating intersectionality between

economic status and female perceptions, we understand how society's approval of women is tethered to their material beauty. Specifically, how tendencies to discard and blame those unable to attain such materialism is frustratingly dehumanising. Further, is degradative of women's hard work and sacrifices. Their passions and dreams. And for many like Tonya, their entire identity as an individual.

Excerpt 3

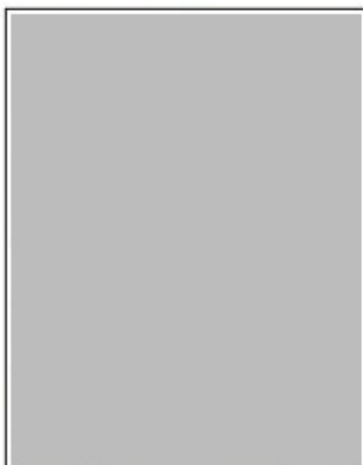


Figure 6: Tonya loses her battle with society's stereotypes (Gillespie, 2017, 1:46:24)

Tonya's ending is also nothing but bitter. After being banned for life from figure skating, Tonya embraces her lack of femininity and becomes a "lady boxer" to "pay the bills" (Gillespie, 2017, 1:45:00). Sweaty and bloody, a slowed shot of Tonya in a boxing match punched and falling is paralleled to the first triple axel that ignited her fame (Gillespie, 2017, 1:46:20). Staining Tonya's graceful leap with the oozing weight of the punch, her moments of praise are inundated with a ruthless masculinity. In this parallel, we understand how Tonya was never viewed in the feminine light of skating and was consequently never approved of. Much like fairy-tale **witches** being thrown off a cliff, Tonya was discarded, and her story survives in the painful cavern of being the one "America... hates" (Gillespie, 2017, 1:45:45). Consequently, her "truth" forever rots from the acceptance of her societal rejection (Gillespie, 2017, 1:46:25).

Both texts paint an ugly ending to their recalcitrant females. However, while Fitzgerald blames Myrtle for her death, Gillespie pushes that Tonya's "life sentence" was driven by society's tendency to discard women who are different. While Tonya is shown punching and fighting on, we cannot help but ache for her lost dream, drowned by piling expectations and inability to fulfil them. In taking away Tonya's skating, they took away Tonya's voice. Similarly, Myrtle's identity as a woman becomes invalidated and literally disposed of in the novel. Therefore, we further understand how gender stereotypes also shame and shun women to silence their individuality and unique strengths.

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 about the Textual features criterion at the 5–6 performance level, teachers ensure that there is evidence of successful
 - vocabulary selections that both suits the analytical purpose and engages the identified public audience, as well as evidence of purposeful choices in the phrasing and sentence construction to position the audience, demonstrating understanding of how syntax creates meaning for, and relationships with, the reader
 - use of mode-appropriate features that are effective for the audience and context identified in the endorsed assessment instrument. This includes conventional spelling and punctuation. Depending on the site of publication, this may also include complementary features such as graphics, call-out boxes, headings and subheadings that all contribute to the overall purpose.

Additional advice

- The syllabus assessment specifications for IA1 require students to analyse the representation of a concept, identity, time or place in two different texts. Students can be guided to understand that having a clear purpose for this analysis becomes the focus that drives the student's interpretation across the response. While this central focus might be underpinned by a broader concept of, for instance, love, villainy, gender or place, the response should home in on a specific idea that is interesting to the student. This specific idea, which may be a

philosophical or reflective observation or a cultural/political challenge of a representation, becomes the purpose of the analysis, e.g. a thesis could be that ‘despite the obvious feminist shortcomings of the female protagonists in *Pride and Prejudice* and *Wonder Woman*, both Elizabeth Bennett and Wonder Woman offer subtle yet powerful challenges to “the feminine ideal”’. Students who concentrate on finding superficial connections between the texts, or simply comparing them, limit their ability to demonstrate discerning or effective analysis within the Knowledge application criterion.

- Text selection is paramount to a successful response. When the endorsed assessment instrument offers students the opportunity to select their own text to analyse alongside the prescribed text, care must be taken to ensure the selected text has strong scope and substance to allow for a discerning analysis. Consultation with students about their choices early in the planning stage, and the provision of clear and direct feedback about the suitability of the chosen text, is critical for student success.
- Schools are reminded that where evidence in an assessment response matches descriptors at different performance levels in a criterion, a best-fit approach is used to determine a result (Syllabus section 1.3). Refer to the *QCE and QCIA policy and procedures handbook v5.0* (Section 9.7.1) and the Resources *Module 3 — Making reliable judgments* in the Assessment Literacy app on the QCAA Portal and the *Making judgments* webinar in the Syllabuses app for further information and guidance.
- Before submitting files for confirmation, schools are responsible for ensuring the quality, accuracy and accessibility of the required files (*QCE and QCIA policy and procedures handbook v5.0*, Section 9.7.3). Schools should refer to the information contained in the *Confirmation submission information* for English (available under Resources in the Syllabuses app) to check the submission requirements.

Internal assessment 2 (IA2)



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. 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	26
Authentication	2
Authenticity	5
Item construction	14
Scope and scale	11

*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:

- included scaffolding that provided guidance and encouraged students to address a particular aspect of a current issue and develop a clear contention or perspective
- cued students to the choice of an issue presented in the media in the last 12 months to allow them to engage with the current 'public conversation' playing out across various forms of media, e.g. mass media and social media

- provided students with a clear context, genre, purpose and audience for their persuasive spoken response, allowing for the development of a unique perspective and an opportunity to demonstrate discernment across all three criteria: Knowledge application, Organisation and development, and Textual features.

Practices to strengthen

It is recommended that assessment instruments:

- align the context of the task with its requirements to allow students to consider how the development of a perspective can be created in response to a contentious issue suitable for the context, audience and purpose identified by the assessment
- are open-ended and allow students to offer their own perspective, which can persuasively contribute to the public conversation in relation to a current, contentious issue playing out in the media
- cue students to focus on the purpose of the task — to persuade an audience — rather than an analysis of particular media texts. Assessment objectives 3, 4 and 5 require the creation of a student's own perspective and the use of cultural assumptions, values, attitudes and beliefs, as well as aesthetic features and stylistic devices, to persuade their audience (Syllabus section 4.5.2). Rather than analysing media texts on the issue, students are required to critically engage with current media as a stage in the development of their speech to allow their informed contribution to the public conversation
- provide a specific context and audience for their persuasive spoken response to allow students to be discerning in their selection and synthesis of subject matter and make astute vocabulary choices. A generic or vague audience or context may hinder their capacity to position that particular audience by making use of cultural assumptions, values, attitudes and beliefs that 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	2
Language	5
Layout	1
Transparency	9

*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:

- cued students to choose current, contentious issues that have elicited recent, public debate across various forms of media
- provided clarity regarding the role of the media in representing perspectives of contemporary social issues. Engaging with the various perspectives represented in the media on current

contentious issues involves critical thinking, and goes beyond information-sharing on topics that are not part of the current public conversation.

