

English subject report

2024 cohort

January 2025





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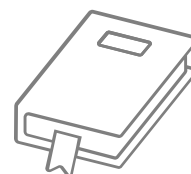
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Introduction



The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2024 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 General and General (Extension) subjects. 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 2025.

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.

Subject highlights

460

schools offered
English



95.4%

agreement with
provisional marks
for IA3



99.1%

of students
received a
C or higher





Top 10 text selections by schools for English 2024

333

Macbeth by
William Shakespeare

144

Four Corners (ABC)

128

Wilfred Owen

126

The Great Gatsby by
F. Scott Fitzgerald

122

Sylvia Plath

115

Robert Frost

105

Bruce Dawe

101

Emily Dickinson

86

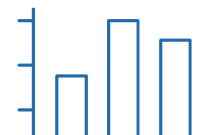
Judith Wright

72

Ali Cobby Eckermann

All text selections made by schools in 2024 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 2025. 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: 460.

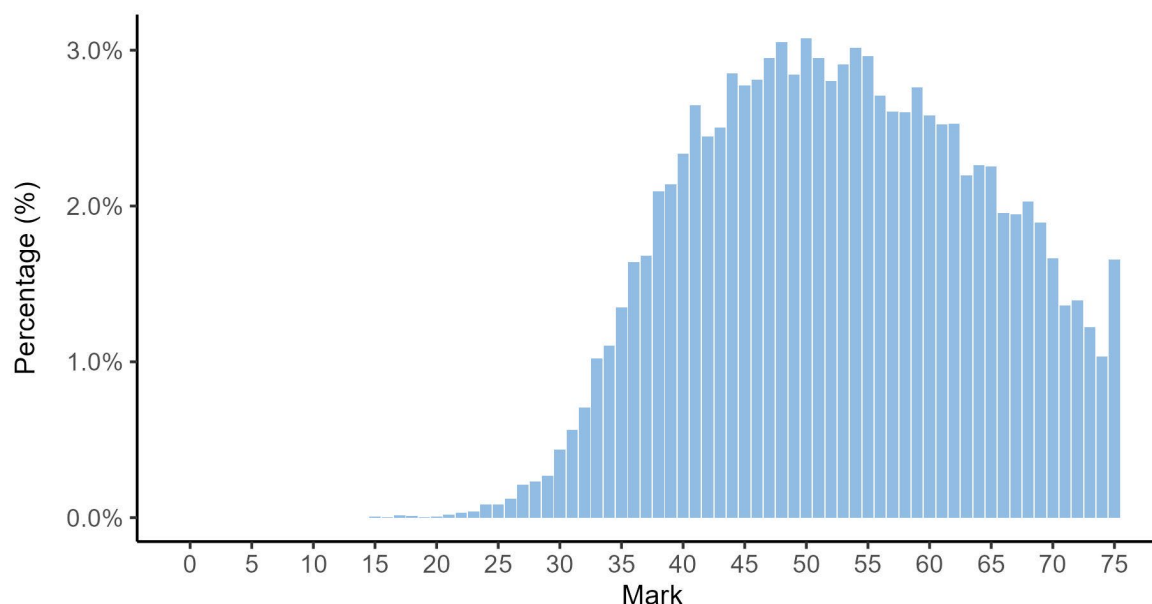
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	31,921	29,835	27,246

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	29,675	2,246
Unit 2	28,127	1,708

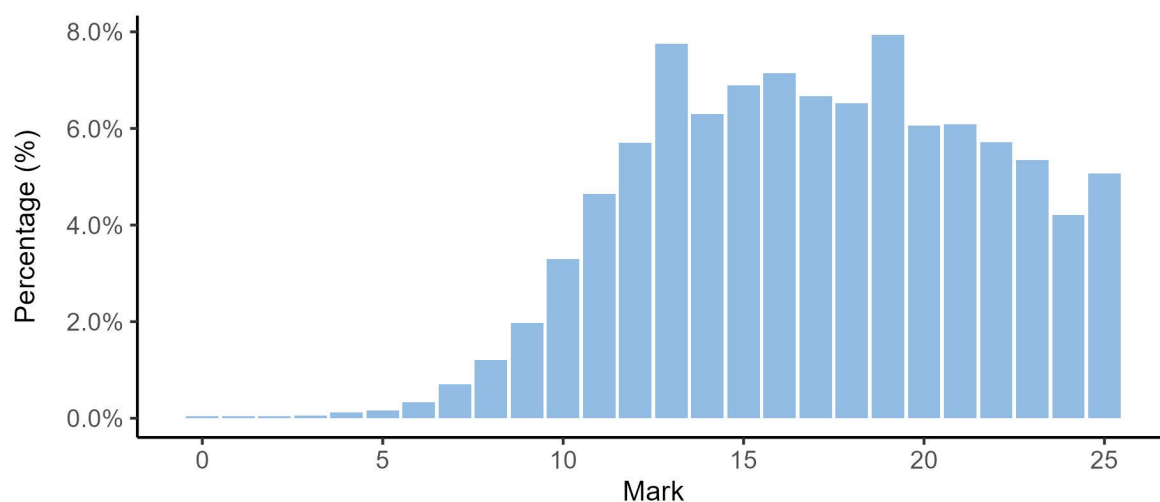
Units 3 and 4 internal assessment (IA) results