Practices to strengthen

It is recommended that assessment instruments:

- include scaffolding as outlined in the Syllabus specifications (Section 4.5.2) that cues students to the primary purpose of the task being persuasion
- include clear, concise instructions to ensure that students understand what they need to do.

Additional advice

- As this task is a spoken presentation, it is important that both the assessment task and the teaching and learning cycle prompt and prepare students for assessment in the spoken mode. Emphasis should be placed on speaker presence and the part it plays in establishing and maintaining the student's role as a speaker/signer/designer and relationship with the specified audience, and the use of the ways cultural assumptions, attitudes and beliefs invite audiences to take up positions. Offering guidance on the spoken mode and alerting students to the fact that all of the objectives are marked in the spoken mode will help develop students' understanding of the task requirements.

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	97.1%	1.78%	0.89%	0.22%
2	Organisation and development	95.1%	3.56%	1.34%	0%
3	Textual features	96.66%	2%	1.34%	0%

Effective practices

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

- for the Knowledge application criterion, judgments for the 7–8 performance level were matched to the following characteristics in student responses
 - careful consideration, and nuanced understanding, of the chosen issue, resulting in arguments that were knowledgeable, relevant, thoughtful and engaging for a particular audience
 - strategic and sophisticated exploitation of the relationship between perspectives and representations, aesthetic features and stylistic devices, and cultural assumptions,

attitudes, values and beliefs, in order to shape an audience's critical and emotional response and achieve the speaker's persuasive purpose

- for the Knowledge application criterion, judgments for the 3–4 performance level were matched to the following characteristics in student responses
 - engagement with different perspectives of the chosen issue, resulting in the construction of relevant and informed arguments that demonstrated an understanding of the issue; however, this may not have been consistently maintained across the response
 - some recognition of the relationship between perspectives and representations, aesthetic features and stylistic devices, and cultural assumptions, attitudes, values and beliefs, and how these can be used together to create a persuasive response
- for the Organisation and development criterion, judgments for the 5–6 performance level were matched to student responses whereby the student had
 - considered the endorsed task's spoken context, listening audience and persuasive purpose in their successful deployment of a range of structures, features and patterns. Additionally, the selection and use of these structures, features and patterns contributed to successfully creating emotional and critical responses to the chosen perspective in the listening audience
 - successfully created and sustained a credible and knowledgeable role as speaker that suited the endorsed task's context and persuasive purpose, and also developed and maintained an intentional and authentic rapport with the listening audience.

Samples of effective practices

The following excerpts have been included to demonstrate:

- discerning and sophisticated exploitation of the relationship between perspectives and representations, aesthetic features and stylistic devices, and cultural assumptions, attitudes, values and beliefs in order to shape an audience's critical and emotional response and achieve the speaker's persuasive purpose. The excerpts reveal the construction of a commanding point of view in response to an engagement with the current public conversation about climate change. It homes in on a specific idea about this issue: 'the danger of denial'. The speaker reveals frustration at the inaction of our leaders and irresponsible reporting by certain commentators to position the specific audience of a youth forum and garner support for his perspective. Through strategic use of a range of emotive language and stylistic devices aligned to the viewpoint developed, such as alliteration and metaphor (e.g. 'news stories that flit across our TV screens, telling tales of monsoons of monstrous magnitude ...'), the speaker carefully draws his audience in to share his perspective and influence their actions
- discerning use of textual features. Language has been strategically chosen to align with the speaker's point of view. Purposeful deployment of a range of spoken grammatical structures not only develops the ideas with clarity but challenges the young audience to 'use their voices for the greater good'. Further, the speaker's strong presence and measured pace reveal a sincerity that matches the emotion of the ideas developed across the speech.

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

Excerpt 1



Video content: (1 min, 41 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_english_ia2_e1.mp4

The frog does not know it is in danger as the water around it heats. It will remain submerged, oblivious and unaware of the rising temperature, until the scalding hot water boils it alive. Now, all of humankind are flailing in the ever-warming waters of manmade natural disaster, blissfully ignorant to our impending doom. If we do not act now, we will realise all too late the irreversible nature of our self-condemned hell. Although many believe climate change to be no more than a distant, exaggerated threat, the severe flooding it is causing is being stubbornly ignored to the point of negligence, as the disaster worsens and innocent people around the world continue to suffer. The news stories that flit across our TV screens, telling tales of monsoons of monstrous magnitude don't seem so far removed from reality when we take a look at the thousands of young people exactly like us, who suffer as a result. Those wielding the power to make a change, choose instead to turn a blind eye to the cruel, uncaring sacrifice that they make in their maintenance of maximum revenue. While the UN Youth National Conference is a valuable forum within which young people such as ourselves can raise this issue, we cannot stop at mere discussion. Education on the topic is indeed the first step, however, meaningful action must be taken to combat this climate crisis.

Excerpt 2

Video content: (2 min, 32 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_english_ia2_e2.mp4

But real human lives are not the currency valued highest by those who have the influence to make a real difference in our uphill struggle towards net zero. Politicians and people in positions of power refuse to take climate action and opt instead for endless economic gain, regardless of the cost of relentless floodwaters. Shockingly, there are currently 139 elected officials in the 117th congress that deny human caused climate change and pass off excessive flooding as nothing more than natural weather cycles ([American Progress.org](https://www.americanprogress.org), 2021). This illustrates all too clearly how those who could rescue us from this catastrophic climate crisis choose instead to stick their heads in the sand and pretend it isn't happening.

This disturbing ability of those in power to distance themselves shamelessly from the horrific consequences of their actions exhibits how there is little incentive for improvement when they have the privilege of not being affected by the problem. Denial and inaction are in fact the greatest violence that could be imposed upon the environment and millions of people as a result. Even major corporations such as [redacted] and [redacted] who accept the severity of warming driven floods and tout themselves as eco-friendly climate champions, hide behind a green façade and have found themselves in hot water for repeatedly choosing economy over environment ([Earth.org](https://www.earth.org), 2022). Desperate, post-flood pleas from Pakistan's prime minister were met with silence from the global community this year, as countries around the world refuse to clean up the 30-billion-dollar mess for which we are all responsible. A refusal which confirms how politicians the world over pave their paths to economic growth with the graves of innocent people. In executing these seemingly straightforward business decisions, corporations and politicians alike take on the role of a Roman Emperor and uncaringly sentence innocent people to death. It is unacceptable for these people to continue to ignore their duty to mother nature, allowing torrential trauma to endure; and it is our duty to speak up and make them listen on behalf of our planet.