Total marks for IA

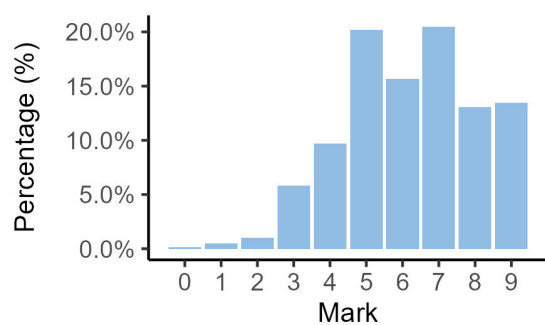


IA1 marks

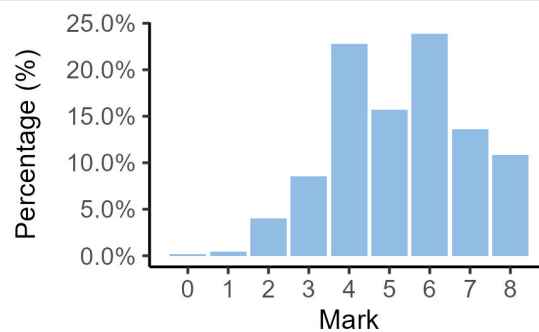
IA1 total



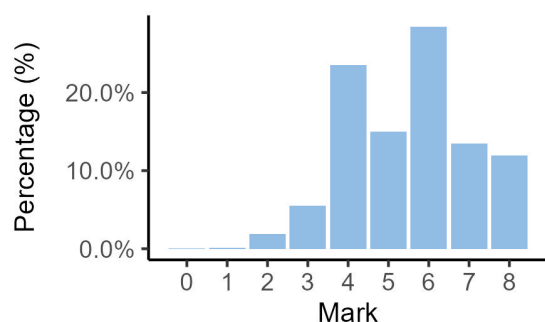
IA1 Criterion: Knowledge application



IA1 Criterion: Organisation and development

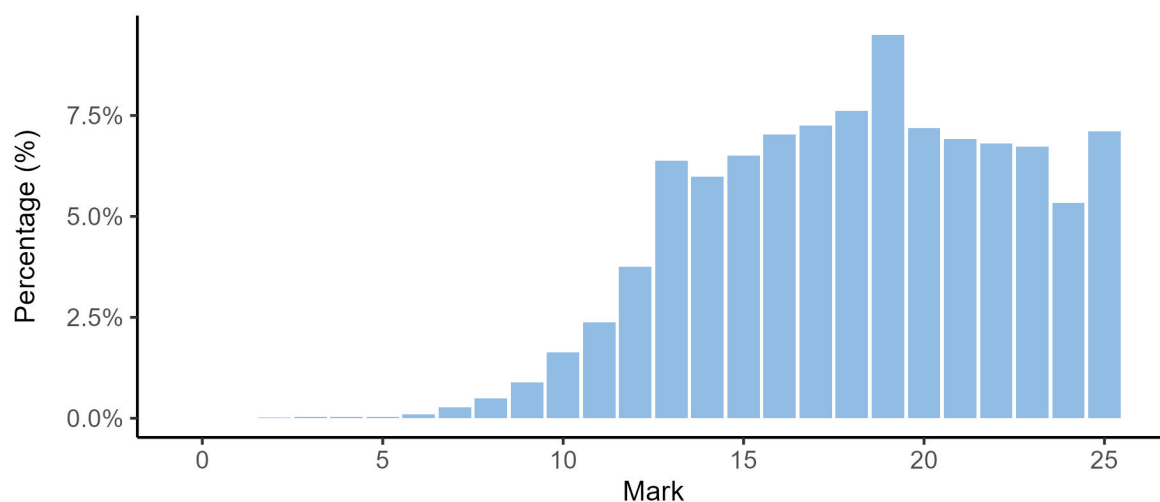


IA1 Criterion: Textual features

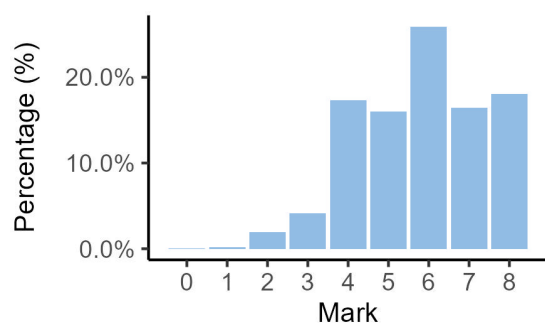


IA2 marks

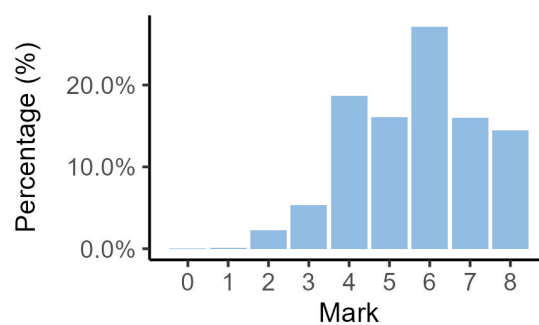
IA2 total



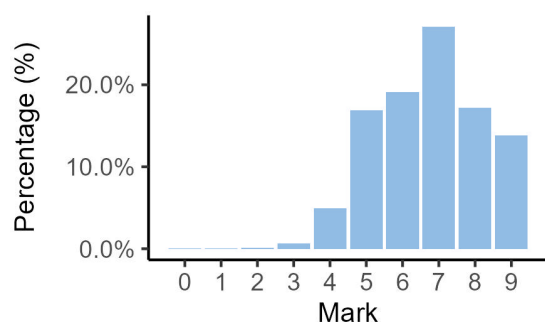
IA2 Criterion: Knowledge application



IA2 Criterion: Organisation and development

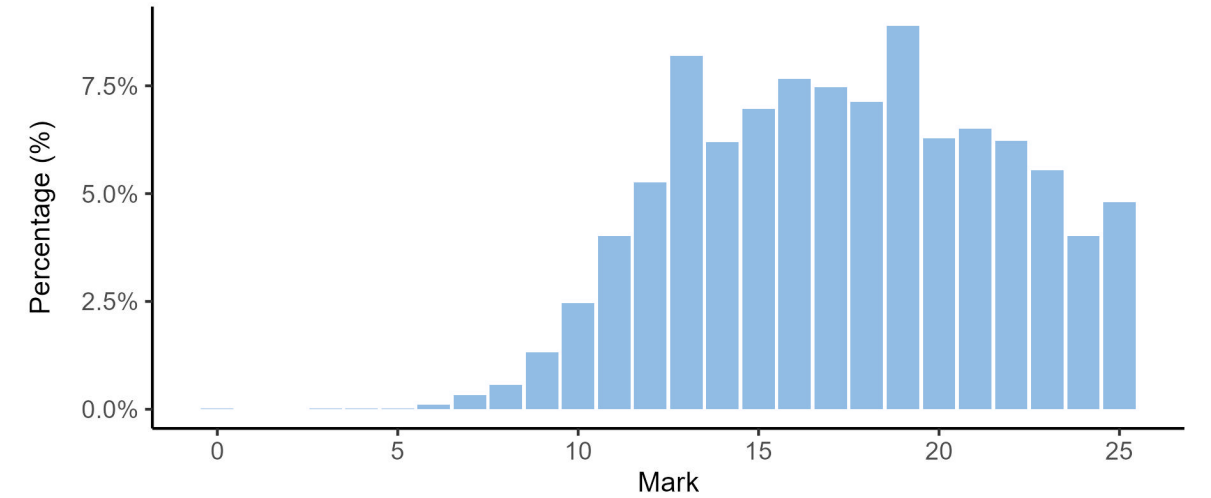


IA2 Criterion: Textual features

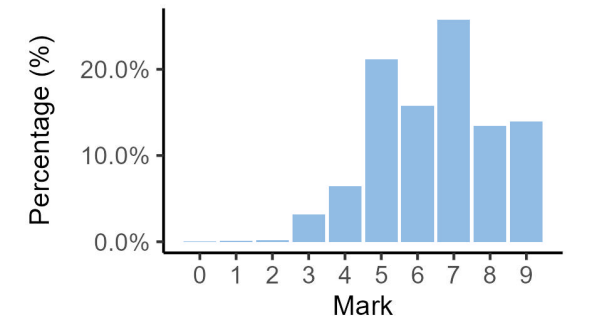


IA3 marks

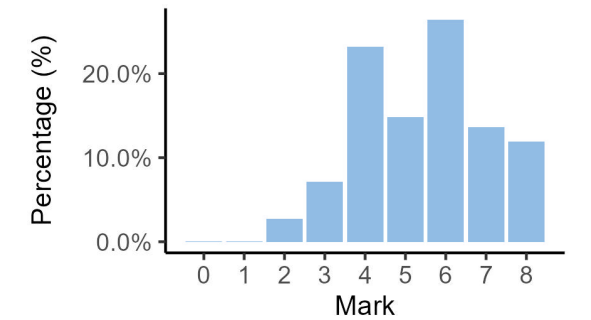
IA3 total



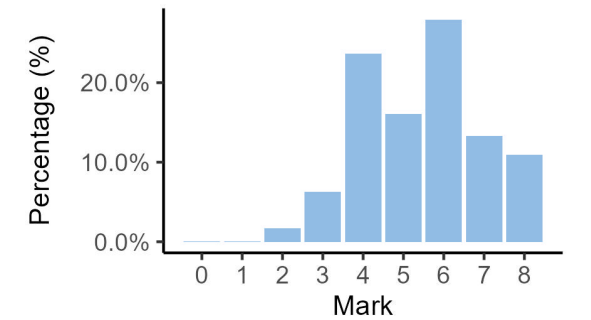
IA3 Criterion: Knowledge application



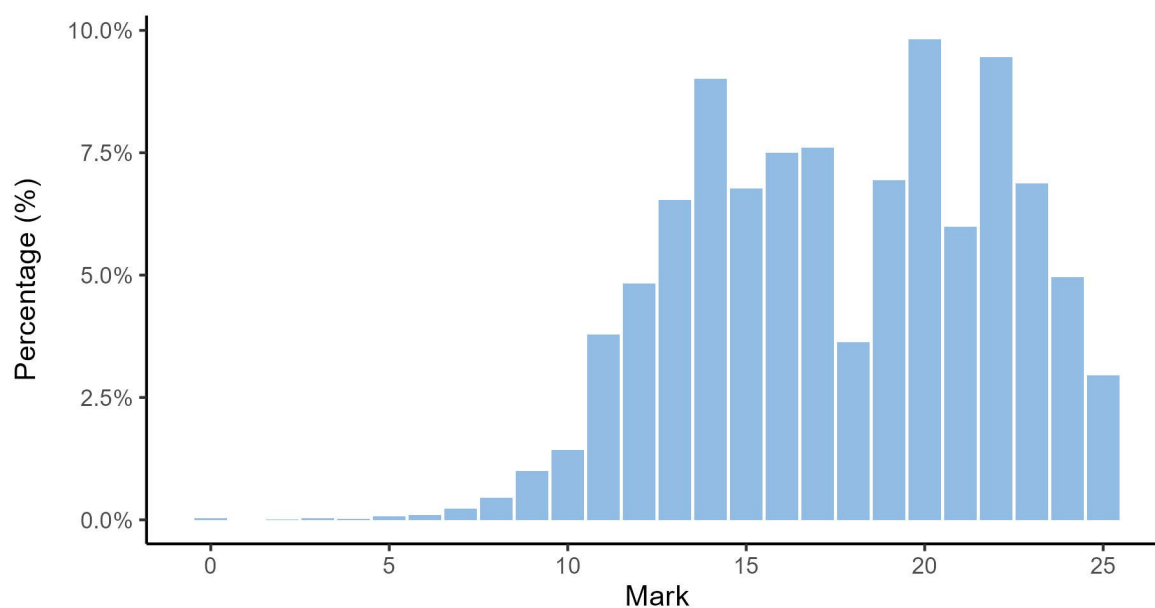
IA3 Criterion: Organisation and development



IA3 Criterion: Textual features

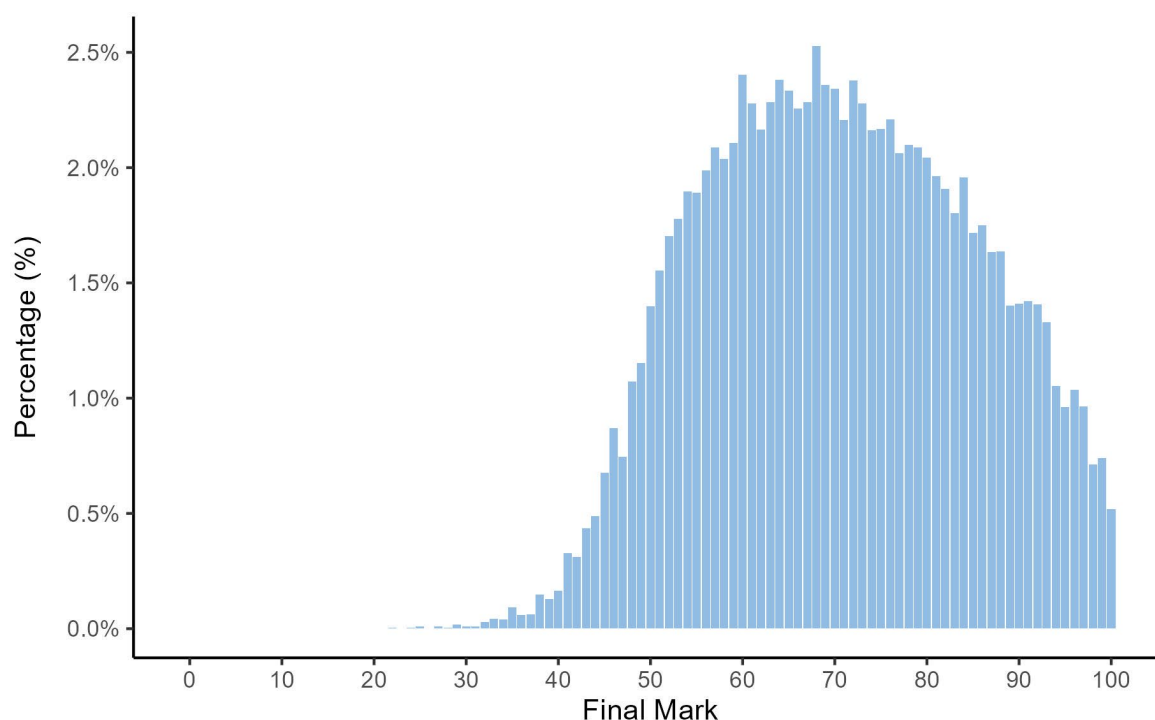


External assessment (EA) marks



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	100–84	83–64	63–41	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	5,899	11,948	9,170	229	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 assessment. 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 *QCE and QCIA policy and procedures handbook v6.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Instruments submitted	IA1	IA2	IA3
Total number of instruments	460	460	459
Percentage endorsed in Application 1	82	93	85

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 v6.0*, Section 9.6.

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

Number of samples reviewed and percentage agreement

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	457	4,942	73	96.07
2	458	4,946	76	96.73
3	458	4,947	52	95.41

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 texts connected by the representation of a concept, identity, time or place, and written for a public audience. One of the studied texts must be a literary text from the prescribed text list.

Students may support their responses with digital elements appropriate to the type of publication. This assessment occurs over an extended and defined period of time, of approximately 12 hours. Students may use class time and their own time to develop a response. An open-ended task, this assessment requires students to analyse the representation of a concept, identity, or time/place across two different types of texts and is written for an interested public audience. Students offer a considered perspective, positioning the reader to think about the texts in particular ways and in relation to one another. One of the texts must be from the prescribed text list (Syllabus section 4.5.1).

Assessment design

Validity

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

Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions
Alignment	40
Authentication	1
Authenticity	9
Item construction	16
Scope and scale	28

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- clearly aligned with the Syllabus specifications, ‘... analyse the representation of a concept, identity, time or place in two different types of texts, one of which must be a literary text from the prescribed text list’ (Syllabus section 4.5.1). Text choices made by schools must include at least one text from the current list, in this case: *Prescribed text list English and EAL: 2023–2025*. The two texts selected must be ‘different types of texts’, e.g. a novel and a film, a documentary and poetry, a television episode and a play
- provided appropriate scope and scale to allow students to demonstrate discernment in the assessment objectives. For instance, a task based on analysing the representation of the American Dream in F. Scott Fitzgerald’s novel *The Great Gatsby* and Alex Gibson’s documentary *Park Avenue: Money, Power and the American Dream* is broad. Encouraging

students to consider the connection between social status and the American Dream or how the nature of 'success' is represented would allow them to construct a focused thesis for their analytical response.

- prompted students to analyse the representation of a concept, identity, time or place across the two texts rather than provide a response to, or an exploration of, the concept itself. The item should be constructed to foreground the analysis of a textual representation in the two texts in the way the task is worded. A task that asks students to 'analyse the success of an adaptation' or prompts a general discussion of a concept such as 'discrimination' in society does not allow students to demonstrate the Knowledge application objectives.

Practices to strengthen

It is recommended that assessment instruments:

- consider scope and scale by requiring students to select an appropriate number of poems, short stories, or episodes, rather than an entire series or collection. This is more likely to offer opportunity for discernment in the given conditions. A response might, for example, analyse the nature of perception and reality in an episode or two of *Stranger Things* (Season One) and Edgar Allan Poe's short story 'The Tell-Tale Heart'
- feature a considered selection of texts for this task which align with the syllabus specification that 'one of the studied texts must be a literary text from the prescribed text list' (Syllabus section 4.5.1). In the instance where schools enable students to choose their second text, opportunities must be provided for them to engage with the level of analysis necessary to demonstrate discernment, particularly in the Knowledge application criteria. Ensure that guidance is provided about the second text, so that it does not add an unnecessary cognitive layer to the task for students
- allow opportunities for students to make considered connections between the texts, rather than obvious and broad ideas. Assessment tasks should encourage the development of a unique perspective and response by providing an open-ended task statement, or a range of options that allow agency for the student to develop their own point of view. If a range of concepts is provided for students to choose from to focus their response, it is important that each option is equally explored in both texts for analysis so that students are set up for success. For instance, an analysis of the representation of the concept of science and technology across Theodore Melfi's film, *Hidden Figures* and Tom Wright's play *Black Diggers* would not allow for an equal analysis of this concept in both texts.

Accessibility

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

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions
Bias avoidance	0
Language	13
Layout	1
Transparency	11

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used clear and consistent language to enable students to meet the requirements of the task by aligning to the scaffolding in the Syllabus section 4.5.1
- provided a clear context, genre, audience and purpose for the response
- used the Context section judiciously. This section should be used to position the assessment task, e.g. purpose, information about audience, and relevance of the instrument to the unit of work. Avoid including extraneous information in this section that may distract students from what they are required to do in the task.

Practices to strengthen

It is recommended that assessment instruments:

- use consistent language to cue students to the expected genre across all parts of the instrument. When using a previous assessment instrument, attention must be given to ensure careful editing
- ensure the Task section clearly states what students are required to do, identifies the expected genre of their response, and consistently refers to the response format throughout the assessment instrument, e.g. online literary article, rather than article and literary essay used interchangeably across the assessment
- use layout — space and bullet points — to clearly direct students to the task requirements. The instructions should make it very clear if there are options to choose from.

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	98.47	1.09	0.44	0
2	Organisation and development	98.47	0.66	0.88	0
3	Textual Features	98.47	1.09	0.44	0

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 discerning analysis of perspectives and representations of concepts, identities, times and places. As defined in the syllabus, to analyse is to ‘... examine or consider something in order to explain and interpret it, for the

purpose of finding meaning or relationships and identifying patterns, similarities and differences'. Students demonstrated intellectually perceptive examinations of both texts through deliberately focused thesis statements. These statements were then consistently supported across the response by discriminating interpretations that drew explicit and insightful conclusions about the perspectives and representations in both texts. There was a detailed analysis of the ways cultural assumptions, attitudes, values and beliefs underpinned the textual constructions, and how readers were invited to respond

- 6–7 performance level, there was evidence of analysis that was effective in interpreting how the texts position the reader or audience. There was considered examination of mostly relevant textual elements, such as subject matter, character, text structures, tone and language, to support these interpretations. Interpretation is defined in the syllabus as 'use knowledge and understanding to recognise trends and draw conclusions from given information ...' Effective analysis drew conclusions about the texts that accomplished the purpose of the response.
- 4–5 performance level, analysis tended to be broader and focused more on describing the general meaning of the evidence. Suitable analysis made adequate interpretations about the texts; therefore, students found appropriate meaning within the texts and went beyond identification, defined in the syllabus as 'distinguish; locate, recognise and name ...' Rather than merely identifying, for example, perspectives and representations in the texts, there was evidence of drawing meaning and interpreting in a manner suited to the task at the 4–5 performance level
- for the Organisation and development criterion, at the
 - 7–8 performance level, there were thoughtful and clever selections of evidence from both texts to allow the synthesis of commentary and analysis into complex and discriminating arguments that clearly supported the student's thesis.

Practices to strengthen

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

- when matching evidence to the descriptors for the Organisation and development criterion at the 4–5 performance level, the selection of evidence may include some recounting of character actions/reactions and/or events in the texts rather than a selection of evidence that deftly illustrates the perspective being developed. At the 4–5 performance level, students show some understanding of the effect on the audience of the structure of the text. They satisfactorily organise and sequence their ideas across their response, continuing to develop a strong argument. Paragraphs generally connect across the response, developing a mostly cohesive and coherent overarching perspective
- when matching evidence to the descriptors for the Textual features criterion at the 7–8 performance level, ensure responses
 - use grammar to direct the reader through the response and emphasise ideas. Responses at this level demonstrate sustained and purposeful control over grammar and sentence structures, with syntax carefully constructed to foreground the argument for the reader. For instance, nominalisation, careful choice of sentence subjects and the pattern of sentence starters across paragraphs, as well as the use of subordinate clauses, can all be exploited to ensure the reader stays focused on the developing argument
 - make language choices that suit the context of the endorsed assessment instrument. Responses that demonstrate discernment use deliberately chosen words to fit the audience and purpose. Depending on the context of the endorsed task, this may include specific

language for informed literary readers relevant to the topic of discussion and critical analysis. For example, when analysing through a gender lens, discriminating language choices might include ‘masculinity’, ‘gender norms’, or ‘female agency’, rather than repetitive use of more common terms like ‘men’ and ‘women’. When discussing the concept of resilience, technical terms such as ‘psychological wellbeing’, ‘adversity’, ‘vulnerability’, and ‘tenacity’ could demonstrate a deep knowledge of the concept and corresponding cultural assumptions, attitudes, values and beliefs, as well as establishing the author as authoritative.

Samples

The following excerpts has been included to demonstrate:

- discerning analysis of perspectives and representations of concepts, identities, times and places in texts and of the ways cultural assumptions, attitudes values and beliefs underpin texts and invite audiences to take up positions. They also demonstrate discerning analysis of the effects of aesthetic features and stylistic devices in the texts (Knowledge application). Excerpt 1 shows the creation of a considered perspective about the representation of ‘Societal attitudes towards masculinity and emotional expression’ as ‘rapidly evolving’ through an analysis of the short story ‘Big World’ from Tim Winton’s anthology *The Turning*, and the op-ed article ‘He is always there to listen: friendships between men are more than just beers and banter’ from *The Conversation*. The response perceptively purports that Winton’s story represents a complex version of masculinity that ‘reveals both its supportive façade and the exploitative nature’ in a male friendship ‘set against the backdrop of conservative expectations’ in the 1970s, while the 2023 article positions the audience to ‘wrestle free from the shackles of archaic gender expectations that deem male friendships as ‘superficial’ by reshaping the way male relationships are perceived’

This overall perspective is developed in the response, as shown in Excerpts 2 and 3, as it focuses on the multifaceted nature of male friendships in the two texts, the impact of male friendships on the mental health of young men, and the challenging of cultural assumptions about the taboo of affection between men. Analysis of the effects of the representation of Biggie and the narrator’s relationship in the story, and the use of language devices in the article, for example, deepen and support the overall idea conveyed in the response. The response analyses how the texts position audiences to think about ‘the traditional perception of relationships between Australian men’, and how these representations resonate and clash with one another, concluding that they spark a conversation that urges ‘readers to reflect on their own relationships and perceptions of male friendships’

- discerning selection and synthesis of subject matter to support perspectives (Organisation and development). Excerpt 1 shows intellectually perceptive synthesis of ideas about masculinity, societal attitudes, and representations within literature into an insightful thesis, which deliberately positions the reader and establishes an authoritative tone. Excerpts 2 and 3 demonstrate discriminating choices of evidence that explicitly support the writer’s perspective. Evidence is then perceptively combined with interpretations and observations across the response to create and sustain the student’s perspective about male intimacy. For instance, specific references to, and subsequent interpretations of, Winton’s ‘Big World’ illustrate Biggie and the narrator’s complex yet potentially unhealthy relationship dynamic, contrasting with an examination of the writer’s choices in *The Conversation*’s op-ed article used to challenge societal beliefs about male friendships. The deliberate selections of evidence and accompanying thoughtful interpretations display the student’s deep understanding of how selection and synthesis of subject matter can support the development of a sustained and insightful perspective.