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 about the Textual features criterion, at the

- 8–9 performance level, consideration be given to the extent to which
 - there is evidence that language structures are precisely and skilfully selected for a spoken persuasive purpose, and clearly and thoughtfully support the speaker's role and context
 - a variety of sentence types are judiciously controlled and exploited with intellectual perception to achieve the speaker's persuasive purpose
 - spoken/signed and nonverbal features are also deliberately manipulated for effect, and purposefully align with the role and context of the speaker
 - the speaker has an authoritative and credible presence that is both confident and convincing
 - complementary features, if required by the endorsed task, are appropriately deployed with intention and do not detract or distract from the speaker

- 6–7 performance level, there should be evidence that
 - language structures are successfully selected for a spoken persuasive purpose and contribute to the clear development of the speaker’s role and context
 - the speaker shows sustained control over a variety of sentence types and has used these purposely to persuade their specific audience
 - a range of spoken/signed and nonverbal features have been used to create a credible and engaging presence, which aligns intentionally with the role and context of the speaker and successfully influences the specific audience
 - complementary features, if required by the endorsed task, are successfully deployed and do not detract or distract from the speaker
- 4–5 performance level, there should be evidence that
 - language structures are appropriately selected for a spoken persuasive purpose and support the speaker’s role and context
 - the speaker shows control over sentence types and has used these to persuade an audience
 - a range of spoken/signed and nonverbal features have been used to create a believable and engaging presence that is appropriate for the role and context of the speaker
 - complementary features, if required by the endorsed task, are used fittingly and, on the whole, do not detract or distract from the speaker.

Additional advice

- The syllabus asks students to create a persuasive response, therefore students must craft a response that allows them to demonstrate their ability to persuade. Students should be directed away from topics that may lead to informational responses, and directed towards topics that provide them with ample opportunity to elicit critical and emotional responses in their audience to achieve persuasive purposes.
- Syllabus section 4.5.2 states that the IA2 may be presented ‘live or pre-recorded’ to offer opportunities for varied ways to approach the assessment. The necessity of minor editing is dependent on the nature and genre of the required response; it is not an option to allow students to rerecord sections of their speech to correct errors. Teacher guidance must be provided in the creation of pre-recorded presentations to ensure that any editing is contextually appropriate and does not hinder the cohesiveness of the speech or the established relationship with the specified audience. Consideration must be given to the context and audience of the task, and students should generally speak continuously for the majority of the presentation. Refer to the *QCE and QCIA policy and procedures handbook v5.0* (Section 8.2.6) for further guidance about managing response lengths and redacting continuous responses.
- Schools are reminded that where evidence in an assessment response matches descriptors at different performance levels in a criterion, a best-fit approach is used to determine a result (Syllabus section 1.3). Refer to the *QCE and QCIA policy and procedures handbook v5.0* (Section 9.7.1) and the Resources *Module 3 — Making reliable judgments* via the Assessment Literacy app on the QCAA Portal and the *Making judgments* webinar in the Syllabuses app for further information and guidance.
- Before submitting files for confirmation, schools are responsible for ensuring the quality, accuracy and accessibility of the required files (*QCE and QCIA policy and procedures handbook v5.0*, Section 9.7.3). Schools should refer to the information contained in the *Confirmation submission information* for English (available under Resources in the Syllabuses app) to check the submission requirements.

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	6
Item construction	2
Scope and scale	4

*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:

- provided an open-ended task that allowed for a range of responses and opportunities to demonstrate the assessment objectives
- clearly indicated the springboard text as stated on the *Prescribed text list, English and EAL 2023–2025*
- referred clearly to the genre required, so students understood the type of response they were expected to produce, e.g. if students were conducting a narrative intervention, the genre or text type of the narrative intervention was made clear. An extra chapter, a monologue or a short story, for instance, all have specific patterns and conventions.

Practices to strengthen

It is recommended that assessment instruments:

- clearly align with the syllabus specification that students respond 'to a literary text from the prescribed text list' (Syllabus section 5.5.1), *Prescribed text list, English and EAL 2023–2025*. It is not sufficient to say 'a poet studied this term'; reference must be made to specific poets to ensure students respond to a poem written by a poet on the list
- align with the syllabus requirement of 'no notes allowed' (Syllabus section 5.5.1), which includes no access to the springboard text during the examination
- provide a task that is achievable within the given conditions and is in the scope of the assessment specifications. A task statement that is too broad or narrow limits students' ability to demonstrate the assessment objectives at all performance levels, e.g. requiring students to use *Hamlet* as the springboard text and to keep the Shakespearean language is out of scope of the syllabus requirements, and does not provide opportunities for students to demonstrate their own writing style. A broad task statement that requires students to write a short story version of *Jane Eyre*, for instance, is not achievable within the syllabus conditions, and also limits students' opportunities to 'create perspectives and representations ...' (Syllabus section 5.5.1). If a task requires students to intervene in a text, it is imperative that there are sufficient opportunities for students to create a new perspective rather than just retell the story.

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	16
Layout	3
Transparency	17

*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:

- employed consistent language when referring to the required genre of the response to ensure clarity for students about what they are expected to produce, e.g. the consistent use of the term *monologue* throughout the assessment is more accessible than the interchangeable use of terms such as monologue, reflection, narrative, dramatic monologue
- used language free of bias and colloquialisms.

Practices to strengthen

It is recommended that assessment instruments:

- feature clear and concise instructions, free of extraneous information that may make it difficult for students to access or comprehend the key information.

Additional advice

- IA3 assessment design should allow students the opportunity to demonstrate the subject matter for Unit 4 Topic 1: Creative responses to literary texts, which includes ‘in creative responses, students challenge ideas and conventions and reimagine perspectives by applying their own knowledge of literary text structures and styles to shape their own representations’ (Syllabus section 5.3). Students should have the opportunity to demonstrate insight and imagination and develop their own writing style. Assessment design should provide students with a range of possibilities to ‘draw on their knowledge of the craft of writing to prompt critical and emotional responses in the reader’ (Syllabus section 5.5.1).
- If offering students a choice of genre in which to respond for this task, it is important to consider the cognitive load on students in choosing the genre best suited for their response. In the teaching and learning cycle, equal time should be spent on each genre offered as a possibility for students.

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	97.55%	1.11%	1.34%	0%
2	Organisation and development	96.88%	2.45%	0.67%	0%
3	Textual features	97.55%	1.78%	0.67%	0%

Effective practices

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

- for the Knowledge application criterion, judgments for the 3–4 performance level focused on student responses that showed
 - generally appropriate use of the ways cultural assumptions, attitudes, values and beliefs underpin texts that suited the narrative’s time, place and characters, and adequately positioned the reader to engage with the story’s perspective and characters’ motivations. Readers were generally positioned to empathise with the character/s and develop some connection with their narrative journey
 - use of often obvious but appropriate aesthetic features and stylistic devices. These features and devices were combined to create generally engaging characters, settings and plot, which allowed the reader to be mostly immersed in a functional and satisfactory imaginative world. At times, the response may have relied more on telling rather than showing, by listing events rather than creating atmosphere in more subtle ways

- for the Organisation and development criterion, judgments for the 7–8 performance level focused on student responses that showed
 - discerning selection and synthesis of subject matter to support perspectives. Subject matter was deliberately selected to move the story forward in a way that immersed the reader in a thoughtfully created imaginative world and an evocative narrative journey
 - discerning organisation and sequencing of subject matter to engage and position the reader. The order of events, and description of characters and setting, unfolded in an intellectually perceptive and discriminating manner, allowing tension to be developed and the central idea to be advanced
- for the Organisation and development criterion, judgments for the 5–6 performance level focused on student responses that showed
 - clear, consistent and purposeful use of patterns and conventions of an imaginative text. Depending on the endorsed task, this tended to include an engaging plot that developed tension successfully over the course of the narrative, as well as key language choices that established and maintained an appealing imaginative world
 - effective selection and synthesis of subject matter to support perspectives. Subject matter, such as conflict/s, scenes and characterisation, were selected with purpose in order to create an interesting narrative journey. Effective organisation and sequencing of subject matter to engage and position the reader was characterised by a logical and clear order of events, which developed tension and moved the narrative forward.

Samples of effective practices

The following excerpts have been included to demonstrate:

- *discerning* creation of perspectives and representations of concepts, identities, times and places in an imaginative text (Knowledge application criterion). This is achieved through a central perspective that is clearly drawn from the springboard text, Wilfred Owen's *Mental Cases*. Clever and subtle representations of companionship, brotherly love and the devastating impact of war are astutely developed through dialogue and character actions and interactions. The narrative journey of the main character, Cyril, also adeptly positions audiences to accept our society's deeply held belief in the transformative power of a loving pet
- *discerning* manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions (Knowledge application criterion). This is achieved through judicious choices in plot events, character responses and language choices throughout the narrative, which emphasise the human necessity of connection — in this case, connection with a pet and, ultimately, connection with those around us, e.g. Cyril's interaction with the children in the street, and his reminiscing about his brother, show Cyril moving out of his self-imposed isolation due to his guilt and grief and into the present. Additionally, Cyril's sorrow at the memorial, and the comfort he finds in the dog, reinforce the value of connection, as does Cyril's naming of the dog as he forges new bonds to the present and begins to let go of his grief over the past and the loss of his brother
- *discerning* use of the patterns and conventions of an imaginative text and the role of writer to achieve particular purposes and relationships with audiences, discerning selection and synthesis of subject matter to support perspectives, and the organisation and sequencing of subject matter to achieve particular purposes (Organisation and development criterion). A strength of this story is the way it perceptively develops its central perspective through an episodic unfolding of the plot, taking the reader on a moving emotional journey and positioning them to accept and internalise the idea of the transformative and healing nature of a loving pet. This is achieved through clever and sustained control of a deceptively simple narrative

structure and character arc. The orientation subtly and cleverly develops the story's atmosphere and the characters of Cyril and his daughter through a nuanced description of the main setting and judicious use of dialogue. As the central conflict of the narrative unfolds, dialogue is used deliberately for exposition and is interspersed with description of characters, settings and actions, such as Cyril's interactions with the dog about going for a walk. This allows the reader to develop a deep connection with, and strong empathy for, Cyril.

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

Excerpt 1

Title: *Not in a Million Years*

39 McCauley Street was place to a rather unassuming house. Its blue exterior had fallen victim to neglect, cracks coating the surface of the paint. The garden was much the same, remnants of it could still be seen in the surviving retaining walls, but it had been a long time since it had been looked after. A testament to someone ^{had} ~~who~~ once cared. On a usual morning, the house would stand in silence, but this was not a usual morning. Because on this particular day in the summer of '75, the house was host to two unexpected visitors.

"What is this?" Cyril asked, frowning. Cyril Williams was a man in his mid-sixties, with rigid shoulders and a look in his eye ^{that} ~~which~~ suggested he'd survived far worse things than you.

"It's a dog," Matilda replied, in a manner which implied a dog being in the living room of 39 McCauley was a normal and completely expected occurrence.

"Yes, no - What's it doing in my house?"

"It lives here now Dad." "You need company and if you refuse the company of humans - you get a dog." The dog herself seemed completely pleased with this arrangement. Her brown tail swished from side to side and she looked expectantly at Cyril and Matilda like she was waiting for something exciting to happen.

"I don't need a dog," Cyril grumbled.

"Give it a week. If you're still determined to hate this dog, I'll take her." And on that, she left, leaving 39 McCauley with double its usual inhabitants.

Excerpt 2

Cyril was not happy. The dog was oblivious to this, of course, wagging her tail and sitting eagerly in front of him.

"What do you want, eh? Leave me alone." Despite his best efforts, the dog seemed undeterred by Cyril's unwelcoming demeanor, continuing to sit at his feet.

^{several moments passed.} "Stupid dog." The dog remained steadfast in her position - a stalemate.

"And stop lookin' at me like that." Cyril leaned back into his chair and closed his eyes. 'Can't work on me if I can't see you', he thought, ~~retreating~~.

Over the next few days, the house was engaged in an intense turf war. The dog decided her favourite place to sleep was Cyril's armchair. His armchair.

"Oi! Get off that!" The dog blinked at him. She had been subject to much verbal abuse during her first 72 hours in 39 McCauley and had reacted much the same to all of it. And that's to say, not at all. But sent thievery was not her worst offence. No, it was her relentless demand to go outside. Multiple times a day, she dragged her lead out and dropped it at Cyril's feet. And everytime she did this, he would glare at her with the intensity only a man who'd spent many years in the military could muster, before dropping his gaze back to whatever he was reading.

It wasn't until the fourth day of her stay that he finally cracked and took the lead from her. Ah, a forfeit. Cyril muttered under his breath as he walked towards the door and grabbed the handle.

Some of the kids had paused to shyly 'awe' at the dog, but none of them were brave enough to approach her. Cyril paused.

"You can pet her, if you want." The kids needed little encouragement before they flocked to the dog with praise, pets and too much attention for the dog's ego.

"What's her ^{name} ~~name~~?", one of the older kids piped up. It hadn't yet occurred to Cyril that he never gave her one. Not ~~that~~ ^{like} he wanted a dog in the first place.

"She doesn't have one."

Molly! Bella! Waffle! Overlapping voices flooded the street as kids excitedly offered their suggestions. The noise was grating and Cyril found himself lost to it. He thought he heard the kids yell out something - a thank you maybe? - before taking off down the street.

It wasn't until the tugging of the lead that he remembered where he was supposed to be. The dog was looking at him with that ridiculous grin again.

"What're you looking at?", Cyril gruffed. And they continued walking further down the street. The kids reminded him of his own grandkids, who probably didn't even know him very well. It was his own fault, of course. He never knew how to speak to them, what to say. It was like his ability to connect with others was just something else he lost in the war.