Excerpt 1

ELECTRIC LIT

Beyond Beers and Banter; Exploring the Nuanced Dynamics of Male Friendships in Contemporary Society ✓

Published: 27th of March 2024

Investigating the complexities of male friendships: A shift in perspective writes Szonja Dobras. ✓

SOCIETAL STEREOTYPES

Image redacted for copyright

Contemporary literature dismantling societal stereotypes, paving the way for men to embrace the benefits of honest male friendships. (Image via Adobe Stock)

The meteoric ascent of media influence in the 21st century, coupled with seismic shifts in cultural paradigms, has underscored an urgent need for a more nuanced depiction of masculinity. In response, contemporary writers are boldly seizing the mantle to magnify the intricate definitions of male friendships, thereby catalysing a vital expansion of the parameters constituting healthy friendships. With mental health crises looming large amongst men, the role of literature in sculpting perceptions of healthy friendships has never been more crucial. Within this landscape, Tim Winton's Australian short story, *Big World*, intricately follows the complex dynamics of male friendships in the 1970s, as seen through the lens of the narrator's relationship with his best friend, Biggie, which is challenged with the introduction of Meg, a backpacker that they meet on their journey. Set against the backdrop of conservative social expectations towards masculinity and emotional expression, the story reveals both its supportive façade and the exploitative nature of their relationship. In contrast, the 2023 op-ed article in the *Conversation* titled "*He is always there to listen*": *friendships between young men are more than just beers and banter* by Professors Damien Ridge and Alex Broom reveal the

need for society to wrestle free from the shackles of archaic gender expectations that deem male friendships as superficial and lacking depth. The article advocates for a nuanced understanding of male intimacy, arguing that focusing solely on verbal expression, as predominantly seen in female relationships, limits our perception of closeness in male relationships. Societal attitudes towards masculinity and emotional expression are rapidly evolving, demanding authors to skilfully adapt their narratives to mirror the prevailing norms, shedding light on the complexities of male relationships. ✓

Excerpt 2

Firstly, the portrayal of the friendship between the narrator and Biggie in *Big World* unveils a multifaceted dynamic that evolves over time. Their relationship initially appears supportive, however builds to expose the narrator's exploitation and manipulation of Biggie when Biggie builds a new relationship with Meg, "...but something else, the thing that eats at me, is the way he's enjoying being brighter than her, being a step ahead, feeling somehow senior and secure in himself. It's me all over. It's how I am with him and it's not pretty." The utilisation of the rule of three creates a rising tension in the narrator's realisations that culminates in the truncated introspection, "It's me all over." Ultimately, we are provided with a clear window into the narrator's psyche, their deep-seated emotional turmoil and dissatisfaction, embroiled in jealousy and insecurity. This reflects the shallow and self-serving nature of male friendships that was commonly assumed in Australia in the 1970s, failing to capture a healthy dynamic. ✓

In contrast, the op-ed article invites audiences to challenge their understanding of what constitutes a healthy male friendship, rather than being quick to label them as "superficial" and "lacking in emotional depth." The article states that "by focusing on the relative lack of verbal expression to suggest that male friendships are not close, we risk limiting our understanding of what intimacy is." The employment of inclusive language and low modality phrases such as "relative" and "suggest" creates uncertainty to invite readers into a critical examination of their own traditional assumptions on verbal expressions and male intimacy. This broadly reflects Australian society's tendency to restrictively define male friendships as lacking support, failing to consider the valid and supportive ways men interact. The introspective reflections of the narrator's inner struggles in *Big World* are contrasted with the inclusive stance of the op-ed, prompting readers to re-evaluate their perceptions of male friendships. In evaluating their traditional assumptions, we take a critical step in expanding our horizon in the forms a healthy, meaningful relationship can take, better equipping us to deal with the social and mental challenges posed in our contemporary world. ✓

Excerpt 3

The exploration of male friendships in *Big World* and the op-ed not only highlights the complexity of male friendships but also sparks a conversation about their profound impact on mental health, underscoring the interconnectedness between interpersonal dynamics and emotional wellbeing. The narrator's friendship with Biggie emerges as a pivotal lifeline amidst the torment of bullying that the narrator experienced as a new kid at a new school. Biggie's intervention served as a transformative moment when he was struggling with his mental health; "Mum thinks Biggie's an oaf, that he's holding me back. She doesn't know that without Biggie there'd be nothing left of me to hold back. It sounds weak, but he saved my life." Winton purposefully uses emotive language to demonstrate the extent of Biggie's support, this is significantly juxtaposed by the quote; "he acted more out of animal irritation than charity." This revelation into the complex dynamics of their relationship unveils the narrator's feelings of indebtedness, and a realisation that instinct likely motivated Biggie's action, ultimately denoting dependency and exploitation. Such a dynamic more broadly reflects the traditional perception of relationships between Australian men, where it is more give-and-take rather than mutual and unconditional love. ✓✓

The op-ed article explores that society often assumes that men lean on women for intimacy, rather than seeking deep and real connection from their male counterparts, stating that "all of this supposedly increases their chances of loneliness, dysfunction and even suicide. But is this the whole story?" The use of the rhetorical question effectively positions the audience to interrogate their own definitions of intimacy by highlighting that Australian men are often intimate through the use of humour and in social interactions like drinking with mates. Australian society fails to view these contexts as supportive and intimate environments, limiting our understanding of male friendships. Though *Big World* does it more subtly, both narratives delve into the complexities of male friendships and their implications for mental health. The differing representation of these perspectives prompt readers to critically examine societal norms surrounding male emotional expression and friendship dynamics, urging a re-evaluation of fostering healthier relationships and emotional support networks among men in all social contexts. ✓✓

Additional advice

- Highly successful responses selected a concept for analysis, such as love, survival, gender or family, and then narrowed this to a discriminating thesis addressing a specific philosophical or reflective observation or a cultural/political challenge of a representation. This is the purpose of the analysis. For instance: 'Both Kubrick's *2001: A Space Odyssey* and Weir's *The Martian* cleverly depict humanity's preoccupation with conquering the unknown, highlighting our collective desire to control and exploit all available resources'; or 'Fey's *Mean Girls* and Miller's *The Crucible* both represent fear as a vulnerability that individuals can exploit for power, a power that is protected through immoral behaviour'. In successful responses, the purpose of the analysis drove the student's response, demonstrating nuanced interpretations of how the two texts position the reader or audience in relation to that central focus. These interpretations were also informed by the student's consideration of how the representation of a concept or perspective is developed across a whole text.
- Engaging a public audience tends to be most effective when the writer's style reflects their own authentic voice. In preparing for this assessment, students should be encouraged to read widely and deconstruct a variety of texts for public audiences, experimenting with style, as

they develop their voice, one that is suitable for the audience and context of the task, and the literary analysis of texts. As they develop a repertoire of skills, students should be encouraged to develop their own writing style that reflects their experiences and perspectives while also demonstrating an understanding of how to engage their educated audience in a lively conversation about representations in texts.

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. They 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	21
Authentication	1
Authenticity	2
Item construction	1
Scope and scale	5

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- clearly aligned with syllabus specifications for a persuasive spoken response that required students to create a perspective through reasoned argument to persuade an audience (Syllabus section 4.5.2)
- provided clear instructions cueing students to create their own perspective on a contemporary issue for a specific audience. These tasks allowed students the opportunity to speak passionately about an issue of personal interest. Confining students to highly specific topics may not provide scope for them to speak about what is important to them. A restrictive audience such as a 'local council meeting' may limit the issues for discussion, e.g. only issues relevant to a particular local area.

Practices to strengthen

It is recommended that assessment instruments:

- do not require students to analyse media texts. While engaging with media texts and the perspectives they present may form part of the teaching and learning, there is no prescribed text for this assessment instrument. The requirement to analyse texts adds an extra layer of complexity. Assessment objectives 3, 4 and 5 require students to 'create their own perspectives and representations, and make use of the ways cultural assumptions, attitudes, values and/or beliefs underpin texts, and use aesthetic features and stylistic devices to persuade their specified audience' (Syllabus section 4.5.2)
- either provide or direct students to a specific context and audience for their persuasive spoken response that provides opportunities for them to demonstrate the assessment objectives. When a specific context and audience are identified, students are able to show discernment across the three criteria as they are able to
 - tailor their use of aesthetic features and stylistic devices
 - make use of the ways cultural assumptions, attitudes, values and/or beliefs underpin texts and invite that audience in that particular context to take up positions
 - select evidence, language, syntactical choices and complementary features to position their specific audience.

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	2
Layout	1
Transparency	7

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- cued students to create a perspective, rather than an analysis of media texts, or an informative response. Students are encouraged to engage critically with varying media perspectives on contemporary issues, and to use these perspectives to develop their own informed position
- established a clear purpose, context and audience to allow students the opportunity to demonstrate the assessment objectives, e.g. a 'Voice of the Future' symposium where teenagers have been invited to address global issues that affect their generation.

Practices to strengthen

It is recommended that assessment instruments:

- prompt students to engage with a contemporary issue and to develop a perspective that contributes to the ongoing public conversation. Public conversations involve deeply debatable topics underpinned by various values and world views that are playing out across various

media texts. Students should be provided an opportunity to add their own voice and perspective in a manner that is informed, critical, reasoned and persuasive for a particular audience and context

- avoid listing specific texts in the Context or Task sections to prevent confusion as there is no prescribed text requirement for this assessment.

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	98.91	0.66	0.44	0
2	Organisation and development	98.03	1.53	0.44	0
3	Textual Features	98.91	0.66	0.44	0

Effective practices

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

- for Knowledge application, at the
 - 7–8 performance level, an astute and deliberately constructed perspective, cognisant of the complexity and nuances of the public conversation about the issue playing out across various media. It was clear, at this level, the speaker had deeply considered how best to persuade their audience to adopt their insightful and authoritative point of view. Students also tailored their response to the context, audience and purpose of the endorsed assessment instrument by exploiting textual elements to create the intended perspective and representation/s, positioning their audience to respond critically and emotionally.
 - 5–6 performance level, a successful perspective and representation of the concepts, identities, times and places was clearly established and maintained across the response, meeting the purpose of persuasion. Students showed an understanding of how context, audience and purpose can be used to inform the creation of textual constructions that prompt critical and emotional responses
- for the Organisation and development criterion, at the
 - 7–8 performance level, combining deliberately chosen arguments and evidence to create explicit and new meaning demonstrated discerning selection and synthesis of subject matter to support perspectives and achieve the persuasive purpose
 - 5–6 performance level, there was evidence of effective selection and synthesis of subject matter to support perspectives. This was achieved through successfully balancing information-sharing to provide context and clarity, with clear arguments that achieve the persuasive purpose.

Practices to strengthen

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

- in the Textual Features criterion, at the
 - 8–9 performance level, there should be evidence of
 - discerning language choices for particular purposes
 - a discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes
 - discerning use of spoken/signed and nonverbal features (and complementary, if appropriate) to achieve particular purposes

Throughout the spoken response, vocabulary should be thoughtfully chosen to suit the purpose, the selected subject matter, the intended audience, and the context of the persuasive response. Grammar should be deliberately employed across the response as spoken grammar — students are not reading a written response aloud at this level; rather, they have made judicious grammar choices to establish themselves as an authoritative speaker, to astutely emphasise ideas and to guide the listener to accept the speaker's perspective. Students should also exploit clear and confident spoken elements — such as tone, pause and pace — to convey a convincing perspective, develop a strong rapport with the audience and present themselves as sincere and authentic for the context. While the student may use notes at this performance level, there should be a strong familiarity with the content — the student as speaker should be confident and consistently convincing in their role

- 6–7 performance level, there should be evidence of
 - effective language choices for particular purposes
 - effective combinations of a range of grammatically accurate/appropriate language structures to achieve particular purposes
 - effective use of spoken/signed and nonverbal features (and complementary, if appropriate) to achieve particular purposes

The student should successfully choose vocabulary to achieve the purpose of the response, match the selected subject matter and appeal to the intended audience. The response should demonstrate awareness of spoken grammar where sentence structure is used to engage the audience and lead them through the response. Spoken and nonverbal elements should all be used with purpose to create a credible persona and position listeners to accept the student's perspective.

Samples

The following excerpts illustrate:

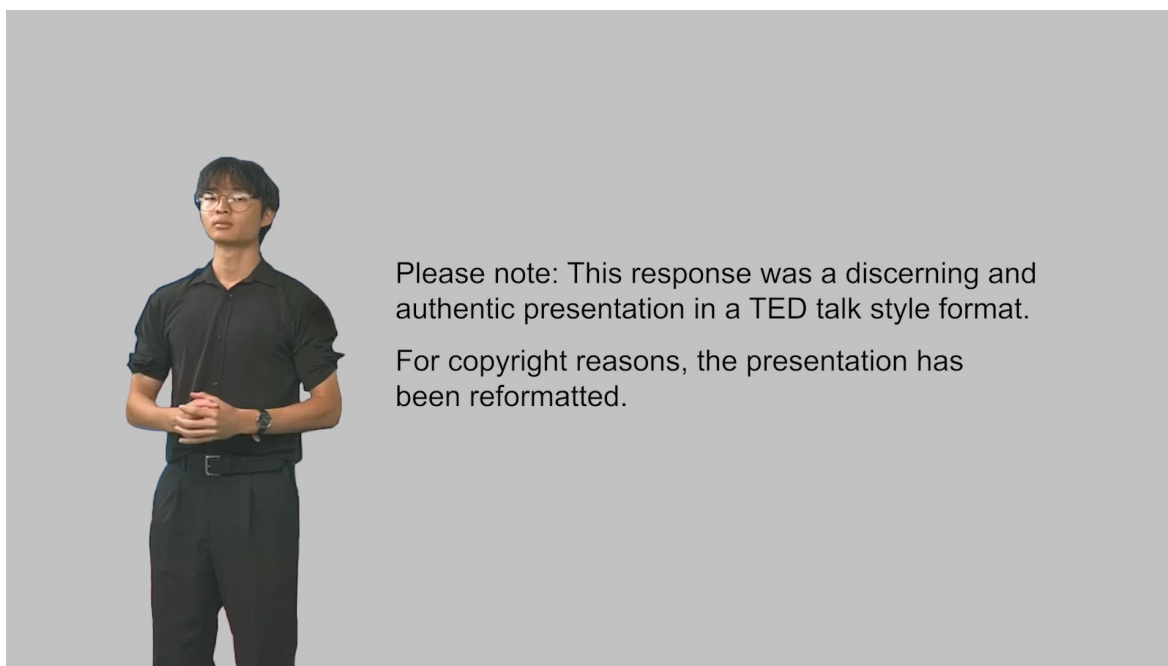
- discerning creation of perspectives and representations of concepts, identities, times and places in texts and discerning use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions (Knowledge application). In Excerpt 1, the speaker creates an overall perspective that the 'genius marketing' of the self-help industry 'prey[s] on the misfortune and poor wellbeing of others'. This perspective is supported and developed authoritatively across the speech by representing the industry as morally corrupt, and identities within it — such as Tony Robbins — as ridiculous. The speaker perceptively uses their knowledge of the ways cultural assumptions and beliefs underpin texts and positions the audience to persuade them to accept his perspective. By knowing the

educated audience — their values and attitudes — the speaker appeals to the collective desire to have a positive self-concept, constructing a nuanced understanding of the topic: 'The self-help industry has devolved from its original intentions'. Here, the speaker allows some concession to the audience for those who have fallen victim to the industry. The speaker further positions their TED audience by using authoritative concepts in the discipline of psychology, such as 'cognitive dissonance' and 'toxic positivity' to make use of the audience's belief in the pursuit of knowledge and cement the perspective developed evenly across the speech: the industry is 'capitalising on our insecurities and vulnerabilities'. The speaker has prompted both an emotional and critical response in the audience to persuade them

- discerning use of the patterns and conventions of a persuasive text, and the role of the speaker/designer in establishing and maintaining a relationship with the audience to achieve a particular purpose (Organisation and development). The excerpts demonstrate discernment in the use of the conventions of a TED talk to create an authentic presence and comfortable rapport with the audience. The speaker draws the audience into the narrative of the talk with a convincing anecdote and confidently navigates them through the well-supported arguments, logic, and concern for their welfare at the hands of the unscrupulous self-help industry. In Excerpt 2, the speaker reaches an authoritatively final and shared understanding with the audience that, 'In the end the self-help industry exists primarily to create profit off our psychological discomfort in being who we are'.

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

Excerpt 1



Video content: excerpt 1 (3 min, 9 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_english_ia2_e1.mp4

During August this year, psychologist, world-renowned self-help author and hero for disaffected men worldwide, Dr Jordan Peterson sat in his home country court facing a possible loss of his clinical licence. The Ontario court ordered him to choose between social media retraining, or suspension of his clinical licence. PhD and more, following academic and social criticism.

Since his criticism in 2016, the media commentator amassed a huge following online as a well-respected self-help expert. In Australia less than a year ago, the guru was so in demand that he had to add more shows to his tour in Sydney, Brisbane, Adelaide, Perth, and Melbourne. But the recent ruling by the Ontario Court stains his image as a psychologist, and calls into question the legitimacy and possible danger of the effect of his advice.

If we have doubts about a man with PhD in clinical psychology, which we widely recognized as the epitome of education, how could we not start to doubt the other self-help media figures we see online?

What if I told you those charismatic smiles, silver tongues and seemingly life-changing advice cover up the sinister intentions behind the self-help industry. What if I told you that the self-help industry was actually capitalising on our insecurities and vulnerabilities to pull off one of the greatest scams of today.

The self-help industry has devolved from its original intentions. Instead, genius marketing frauds have pretended to be the life coaches we never knew we needed to prey on the misfortune and poor wellbeing of others.

Investigation into the self-help world as an industry ends up revealing a dark truth about the real purpose of these self-help celebrities and organisations: money, power and control. Let us take a statistical perspective. Market research companies such as Grand View Research found that as of this year, the industry is globally worth 43.77 billion US a year. As SBS News reports, either all of us are going through mental health crises and can't live without the help of these courses, or the self-help industry is in reality a hive of "multi-level marketing schemes". We have to question the true intentions behind the industry. Are they here to help us? Or do they exploit the vulnerable for material gain; that is our money?

Self-help gurus exploit our emotions, insecurities and vulnerabilities as a way to convince us to rely on their products. Instead of academic reviewed literature to help their audience, they rely on arbitrary testimonials, crafty backstories and "feel good" encouragement disguised as advice.

Excerpt 2

Video content: excerpt 2 (1 min, 56 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_english_ia2_e2.mp4

Very quickly, these courses become a drug that people can rely on - to treat a symptom not a solution. And once the motivation from that drug wears off and we are left with nothing, we reach back to self-help to feel motivated once more. It becomes an addictive cycle of consumption. Publishing statistics say that 80% of self-help books buyers were repeat customers. Ultimately, the industry achieves what it wanted in the first place - repeat customers. Because as it is often said, for the industry, a patient healed is really just a customer lost.

In the end the self-help industry exists primarily to create profit off of our psychological discomfort in being who we are. In the pursuit of becoming better people, we have all put our faith and trust into these role models online. But in return, we were left with more fear and insecurity and a deeper hole in our wallets.

When we face moments of struggle in our life, how will we handle moments of crisis? Will we really have to rely on non-professionals who have at best questionable education to get control of our social, financial, spiritual, or physical life? We need to begin to regulate the world of self-help. For every one self-help guru that helps us, there are hundreds of others that poison the information we are reaching for. So, we need to shut the multi-level-marketing schemes and scams down. We need to stop using it and go to the right licensed avenues and change the industry itself. Will we really let these people take over our own lives?

Additional advice

- To prepare for this task, students should 'experiment with spoken and nonverbal (including multimodal/digital/graphic, if relevant) persuasive and stylistic devices in order to develop their own style [and] engage in speaking and listening activities to further develop capacity in oral communication for specific contexts' (Syllabus section 4.4). Therefore, teaching should include speaking skills, such as developing the presence of the speaker and how to avoid the repeated inflection/tone of voice that develops when a student is simply reading their script aloud. Skill development should focus on how to deliberately exploit voice and body to convey meaning and sincerity to an audience. Students should be encouraged to develop their own personal presenting and speaking style that is confident and authoritative but still authentic to them.
- This assessment requires the 'creation of a perspective through reasoned argument to persuade an audience' and the persuasive argument 'adds to the public dialogue or "conversation" about the issue' playing out across media texts (Syllabus section 4.5.2). It is important to note that the student's perspective and any subject matter about their selected issue should be suitable for the school context and meet community standards. Students require guidance to ensure they make appropriate choices in this regard.

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	25
Authentication	0
Authenticity	3
Item construction	4
Scope and scale	6

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided opportunities for students to demonstrate the assessment objectives, create a perspective that is evenly developed, and draw on their understanding of how the use of aesthetic features and stylistic devices prompt critical and emotional responses (Syllabus section 5.5.1)
- featured an open-ended task prompting a wide range of possible responses, and provided an opportunity for students to demonstrate the assessment objectives
- clearly identified the springboard text from the *Prescribed text list English and EAL: 2023–2025*.

Practices to strengthen

It is recommended that assessment instruments:

- allow students to do more than reinforce the ideas of the chosen prescribed text, as this may limit their ability to demonstrate the full range of achievement standards, e.g. if they are asked to create a monologue from the perspective of a character in *Cosi*, the monologue should reveal some new insight or fill a gap left by the play, rather than describe the action of the play

- provide an appropriate and manageable scope and scale for the conditions of the task. Providing detailed scenarios, specific intervention points or detailed content to be included restricts students' capacity to demonstrate the objectives
- provide opportunities for unique student responses. Providing detailed options may affect students' capacity to 'develop their own imaginative writing style' and create their own perspectives (Syllabus section 5.5.1). Tasks should provide the opportunity to develop unique responses to the springboard text, e.g. by providing points of intervention with fewer details such as character or point of intervention only.