Excerpt 3

He'd been so stupid then. He and Harry talked about the war like it was going to be nothing but glory and triumph in a 'righteous' battle for freedom. Cyril had even been excited. They'd talked about the places they'd see, their travels in the great Northern Hemisphere. Harry never made it past the Huon Peninsula. He wanted to go back in time and shake some sense into them. Not that it would've ^{changed anything} ~~stopped anything~~. They went to war together, hungry for glory. But Cyril came home alone with nothing. And he continued to be alone.

A surge of determination raced through him as he reached the the top of the hill at 15 Kennedy Street - The Kilcoy Memorial Hall. He'd only been here once since the war ended in 1945, to lay a wreath of poppy and pray. But his actions just felt hollow. Prayers weren't going to bring anyone back. Cyril sat down on a bench and began to ~~read~~ read the list of names on the honour roll 'Harry Williams. Lest we forget'. The dog leapt up onto ^{the} bench and curled up beside Cyril. And he cried. Something, ^{which} in all 30 years since the war ^{had} ended, he'd been unable to do. Maybe he had lost a piece of himself in the war, but maybe he could begin to heal.

'Let's go, Tilly.'

When Cyril and his dog made it back to 39 McCauley Street, the house was filled with a subtle, but gentle warmth. And when Cyril's daughter, Matilda, came over the next week and asked,

"How do you like the dog?"

He replied, "Oh she's awful, just a nuisance."

"Should I take her then?"

"Not in a million years."

Practices to strengthen

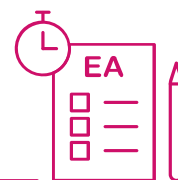
To further ensure accuracy and consistency of the application of the ISMG for this IA, it is recommended that:

- when making judgments about the Textual features criterion, at the
 - 7–8 performance level, there should be *discerning* language choices that deliberately support the creation of the response's imaginative world, including to reveal characterisation, a subtle sense of time and place, and develop narrative tension. There should also be *discerning* use of written features that are particularly suited to imaginative responses, with a variety of punctuation used to deliberately direct the reader through the story and therefore achieve the writer's narrative purpose
 - 5–6 performance level, there should be *effective* language choices that successfully support the development of the response's imaginative world. Responses should use vocabulary and phrasing to develop characterisation, setting and narrative tension. There should also be consistent use of written features, with punctuation that is mostly accurate and directs the reader through the response.

Additional advice

- Successful creative writing often draws from a student's own life, interests or their empathetic response to a character's experiences. It is important that students consider how they are engaging with the perspectives within the prescribed literary text so that they can make connections between the springboard text and the world around them. This will allow them to craft a deliberate and thoughtful imaginative piece of writing that is particularly suited to eliciting an emotional and critical response in the reader, while conveying a perspective.
- Exposure to, and experimentation with, a wide range of imaginative writing styles and forms will allow students to consider and develop their unique and authentic writing style (see Syllabus section 4.3). A targeted focus on how to successfully structure a narrative to best engage a reader and develop a shared understanding of the intended perspective (e.g. the appropriate length and purpose of an orientation and the use of dialogue for exposition) would be beneficial for students.
- Schools are reminded that where evidence in an assessment response matches descriptors at different performance levels in a criterion, a best-fit approach is used to determine a result (Syllabus section 1.3). Refer to the *QCE and QCIA policy and procedures handbook v5.0* (Section 9.7.1) and the Resources *Module 3 — Making reliable judgments* via the Assessment Literacy app on the QCAA Portal and the *Making judgments* webinar in the Syllabuses app for further information and guidance.
- Before submitting files for confirmation, schools are responsible for ensuring the quality, accuracy and accessibility of the required files (*QCE and QCIA policy and procedures handbook v5.0*, Section 9.7.3). Schools should refer to the information contained in the *Confirmation submission information* for English (available under Resources in the Syllabuses app) to check the submission requirements.

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 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 assessment required students to write an analytical response to a literary text from the *Prescribed text list, English and EAL 2023–2025* 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 stimulus was a choice of one of the following eight external assessment texts from the prescribed text list:

- *Burial Rites* — Hannah Kent
- *Hamlet* — William Shakespeare
- *Jane Eyre* — Charlotte Brontë
- *Macbeth* — William Shakespeare
- *Never Let Me Go* — Kazuo Ishiguro
- *The White Earth* — Andrew McGahan
- *The Yield* — Tara June Winch
- *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 prescribed text studied and its socio-political context to address the relevant question. This year, markers noted a deeper understanding of the context of texts and how this was relevant to the cultural information underpinning the texts' representations. This allowed for more purposeful use of contextual information, rather than its inclusion as extraneous facts superfluous to the student's question-focused response
- discussing their interpretations of representations in texts with an understanding of the constructed nature of the elements of texts, e.g. analysing characters as textual constructions rather than 'real people'
- providing an analytical response to the question posed in a sustained manner across the essay. Markers noted that there was a stronger focus on analysis of the elements of the text studied this year, with less reliance on retelling the plot or providing a summary of the ideas in the text.

Samples of effective practices

Extended response

Criterion: Knowledge application

Effective student responses (across a range of texts):

- revealed a clear and full perspective about the concept identified in the question that took the whole text into account. For *The Yield*, Question a), these effective responses drew nuanced connections between the significance of language and post-colonialism, e.g. that 'the significance of language in this novel is presented from a First Nations perspective and articulates the reclamation of culture and community through the resurrection and continuance of the language of a people: Wiradjuri'. Similarly, for *Macbeth*, effective responses conveyed a clear and specific idea about loyalty in the play (e.g. that only an unwavering, non-negotiable loyalty to king and country could prevent chaos within a society) while weaker essays described incidences of loyalty, or examples of where Macbeth may be considered loyal or disloyal
- demonstrated a close and critical interpretation of the prescribed text specifically in response to the question asked, revealing a deep knowledge of the text. Effective essays revealed an understanding of the subtleties and nuances of the representations in texts, while less successful responses provided more surface-level interpretations. For the questions that asked for an interpretation of a character's representation (Question b)), successful responses revealed nuance and complexity in their readings of the character for the text as a whole, rather than superficial interpretations that merely identified and explained traits of the character, e.g. stronger essays recognised Lady Macbeth as a complex character whose representation is underpinned by particular ideas (such as the cost of a subversion of the expectations of a woman's role in society, or as a warning of the consequences of quashing one's moral instincts) while weaker essays identified her as merely 'evil', 'ambitious' or 'power hungry' and listed examples of these traits, or described her evolution, across the play.