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	18
Layout	3
Transparency	21

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- clearly defined the expected genre, e.g. 'vignette', 'narrative' rather than just an 'intervention'. If students are required to write an intervention, the genre of that intervention should be made clear (e.g. a short story or a monologue) so students are clear about the patterns and conventions of the response
- modelled accurate spelling and punctuation of springboard text and author names from the *Prescribed text list English and EAL: 2023–2025*
- aligned with the syllabus requirement that students 'make use of the way cultural assumptions, attitudes, values and beliefs underpin texts' (Syllabus section 5.5.1) in their own textual constructions, rather than requiring students to reinforce those presented in the springboard text.

Practices to strengthen

It is recommended that assessment instruments:

- do not list numerous genres on the assessment instrument, as it may increase the cognitive load on students as they prepare for the task without teacher advice, guidance or feedback (Syllabus section 5.5.1). Reduce options of text types available to students to those taught in the teaching and learning phase so students are confident about how to respond
- provide clarity and consistency about the expected response. Check for reference to genres or text types from previous endorsement submissions to ensure that the text type students are to produce is consistently referred to throughout the assessment instrument
- list the prescribed text the way it appears in the relevant category on the *Prescribed text list English and EAL: 2023–2025* to prevent any confusion, e.g. *The Great Gatsby* by F. Scott

Fitzgerald, rather than *The Great Gatsby*, which could refer to the film. The film is not on the prescribed text list.

Additional advice

- Students should be guided on how texts are developed, and how to meet Assessment objectives 3 and 5: 'create perspectives and representations of concepts, identities, times and places in an imaginative text', and 'use aesthetic features and stylistic devices to achieve purposes'. A study of the construction of character, setting and motifs in the springboard text will provide opportunities for students to develop their own perspective to 'prompt critical and emotional responses in the reader' (Syllabus section 5.5.1)
- The springboard text is a way of allowing students to realise the Knowledge application objectives. Engaging with the springboard text provides opportunities for students to make connections with the text, so that they can demonstrate assessment objective 4 'make use of the way cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions', e.g. the way the landscape has been represented as resistant and resilient in Stan Grant's *Talking to My Country*.

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	97.38	1.97	0.66	0
2	Organisation and development	98.25	1.31	0.44	0
3	Textual Features	97.60	2.18	0.22	0

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, a perspective was developed through deliberate choices in how the plot unfolds. The reader was taken on a moving emotional journey and positioned to accept and internalise the response's central idea. Responses made discriminating use of the ways cultural assumptions, attitudes, values and beliefs underpin imaginative texts through the subtle and complex creation of characters, settings and other textual elements to convey rich and nuanced ideas. At this performance level, the writer demonstrated clear understanding and intentional exploitation of the interconnected nature of all aspects of this criterion
 - 6–7 performance level, perspectives and representations were created effectively through the successful use of the structure and features of the genre such as plot, characterisation,

setting and description. There was successful manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin the imaginative responses, with the deliberate use of these features and devices to convey ideas beyond the cliché

- for the Organisation and development criterion, at the
 - 7–8 performance level, there was discerning selection and synthesis of subject matter to support perspectives across the response. Students judiciously ‘combine[d] different parts or elements’ — such as their ideas drawn from the springboard text, deliberate choice of inclusions and omissions in the response to achieve the desired effect, carefully considered aesthetic features and stylistic devices, and imaginative genre patterns and conventions — into ‘a whole, in order to create new understanding’. The writer employed their own unique writing style to synthesise subject matter to create an imaginative response that was authentic and emotionally and critically affective as well as positioning the reader to accept the perspective developed
 - 5–6 performance level, there was effective selection and synthesis of subject matter to support perspectives across the response. Students successfully selected elements such as description, dialogue, conflict, and actions and combined these to create an imaginative response that achieved their desired purpose — eliciting an emotional and critical response in the reader, who is positioned to accept the perspective.

Practices to strengthen

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

- for the Textual features criterion, at the
 - 7–8 performance level, there should be discerning use of a range of grammatically accurate/appropriate language structures, including clauses and sentences, and written features, including conventional spelling and punctuation to achieve particular purposes. Students should exploit sentence structure and grammar to deliberately develop tension, create emphasis, and multilayered representations in their imaginative response. Punctuation should be used carefully to emphasise significant events and/or character development and/or stylistic choices in the response
 - 5–6 performance level, there should be effective use of a range of grammatically accurate/appropriate language structures, including clauses and sentences, and written features including conventional spelling and punctuation to achieve particular purposes. Students should use sentence structure and grammar to develop tension and construct generally believable characters and settings in their imaginative response. They should show a clear understanding of how syntax can be used to achieve the purpose of positioning their readers. Punctuation should be used with accuracy and mostly leads the reader fluently through the story
 - 3–4 performance level, there should be suitable use of a range of grammatically accurate/appropriate language structures, including clauses and sentences, and written features including conventional spelling and punctuation to achieve particular purposes. Students should mostly use correct sentence structure and grammar across their response. Punctuation should be used accurately in the main, and at times, may emphasise aspects of the imaginative response. While there may be occasional errors in students’ use of grammar, punctuation and spelling, they should demonstrate adequate use of these aspects of textual features.

Samples

The following excerpts have been included:

- to show a subtle and complex creation of perspectives and representations in an imaginative text, and discerning use of aesthetic features and stylistic devices (Knowledge application criterion). The excerpts display a deliberately developed perspective about the nature of grief and loss. The central character, Chris, slowly discovers his father's enduring love for him as he contemplates packing up his deceased father's bicycle shed. The student begins the narrative by establishing Chris as somewhat jealous of his father's obsession with bicycles, but gradually realises that his father cherished the time they rebuilt bicycles together in Chris's youth. The narrative explores the tenuous relationship of father and son, with clues to the distance between them: 'Dad's temple of worship. Chris sighed. From the day his father had erected the monolith he must have spent years within those walls' and 'Chris loved his father. Yet, he never shared his obsession with bicycles'. These hints make the emotional realisation of his father's deep love even more powerful for the reader in the end: 'I guess it wasn't just about the bicycles after all'.

Stylistic devices such as evocative imagery are used to create a sense of time and place that is distinctly Queensland: 'stabbing Bougainvillea', 'sitting on the veranda', 'thirty-four degree day', 'land of cricket and barbecues', 'he cursed as his work shoes slipped, and he inhaled a spider web'. The writer exploits the carefully constructed 'moment in time' narrative to create an emotionally charged mood, influencing the reader to adopt the perspective that grief provokes a complex and painful maelstrom of thoughts and emotions, primarily love. The characterisation of Chris is multilayered and complex, with subtle humour in the face of heartache: 'Through his tears, Chris found himself smiling. For the life of him, he still couldn't fix a puncture. The old man would have rolled in his grave.'

- to show discerning use of textual features to achieve the purposes of an imaginative written text (Textual features criterion). The deliberate language choices engage the reader in an emotional reflection about the complexity of grief, and the purposeful punctuation contributes to the student's unique and authentic voice. The excerpts reveal a skilful manipulation of sentence structures to influence the impact of the subject matter on the reader, such as to
 - focus our attention: 'With a stab of guilt, it hit him. These were not just notes on bicycles'
 - change pace: 'Right above him, hung across two hooks, was his bike. Not his father's; his'
 - shift emphasis: 'Chris' watch snapped him out of his daydream'
 - encourage an emotional response: 'The usual precision was there, of course. But so was something else. A slight remark here, an odd phrase there. The occasional comment that felt a touch out of place. Chris paused. It almost felt ... personal'

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

Excerpt 1

The Temple of Cycling

Braving his way past the stabbing Bourganvillea, Chris stepped through the gate of the Queenslander, ~~he used to call home~~. His mother, sitting on the verandah, rose slowly to her feet.

"Thanks again dear, I know you're very busy."

"Ahh it's ok. I should be quick" Chris sighed. "Are they still up there in the shed?"

His mother gave a kindly smile. "Where else, honey?" The only person that's been in there since Tom passed on is the Post-man!" Chris gave a weak attempt at a smile. He loved his mother, but ~~clearing~~ clearing out ~~dad's~~ ^{dad's} bicycle shed was two hours he didn't have on a thirty-four degree day.

Trudging the ~~familiar~~ ^{toward} path to the back of the garden, Chris cursed as his work shoes slipped, and he inhaled a spider web. Yet, as he broke through the foliage, there it was. The grass was a little taller, and the aluminium a little more rusty, but the shed stood there; Dad's temple of worship. Chris sighed. From the day his father had erected the monolith, he must have spent years within those walls. Chris loved his father. Yet, he never ~~thurs~~ shared his obsession with bicycles. No one did. Looking at the shed now, Chris still felt a tinge of jealousy. In the land of cricket and barbecues, he seemed to be the only kid who spent his childhood learning how to ~~repair~~ ^{rebuild bicycle frames} bicycle wheels, ~~at~~ rather than kicking a footy down at the park. ~~Chris~~

Chris' watch snapped him out of his daydream. He needed to get moving. With a touch of reluctance, he swung ~~the~~ open the shed's door. Immediately, the smell almost bowled him over. It was as if a cocktail of oil,

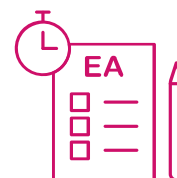
Excerpt 2

Slouched against the wall, surveying the mountain of detritus, Chris missed it at first. Right above him, hung across two hooks, was his bike. Not his father's; his. And yet, ~~something about it looked diff~~ It was the candy-apple red BMX he remembered riding around the neighbourhood. And yet, something about it looked different. It seemed to have a few less coats of dust than every other bike in the shed. The paint, while faded, seemed to have a touch more polish. Chris paused. It was almost as if his father had kept it as a... memento? As Chris stepped closer, ~~here~~ that wasn't the end of it. Hanging off ~~the~~ ^{the} handlebars, was an old yellow ring-binder. After Ever so slowly, Chris peeled it open. To his disappointment, with a touch of disappointment, he sighed. Chris seemed to be looking at another hand-written workshop manual by his father. That would explain the sketches, notes, and drawings. Yet, as Chris scanned the pages, he began to sense that something was different. The usual meticulous precision was there, of course. But so was something else. A slight remark here, an odd phrase there. The occasional comment that felt a touch out of place. Chris paused. It almost felt... personal.

Additional advice

- The syllabus defines style as 'the way in which aspects of texts are arranged and how they affect meaning; style can distinguish the work of individual writers, as well as the work of a particular period, or of a particular genre or type of text' (Syllabus section 1.2.5). As students are required to 'draw on their knowledge of the craft of writing to prompt critical and emotional responses in the reader' (Syllabus section 5.5.1), students should be exposed to a variety of imaginative literary styles that demonstrate a range of textual and language features. This will allow them to experiment with and manipulate these textual and language features in innovative and imaginative ways to develop their own imaginative writing style, and to deliberately convey an unambiguous perspective in their response through their choices as a writer.

External assessment



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

Examination — analytical written response (25%)

Assessment design

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

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

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

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

- *Burial Rites* — Hannah Kent
- *Macbeth* — William Shakespeare
- *Never Let Me Go* — Kazuo Ishiguro
- *Othello* — William Shakespeare
- *Pride and Prejudice* — Jane Austen
- *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 demonstrate their knowledge of the studied text in the form of an analytical essay, responsive to the question posed. Markers observed a general improvement across the cohort in the construction of a purposeful, overall argument, developed with interrelated

sub-arguments that generally, logically progressed the central idea in an accessible manner for the reader

- analysing the texts and the ways they are underpinned by ideas relevant to the question. Across the cohort, more responses demonstrated the capacity to deconstruct representations and perspectives, drawing on their knowledge of the text to support the discussion.

Samples of effective practices

Criterion: Knowledge application

Effective student responses (across a range of texts):

- demonstrated a deep, critical interpretation of the whole text, sensitive to its subtleties, and flexibly responsive to the specific question or task. For Question a), students were asked to provide an interpretation of the text's representation of a particular concept. Successful responses to this question provided an authoritative and fully resolved interpretation of the text as a whole in relation to the given concept, revealing an in-depth knowledge of the text's complexities. For instance, stronger essays typically acknowledged the multifaceted perspective of friendship offered in *Never Let Me Go*, going beyond a simple summary. Some argued that the text represents friendship as both a source of support and betrayal, suggesting that these relationships are central to the characters' sense of identity and moral struggle. Others proposed that friendship serves as a means of resistance against a predetermined life for the clones, offering emotional refuge in a dystopian world where they are denied the full experience of humans. In contrast, weaker responses tended to be more simplistic, often focusing solely on friendship as a 'source of comfort' or 'an important part of life for the characters' without delving into the nuances of the reader's invitation, e.g. in relation to deeper underpinning ideas about the nature of humanity explored in the text. Similarly, for *Othello*, effective responses conveyed a clear and specific idea about jealousy in the play as a whole (e.g. that jealousy is part of human nature, but strength of human character is about our response to it; or the text as a warning that insecurity bred by institutional inequality leaves vulnerability to jealousy) while weaker essays summarised how jealousy is a destructive force through descriptions of the jealousy displayed by Iago or Othello
- demonstrated understanding that deep analysis is achieved when the three Knowledge application objectives are met in a harmonious, interrelated manner, i.e. analysis of
 - the perspectives and representations in the text
 - the ways cultural ideas underpin those representations
 - how audiences are positioned in relation to the ideas through relevant stylistic and textual choices made.

High-level responses to both questions delved deeply into the text as they addressed each of these elements in their analysis. Strong responses to *Macbeth* Question b) analysed the various uses of the supernatural in the play in order to determine its significance overall, e.g. as an embodiment of Macbeth's psychological demise, or a representation of societal anxieties (objective 3). They dissected how the text constructs, for example, an underpinning idea of the importance of adherence to the prevailing Christian beliefs of the time or the certain inescapable guilt and disorder to ensue when someone gives into temptation that is not aligned to their sense of morality (objective 4). They also offered relevant examination of specific aesthetic features and their effects (e.g. the depiction of the witches as outside of the social hierarchy, hallucinations, equivocation, unnatural occurrences that accompany events, the floating dagger, Banquo's ghost) to support the specific point made (objective 5). On the other hand, weaker responses neglected to analyse in accordance with all three objectives,

resulting in more superficial interpretations, e.g. that the supernatural was a negative force in the play.

Sample response

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

These excerpts have been included to demonstrate:

- an authoritative interpretation of the significance of the landscape in Kent's novel. Excerpt 1 is the introduction of the essay, Excerpt 2 is the second body paragraph, and Excerpt 3 is the conclusion. These excerpts reveal the cogent evolution of the central argument that the landscape is significant in *Burial Rites* as it is through the various landscapes that Agnes experiences across the text — most notably Illgustadir, Kornsa, and the metaphorical dreamscape — that her emotional state evolves. A deep and close reading of the text is revealed in the body paragraph that shows *how* Agnes' interactions with the landscape at Kornsa offer her 'unexpected protection' through a close examination and interpretation of relevant stylistic devices of the text
- how a harmonious integration of the three Knowledge application objectives manifests in the analysis of a response and enables an intellectually perceptive argument to be developed. This response analyses the significance of the landscape by, e.g. examining the various landscapes Agnes inhabits as an embodiment of her psychological journey in terms of her experience of belonging (objective 3). It also dissects how the text constructs an underpinning idea of the oppressive power of isolation and the consequent intense suffering endured by outcasts, particularly women in a 19th century Icelandic cultural context through her experience of Natan, symbolised by the landscape of Illgustadir (objective 4). The response interweaves this discussion with relevant examination of specific aesthetic features (e.g. connotations of the promise of 'springtime' versus the reality of the cold, or the comfort of the encapsulating mountains at Kornsa) to develop and support the specific point made (objective 5). Weaker responses neglected to analyse in accordance with all three objectives, resulting in more superficial interpretations, e.g. that the landscape made life difficult for the people of Iceland.

Excerpt 1 — Introduction

Burial Rites is a 2018 historical fiction novel by Hannah Kent, which explores the journey of Agnes Magnúsdóttir, the last woman to be executed in Iceland, as she prepares for her death and reflects on her past. ~~Throughout this novel, the Icelandic landscape~~ Within Burial Rites, Kent represents the Icelandic landscape as greatly significant in acting as a parallel to Agnes' emotional journey throughout the text. Through the varying landscapes of Illugastadir, Kornsa, and the distress-induced dreamscape that Agnes experienced preceding her death, Kent positions her audience to understand Agnes' emotional state, and personal desires.

Excerpt 2 — Body paragraph 2

Contrastingly to Illugastadir however, when Agnes is moved to Kornsa to await her death, she obtains a sense of belonging and protection that ~~she~~ was previously ~~unbeknownst~~ ^{unbeknownst} to her, as paralleled in the landscape ~~evident~~ ^{of} in this location. Although Agnes was initially "forced to be kept" ~~in~~ on the farm at Kornsa ~~to~~ leading up to her execution, she soon ~~for~~ discovered an unexpected level of emotion ~~belonging~~ ^{while} protection ~~from the family~~ living there. Kent exemplifies this through the metaphor of ~~the farm~~ Kornsa's landscape, when this farm is described as being "surrounded" by mountains. For Agnes, these mountains represent the way that she is protected from the outside world while staying at Kornsa.

as the closed-off nature of this farm means that she is able to escape the "wag[ging] tongues" calling her a "criminal" and a "murderess". Rather, while staying at this farm, Agnes finally begins to "feel normal", as ^{its landscape} ~~she is~~ afforded ^s emotional protection from the rest of the valley. Furthermore, the valley of Kornsa is where Agnes grew up, and experienced what were the happiest times of her life with her foster mother Inga. Thus, Agnes' ^{presence in this place} ~~return to where she grew up~~ at the end of her life represents a cyclical return to childhood, and the belonging she felt at that time. ~~in her life~~. Despite being ostracised by much of society at a young age due to her status of birth, Agnes' foster mother was her one source of support. Inga ignored the criticisms surrounding ^{Agnes,} ~~the girl,~~ and allowed her to thrive in her home, "reading sagas" with her, and showing "her love". When in Kornsa for the second time, Agnes experienced ^{this type of} ~~a~~ relationship ~~again~~, this time in Margret, the matriarch of the Kornsa family. Kent illustrates this through dialogue, in which Margret refers to Agnes as "my girl", ~~solidly~~ asserting her motherly role ~~of~~ over the younger woman*. Therefore, Kent has manipulated the concept of landscape within Burial Rites to establish Kornsa as a location that is associated with belonging for Agnes, and that gives her a sense of protection when she needs it the most.

* and allowing her to feel like she belongs – both in Kornsa, and as a part of their family.

Excerpt 3 — Conclusion

In conclusion, throughout *Burial Rites*, Kent represents the various landscapes that Agnes experiences as parallels to her emotional journey within this text. Ultimately, this ~~emotional~~ journey ^{was} one of belonging, which Agnes ~~she~~ was first deceived into believing she ~~wasn't~~ would find at Illugastdir, ~~then before~~ This belonging ~~and protection~~ was later obtained in the mountainous protection of Kornsa, before finally being stripped away before Agnes' death, as paralleled ~~to~~ by her departure into the hallucination of a dreamscape. Therefore, the landscape within *Burial Rites* displayed Agnes' emotional journey for belonging, painting it as only temporarily attainable for someone who is destined to die.

Criterion: Organisation and development

Effective student responses (across a range of texts):

- provided a discriminating thesis that responded to the question or task with specificity and focus, paving the way for a commanding argument to follow. A discriminating thesis revealed an overall, nuanced interpretation of the concept (Question a)) or significance of an aspect (Question b)) for the text as a whole. In response to Question a), an effective response to *Pride and Prejudice* suggested that 'through the juxtaposition of particular versions of marriage, Austen promotes the superiority of a marriage based on genuine affection and mutual respect, while inviting readers to understand the limitations imposed on individual autonomy by the patriarchal Regency society'. Some others suggested the potential of marriage as a vehicle for personal growth and moral improvement as represented through Elizabeth and Darcy. Many responses to this question insightfully examined and compared various representations of marriage in the text (e.g. Mr and Mrs Bennett, Charlotte and Mr Collins, Lizzie and Darcy, Lydia and Wickham) to strengthen the thesis set out in the beginning. Weaker responses to this question merely summarised or described the relationships of couples in the text.