Similarly, stronger essays recognised subtleties in Reverend Greenleaf's representation in *The Yield* as indicative of an understanding of the complexities of Australia's colonial history underpinning the representation, e.g. by suggesting that the reader is positioned to disagree with the choices made by Greenleaf while also connecting with the complexity and humanity of his character. Weaker responses superficially suggested Greenleaf is represented negatively, as the 'white saviour' missionary, or as the overbearing coloniser

- demonstrated a rich and deep analysis, when each of the three Knowledge application objectives were addressed in an embedded and unified way when developing an argument. These responses integrated a purposeful analysis of the perspectives and representations in the text (Objective 3), and the ways cultural ideas underpin those representations (Objective 4), with how audiences are positioned in relation to the textual constructions and stylistic choices made by the writer (Objective 5), revealing an understanding of the interrelated nature of these objectives. Less successful responses either neglected to address one of these objectives or added a discussion of one of these aspects in an isolated manner
- examined the effects of textual choices made by the writer with specificity and insight, and integrated this analysis seamlessly into the point being made. For instance, in response to *The White Earth*, some students made connections to conventions of the Australian gothic genre, such as the decaying house, to suggest how a 'warped' understanding of the significance of land is underpinned by moral decay. For the question on *Never Let Me Go*, some responses examined the 'multifaceted' symbolism of the boat to demonstrate a variety of ideas linked to their various points raised, or the use of an 'unreliable' narrator to demonstrate Kathy's nostalgia or passive acceptance of her own fate as linked to the idea that it is easier not to resist an oppressive regime. Across all of the texts, successful responses showed a range of interpretations of how the writers' choices shape meaning or position audiences, but did so with a view to strengthening their point or the overall argument. On the other hand, some responses deconstructed aesthetic features in a laboured manner, almost like unpacking a factor tree in maths, to the detriment of the argument, so they ended up losing connection to the point raised.

The following excerpts are from a response to Question a) for *Burial Rites* by Hannah Kent.

These excerpts have been included:

- to demonstrate an authoritative interpretation of the perspectives and representations in the text in relation to the question posed. Excerpt 1 is the introduction of the essay and Excerpt 2 is the first point made in the same essay. These excerpts show a clear, commanding interpretation of a perspective about social status communicated in *Burial Rites* through the protagonist. Using ideologies of gender, religion and class, the student interprets that it is due to Agnes' position in the social hierarchy that she is 'unable to have a voice in society', prohibiting her from gaining 'authority over her own fate'
- to demonstrate how addressing the Knowledge application criterion objectives in an integrated manner allows the student to develop an authoritative interpretation of the text based on deep and insightful analysis. The writer recognises the powerlessness of Agnes in the patriarchal theocracy of 19th century Icelandic society in the first point of the essay: '... it is through the male authoritative figures such as Blondal in which Agnes' fate is decided'. This perspective is developed with authority through an examination of the cultural ideas underpinning Blondal's approach to Agnes' trial in the first point of the essay. Through a discerning discussion of the aesthetic choices made by the author (Hannah Kent), this excerpt illustrates how a careful selection of subject matter from across the text contributes to an intellectually perceptive overall interpretation, e.g. this excerpt examines how juxtaposition and first-person narration are used by the author to shape meaning and position readers in relation to the point about social status and gender developed in the paragraph, as well as the overarching argument.

Excerpt 1

The ever-changing concept of ^{social} class is inextricably linked with society and the human experience, constantly reshaping an individual's identity throughout their life. This notion was seemingly prevalent throughout the patriarchal society of 19th Century Iceland which was built on hierarchical ideologies based on gender, religion and class; rendering an individual to gain authority over their outcomes. Hannah Kent's 2013 historical fiction novel 'Burial Rites' follows the journey of protagonist Agnes Magnúsdóttir ~~and~~ as she navigates life leading up to her inevitable execution. Throughout the novel, Kent asserts the idea that it is due to Agnes' social status that she is unable to have a voice in society, prohibiting her ability to gain authority over her own fate. Through Kent's use of a myriad of stylistic

Excerpt 2

Primitively, due to her low social status, ~~characters~~ ^{people} ~~of high authority in positions of authority~~ it is through male authoritative figures such as Blondal in which Agnes' fate is decided. Throughout the novel, ~~Blondal~~ Kent characterises Blondal as the most powerful member of the patriarchal society due to his "posting as District Commissioner," rendering him able to ~~make~~ assert dominance over characters of low social status. This is foregrounded through his utterly distinct opinions on Agnes' character, describing her as "particularly godless" and "loose with her morals," ~~despite being~~ a stark contrast to her description as an "excellent intellect with strong knowledge and understanding of Christianity" in the historical documents. Through this use of juxtaposition, Kent ~~shows~~ ~~readers to~~ insinuates that due to his social status, Blondal

is able to manipulate society's perception of Agnes to align with his own beliefs, disempowering her to redeem herself and ~~determ~~ gain authority over her circumstances. Blondal's unfathomable disregard for Agnes' sense of humanity and justice is foregrounded through his abuse of power in stating ~~Agnes is to die~~ that "in [his] opinion," he believes "[Agnes] is to die," perpetuating to audiences his ability to have his opinion ^{overpower} ~~dominate~~ truth. However, ^{despite} ~~although~~ Blondal's distorted approach to ^{adhering to} ~~upholding~~ his "duty to deliver God's justice," it is through Kent's fragmented narration style that Agnes is able to gain an opportunity to redeem herself in a society where she would otherwise be left voiceless. Through Kent's inclusion of first person perspective, Agnes is able to highlight that "everything was taken from [her] and altered until [her] story was no longer [her] own," thus disempowering Blondal's accusations and judgement of her character. However, despite her efforts to redeem herself in society, Agnes' social status as a "bastard pauper" prohibits her ability to alter society's already established perceptions of her as "a dead woman destined for the grave." Therefore, through

~~here~~ this, Kent allows readers to understand the unfathomable impact of powerful male characters such as Blondal on Agnes' outcomes, thus prohibiting her ability to "author [her] own fate."

Criterion: Organisation and development

Effective student responses (across a range of texts):

- provided a discriminating thesis responsive to all aspects of the question, taking the text as a whole into account. A discriminating thesis revealed a specific point of view, cognisant of the nuances in the text, about the concept (Question a)) or the character (Question b)). In response to *We Are All Completely Beside Ourselves*, discriminating theses conveyed specific points of view about the concept of family, e.g. 'The Cooke family's cospecies environment challenges traditional attitudes towards the white picket fence. In doing so, Fowler refutes the idea of normalcy in family life' or 'Fowler portrays how a broken family, affected by the loss of a family member, can lead to long-lasting trauma'. Weaker thesis statements used examples to 'spot' ideas about family in the text and 'prove' that family is a theme. Similarly, in examining the representation of the character of Lowell, a discriminating thesis was more specific in its construction, conveying how Fowler uses Lowell as a vehicle for communicating an idea, e.g. a privileging of the importance of justice for animals; the challenges faced in acting in accordance with one's principles; or how pursuance of an ethical stance at the expense of one's family responsibility can disrupt a family dynamic. Weaker thesis statements tended to restate the question or posit that Lowell's character is significant in the text
- organised carefully selected subject matter to strengthen their discriminating thesis across the response. The advancement of arguments across the response added to the 'weight' of the thesis, and the viability of the thesis was gradually strengthened by way of reasoned arguments and development, e.g. in response to the question about the concept of trust in *Hamlet*, a successful essay posited 'through the depiction of a deteriorated state, Shakespeare warns against the corruptive nature of betraying trust'. The essay carefully advanced the argument by starting with an examination of 'Claudius' fratricidal betrayal' and moved onto discussing Rosencrantz and Guildenstern's exploitation of Hamlet's trust, to draw conclusions about how 'natural justice is served to those who misuse trust', hence achieving a full exploration of the thesis set out in the beginning of the essay
- demonstrated their deep knowledge of the text through the well-considered selection of evidence from across the entire text, integrating this seamlessly to explicitly support arguments. Those essays that relied solely on Macbeth's 'top hits' or a text's commonly quoted statements were less authoritative than those where the student had obviously delved deeper into the complexities and nuances of the text, as revealed in the breadth of evidence integrated.

The following excerpts are from a response to Question b) for *Macbeth* by William Shakespeare.

These excerpts have been included:

- to demonstrate a discriminating thesis that communicates an interpretation of a character's representation, cognisant of the complexities and subtleties of the character's representation across the text as a whole. Excerpt 1 is the introduction of the essay and Excerpt 2 is the first point made in the same essay. The thesis statement goes beyond a 'credible' idea about Lady Macbeth to present a more nuanced perspective: 'Whilst Lady Macbeth's representation as a cold, manipulative villainess [sic] is what made her character so memorable, it is the deeper, more shaded inner conflict that Shakespeare encourages the audience to contemplate. More specifically, Shakespeare portrays how one's disillusionment can lead one to commit treacherous acts and ultimate self-destruction'
- to illustrate the effective development of a point through well-considered selection of evidence, incorporated smoothly into the argument. The first point develops the idea that despite her subordinate position as a woman in society, the audience is invited to see Lady Macbeth's real intentions in her private moments in the play. Through a careful selection of evidence from

across the play used explicitly to support the argument, the conclusion is drawn that despite her public role, it is in her private moments that we see a resourceful woman with influence.

Excerpt 1

It is through entering the multi-faceted complexities of a villain's mind, that we find the ^{most} ~~most~~ ^{profound extent} of a tragedy. William Shakespeare's Macbeth (1603) constructs a masterful representation of what its ^{like} ~~means~~ to be ^{side-lined} ~~hidden~~, often misinterpreted, female mastermind behind a ^{spectacular} ~~tragic~~ tragedy. Through the perspective of an insecure man, Shakespeare is able to skillfully ^{interweave} ~~intertwine~~ the ^{could be} ~~profound~~ experience of what it ~~is~~ ^{could be} to be a woman during the Jacobean era. Whilst ^{cold, manipulative} Lady Macbeth's representation as a ~~two-dimensional~~ ^{one-dimensional} villainess is what has made her character so memorable, it is the deeper, more shaded ^{inner} ~~inner~~ conflict that Shakespeare encourages the audience to ^{contemplate} ~~perceive~~. More specifically, Shakespeare portrays how one's love and disillusionment can lead one to commit treacherous acts ~~that return to plague their conscience~~ ^{self-destruction} and ~~ultimate~~ ^{ultimate}.

Excerpt 2

^{Lady Macbeth's}
 From ~~the~~ first ~~instance~~ of her appearance, ^{Shakespeare} ~~Lady Macbeth~~ imbeds
 a crucial element that ^{is} ultimately what defines her ^{role} ~~to the~~
~~other characters~~ in the play. Reading aloud the words of
 another man, Lady Macbeth is presented alone in a
 patriarchy of noble warriors and ^{divine} kings. It is only in
 her private ~~soliloquies~~ ^{soliloquies} that ^{to the audience} her true intentions and
 personality is revealed. In fact, throughout the play,
 Shakespeare constructs a pervading ^{'bubble'} ~~space~~ of isolation
^{confining} ~~around~~ her character. From her sleep walking
 scene, in which the ~~doctor and gentlewoman~~ ^{audience is} positioned
 to ~~seem as if they were~~ ^{appear} eavesdropping on her privatised
 version of hell, to the moment she dies, ^{namely,} off-stage and
 briefly regarded by ^{Macbeth's} ~~the~~ comment, 'she should have died
 here after.' Through this Shakespeare reflects on the
 cultural ^{values} ~~context~~ in ~~which~~ Jacobean society, ^{which} values women
 as subordinate and lesser than ^{the} ~~the~~ husband. It is, however,
~~through~~ Lady Macbeth's ability to finesse control under her
 own 'battlements' that makes her character have ^{major} influence
 in the play. Through manipulating her social ^{appearance} ~~as~~ as
 the ^{the} 'honour'd' hostess, Shakespeare presents us with a
 woman who is able to take charge, utilising the
^{that is available}
^{to her}
 resources ~~she has~~ to further her ~~own~~ goals.

Criterion: Textual features

Effective student responses:

- revealed a register appropriate to the role of essay writer through a precision in the use of language to make clear, analytical points throughout the essay. This precision allowed for more authoritative responses reflective of academic literary analysis, e.g. referring to the play as a 'movie' or a 'novel', the misuse of certain terms, or using colloquial expressions rather than formal language represented a lack of precision
- used a range of sentence types, and grammatical structures to develop ideas in a cohesive manner and guide the reader in their focus. Weaker responses revealed a pattern of repetitive long sentences that affected the fluency of the ideas, whereas stronger responses employed a variety of sentence types used purposefully, such as occasional short sentences to break up and focus ideas
- used punctuation purposefully and with precision to guide the reader. While markers noted an improvement in 'sentence boundary punctuation', this assessable element requires more than just the basics, as a purposeful use of a range of punctuation affects the fluency of the response. Improvements could include
 - practising the use of the possessive apostrophe — this year, markers noticed a trend in the incorrect use of the possessive apostrophe in that it was used when not needed or not used when required
 - the use of quotation marks to indicate direct evidence, and commas or colons for embedding quotations as required
 - the accurate use of a semicolon to develop ideas in a sentence
 - the use of em dashes or commas to mark embedded clauses.

The following excerpt is from a response to Question b) for *Never Let Me Go* by Kazuo Ishiguro.

This excerpt has been included:

- to illustrate discriminating vocabulary use to develop ideas, and the register appropriate to the role of essay writer. This is the first point of an essay offering an interpretation of Kathy's character in *Never Let Me Go*. It suggests that Kathy's attachment to her memories at Hailsham operates as a 'means of assuaging any psychological trauma that arises from premature mortality', an idea communicated through the narrative style of the text. This idea is developed with intellectual perception over the paragraph through discriminating language choices that establish the appropriate register with authority. Through language choices such as 'construction of Kathy's character', 'passive acceptance of her predetermined fate', 'foregrounding', 'invite the reader', 'frequently address the reader', 'her narration could be criticised for being unreliable', the student sets a commanding tone that demonstrates an understanding of textual construction and communicates an authoritative interpretation of the text
- to highlight how the purposeful and accurate use of punctuation allows for clarity and fluency. The response uses a variety of punctuation (e.g. the possessive apostrophe, commas, inverted commas and square brackets) to navigate the reader through the insightful point developed.

Through foregrounding Kathy's attachment to her memories of life at Hailsham and the Cottages, her narration ~~style~~ is viewed as a means of assuaging any psychological trauma that arises from ~~a~~ premature mortality. Kathy utilises her narration^{style} and construction of her fond memories as a form of therapy ^{in which} she contemplates the value of her life, despite her sub-human status. Furthermore, the construction of her memories, such as the experiences that made Hailsham "so special," are specifically re-organised and presented in her ^{integral} narration, to invite the reader to understand the value of these memories as she enters the final phase of her life at 31 years old. She seeks out the "memories [she] values most," as a resistance to the anti-humanitarian ^{regime} ~~scheme~~ she is ^{oppressed by} ~~living under~~ as a donor. Despite her lack of bodily autonomy or control over her fate, she acknowledges that her memories of her loved ones and Hailsham will be, "with me, safely in my head. And that'll be something no-one can take away." Therefore, through her narration style that fixates on predominantly the positive aspects of her life at Hailsham, the Cottages and as a carer, she finds solace in the fact she, "won't lose [her] memories of them." Moreover, throughout ^{the novel} ~~her writing~~, Ishiguro utilises the language convention of second person, as Kathy frequently addresses the reader, often questioning "I don't know how it was where you were." This specific stylistic device draws the reader's

attention and invites the reader to understand Kathy's insularity of life, which heavily influences the style of her narration. Additionally, this use of ~~language~~^{language} explicitly demonstrates the construction of Kathy's character as an honest individual, as whilst her narration could be criticised for being unreliable, her open language suggests ~~she~~^{innocent ignorance} her ~~innocence~~ as a writer and as an individual surviving in this dystopian, ~~starkly skewed~~ world. ~~Ergo~~, Following this notion was her idea, as a Hailsham students, to "think of ourselves as special," which only as a matured adult who started "to feel like a real person," could she question the ambiguity of where this idea originated. Ergo, as a narrator, the ~~and then~~^{deeply} reader is invited to view Kathy as a ^{deeply} reflective individual who values memories as an optimistic approach to ~~living~~^{approach to} navigating her predetermined fate.

Alas, whilst her optimism is commendable, it subtly highlights her passive acceptance of her grave future as ~~an~~ a middle-aged organ donor. Through the lens of Kathy, the reader can comprehend the affective conditioning that occurred at Hailsham, to ensure no child opposed the government scheme they were subject to. Despite the lack of authority they possessed over

Practices to strengthen

When preparing students for external assessment, it is recommended that teachers consider:

- deconstructing, and ensure students practise responding to, a wide variety of question types so that students use their knowledge flexibly and confidently to address all aspects of the question. Some essays were not precise in their responsiveness to the question, and blended two questions, or responded to a question they preferred or prepared for, rather than the one posed on the text studied

- using the most recent version of the published EAMG to teach, for instance, the difference between a *discriminating* and a *credible* thesis. Key words in the question may be used to signpost responsiveness in a credible thesis. An *authoritative* thesis goes beyond this to offer a clear and specific perspective/argument/viewpoint that is framed by the text's constructedness and its overall commentary on the aspect/s identified in the question, reflective of the student's own interpretation of the text
- explicitly teaching the interrelated nature of the objectives for the Knowledge application criterion to encourage students to 'dig deep' in their analyses of the text, drawing on a variety of evidence from across the text to reveal their nuanced understandings. This comprehensive approach to knowledge of how texts work to position audiences allows students to develop their analytical points to convincing ends
- explicitly teaching a variety of ways to connect, develop, emphasise and transition between ideas within paragraphs and across the response. Responses that used a variety of cohesive devices (e.g. varying grammatical structures for purpose, lexical chains, gradual release of information to build an idea or varying ways to integrate textual evidence) were more cogently and confidently argued overall. The truly high-performing responses were able to leverage these strategies in a more natural way that broke free of formulaic approaches.

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: 3.

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

Assessment decisions

SEE 1 Section 1 — Extended written response for a public audience

Effective practices

Overall, candidates responded well when they:

- showed knowledge of each text and its subtleties and complexities
- incorporated a selection of well-considered textual details that provided a clear perspective on how the given concept is represented in the texts
- organised subject matter logically to facilitate the development of the analysis and the perspective offered, demonstrating good use of structure for the most part
- used appropriate vocabulary, clearly selected for purpose and to engage the implied reader of the response.

Practices to strengthen

When preparing for the SEE, it is recommended that candidates:

- develop a strong thesis statement and a sustained analysis of the texts
- consider that subject matter requires synthesis, including textual evidence, in order for responses to be coherent and deliberately shaped by the contextual factors of purpose, audience and subject matter
- are purposeful in their inclusion of substantive evidence, which should be integrated into the analysis to support the perspective and position the reader to think about the texts, in relation to one another and the given concept.

SEE 1 Section 2 — Persuasive written response

Effective practices

Overall, candidates responded well when they:

- demonstrated purposeful creation of perspective/s or representations on the issue, which was clearly the product of prior, critical engagement with a range of relevant media texts and a consideration of the various perspectives on the issue
- addressed representations of concepts, identities, times and places to position the audience and serve the persuasive purpose
- considered the use of aesthetic features and stylistic devices to construct responses that demonstrated understanding of how to position an audience through emotive appeals, repetition and use of personal language
- organised subject matter logically to facilitate the development of the persuasive argument.

Practices to strengthen

When preparing for the SEE, it is recommended that candidates:

- sustain framing and shaping of a perspective, deliberately appealing to shared cultural values, assumptions, attitudes and beliefs, to achieve the purpose of persuasion
- apply appropriate and consistent use of grammar, spelling, sentence structures and punctuation so that candidates develop ideas and clear meaning within the response.

SEE Paper 2 – Imaginative written response

Effective practices

Overall, candidates responded well when they:

- understood the patterns and conventions of the monologue genre and how to use these patterns to achieve particular purposes in the given context
- successfully created perspectives and representations of concepts, identities, times and places in using a selected poem as stimulus to develop a monologue
- made use of the ways cultural assumptions, attitudes, values and beliefs underpin the original text to invite audiences to take up positions.

Practices to strengthen

When preparing for the SEE, it is recommended that candidates:

- approach purposeful selection and organisation of subject matter, in order to prompt critical and emotional responses in the reader for purposes such as to engage, move, express or challenge
- control the imaginative genre by creating a clear sense of time and place as well as characters, relationships and situations, in order to help focus the response, within the constraints of the given genre.