Similarly, stronger responses to Question a) for *Macbeth* established a clear and explicit interpretation of a perspective on leadership offered by the play as a whole. There were varied and valid overall arguments conveyed. For instance

- not only is a good leader the righteous or divine leader, but also one that embodies a virtuous character
- the play demonstrates the importance of good leadership for the people and wellbeing of a country
- the importance of divine leadership is conveyed through the dichotomy between a tyrannical leader and righteous ones
- a warning that the path to leadership should be just as virtuous as the tenure of the leader.

Weaker responses described how certain characters showed leadership in the play

- revealed strong synergy between paragraphs, with each section working in harmony to support and strengthen the main argument. Weaker responses established, for Question b), that the aspect identified in the question (e.g. Norfolk for *Never Let Me Go*, Kuran House in *The White Earth*, or Desdemona's handkerchief in *Othello*) was significant and provided a 'shopping list' of examples of where that was the case. This approach did not allow for a clear and explicit central argument to strengthen across the response. In contrast, stronger essays provided a purposeful response that revealed the overall analysis of the significance of the aspect in the text through a consideration of how and why this aspect shaped meaning in the text or revealed underpinning cultural beliefs and attitudes, depending on the student's interpretation of its significance
- revealed a deep and flexible knowledge of the studied text in the well-considered evidence selected from across the text, explicitly used to support arguments. Successful responses drew on a wide variety of specific evidence to support their ideas, while less effective responses relied on a narrower selection of evidence used repetitively. For instance, strong responses to *The Yield* questions drew on a variety of specific evidence to make an overall interpretation of the concept of survival in the novel (Question a)), or the significance of the dictionary in the novel (Question b)), such as
 - a discussion of August's relationship with food and hunger as a metaphor for cultural and spiritual satiety, and the evolution of this metaphor across the text in relation to survival
 - an examination of the tone and language used in certain dictionary entries to encourage readers to inhabit a First Nations cultural perspective to foster empathy in the reader
 - dissecting the symbolism in Winch's references to specific cultural artefacts (such as songlines, evidence of agriculture) in a juxtaposition between First Nations and coloniser perspectives about history
 - a deconstruction of Greenleaf's letters, and the multiple perspectives of the novel to discuss *how* this explores the multifaceted nature of history
 - an examination of specific words/concepts in Albert's dictionary to show *how* they function culturally, and the generosity offered the reader in the insights provided

More superficial responses to these questions tended to rely on more general references to the text, such as broad observations made about the dictionary.

Sample response

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

These excerpts have been included to demonstrate:

- a discriminating thesis that communicates a reading of the text's representation of the concept of leadership for the play as a whole, sensitive to the complexities of this depiction. The understanding of what leadership is, and how it is represented in the text, shows this essay is responsive to the specific question in the thesis: 'Through the representations of different kings in *Macbeth*, Shakespeare invites the audience to consider the importance of morality in leadership. Shakespeare demonstrates that true leadership requires more than power, bravery or even birthright, and instead requires one to possess "kingly virtues"' (Excerpt 1). This focused perspective of how the concept of leadership functions sets up for an insightful argument to follow, wherein the response examines the construction and juxtaposition of the characters of Duncan, Macbeth and Malcolm to convincingly strengthen the thesis across the response. From this examination, the response ultimately concludes that 'morally guided' leaders are more likely to be effective leaders (in this case, Duncan and Malcolm) and elicit 'peace and order', while the 'antithesis' of these leaders, the 'morally corrupt' Macbeth, will result in a lack of stability for a country (Excerpt 3)
- illustrate the lucid development of a point through well-considered selection of evidence from across the text to explicitly support the argument. While Duncan does not appear much in the play, this response shows a close reading of the moments he does appear, such as by interpreting the words he uses and examining the connotations of the words used in the observations made of him (Excerpt 2). This point is cohesively linked to the overall developing argument in the concluding sentence, carefully navigating the reader.

Excerpt 1 — Introduction

'Macbeth', authored by playwright Shakespeare in the 17th century, is renowned as possibly the greatest ~~tragic~~ tragedy ever written. The play explores various complex themes and ideas, such as the dangers of unchecked ambition and moral corruption. Leaders or kings play a key role in the events of the play, as it is Macbeth's ambition to become king that ultimately causes the tragic events to follow. Through the representations of different ~~leaders~~ kings in *Macbeth*, Shakespeare invites the audience to consider the importance of morality in leadership.

Shakespeare demonstrates that true leadership requires more than power, bravery or even birthright, and instead requires one to possess 'kingly virtues'. Whether it is through Duncan's peaceful and honourable rule, Macbeth or Malcolm's emphasis on the importance of virtues, leaders that maintain morality are ultimately seen as strong and effective leaders, contrary to Macbeth's representation as a weak leader. This concept aligns closely with Jacobean beliefs of how a king should act, ~~where to their order the divine~~ in accordance to the will of God, with the word commandments from the king being seen as a commandment from God himself.

Excerpt 2 — Body paragraph 1

Duncan is the play's earliest example of king, and is represented as a fair, just and generous king. ~~The~~ Act 1, Scene 2 begins with Duncan ~~or~~ successfully quelling a rebellion against him by the Macdonald, Thane of Cawdor. This serves to demonstrate the power vested in him through his title as king, ~~establishing~~ ^{and} the firm grip he has on his kingdom. After hearing of "brave Macbeth's" service, he generously bestows upon him Thane of Cawdor, saying "what [Macdonald] hath lost, noble Macbeth hath won." ~~Then~~ Duncan goes even further in his generosity and kindness, saying to Macbeth "more thy dues than more than all can pay."

The hyperbole in this statement demonstrates the depth of Duncan's kindness and generosity, establishing him as a strongly moral character. Even Macbeth himself, who would go on to murder Duncan, acknowledged him as being "~~clear~~ so clear in his great office... that his virtues will plead like angels against the deep damnation of his taking off." Macbeth's comparison of Duncan to an angel ~~argues is that~~ is fitting, given the Jacobean belief that kings were divinely appointed by God to oversee his people, making them play a similar role to angels. While it is clear Duncan has great power over his people, Shakespeare makes deliberate effort to

emphasise his morality as a leader, as well as the general peace and order established under his rule, thus inviting the audience to view morality as a necessary ^{element of} leadership.

Macbeth's rise to kingship, however, was the antithesis of honourable or virtuous, being marked by regicide, moral corruption and harrowing levels of violence ~~while~~ ^{Macbeth's}

Excerpt 3 — Conclusion

Leadership is fundamental to the events of 'Macbeth', defining and it is only under an effective leader that the nation of Scotland can ^{exist} ~~be~~ in a state of peace and order. Shakespeare invites the audience to view morally guided characters like Duncan and Malcolm as effective leaders, whereas Macbeth, who casts aside his notion of morality, as a weak leader who is responsible for the chaos and disorder which plagued Scotland under his rule. The Jacobean audience of the time would have undoubtedly seen the murder of King Duncan as horrifying, with an attack on the king an attack on God by proxy. Through the horrifying events of the play, Shakespeare invites the audience to consider the role morality plays in leadership, especially in the context of kings who were considered to be divinely appointed by God.

Criterion: Textual features

Effective student responses (across a range of texts):

- used vocabulary with discrimination to develop the ideas of the response. These responses used precise language to make clear, analytical points that developed with authority across the essay. An appropriate register was revealed through careful selection of vocabulary appropriate to literary analysis, and the study of the particular prescribed text. For instance, a response to *Macbeth* might employ a range of words of literary analysis that reveals an awareness of the constructed nature of texts (e.g. represented, underpinned by the construction, juxtaposition, dichotomy, perspective, challenges the assumption, audience is invited to ...) and words relevant to a study of the play (e.g. equivocation, insatiable, Jacobean, macabre, virtuous, tyrannical, divine, hallucination)
- used a range of grammatically accurate sentence structures to effortlessly navigate the reader through the developing point. Employing a range of sentence types for specific purposes controls the progression of ideas towards decisive conclusions. Lapses in expression not only interfere with the fluency of idea development, but also detract from the authority of the argument
- demonstrated awareness of the power of punctuation to guide the reader fluently through the response. While markers noted an improvement this year in the accuracy of basic punctuation usage, such as the use of possessive apostrophes, the most effective essays were those that employed a range of punctuation purposefully to allow for clear development of ideas.

Sample response

The following excerpt is from a response to Question a) for *Othello* by Shakespeare.

This excerpt has been included to demonstrate how:

- a body paragraph shows varied use of literary terminology, including language of analysis, revealing a discriminating use of the register appropriate to the purpose and audience of the essay. Some examples include: 'likens jealousy to a monster', 'the imagery, as well as Shakespeare's alliteration', 'invokes the reader', 'further invites the reader', 'insatiable entity', 'Elizabethan attitudes'
- a fluent development of ideas uses a range of grammatically accurate sentence structures, and accurate and purposeful punctuation. This excerpt shows how a variety of sentence types, purposefully combined, can guide the reader with ease. Furthermore, the response makes accurate use of a variety of punctuation (e.g. commas, dashes, brackets, colon, inverted commas) to confidently steer the reader. Quotations are smoothly integrated and accurately punctuated, contributing to the overall authority of the response.

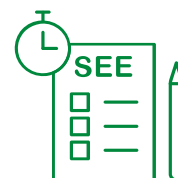
Like a plague, the ^{monster} ~~poor~~ that is jealousy spreads from one person to the next - jealousy breeds more jealousy. After being subjected to Othello's anger, Emilia comforts Desdemona in Act 3, Scene 4. She, like Iago, likens jealousy to a monster - more specifically, a never ^{ending} ~~ending~~, infinite ~~no~~ creature: "Jealous souls will not be answered so. They are not ever jealous for the cause but jealous for they're jealous. It is a monster, begot upon itself, born on itself." (III. iv). The imagery, as well as Shakespeare's alliteration of "begot upon itself, born on itself," invokes the reader to ~~the~~ liken jealousy to Ouroboros, an ancient ^{and} symbol of infinity of a snake eating its own tail. Similar to Iago's plot to plant the seed of doubt of Desdemona's fidelity, the ~~jealousy~~ monster jealousy has spread from Iago to Othello. This further invites the reader to conceptualise jealousy as an insatiable entity, and ~~it~~ is bolstered by the Elizabethan attitudes of the time wherein a mad ~~x~~ or grief stricken person ~~x~~ when acting erratically, is taken over by the Devil.

Practices to strengthen

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

- using the most recent version of the published EAMG to unpack, for instance, the difference between ‘analysing’ and ‘summarising’ and what that looks like in a response. The most authoritative interpretations offered by students were those that ‘analysed’ or ‘examined’ in detail aspects of the text (such as perspective and representations, or the writer’s stylistic choices) and provided their own interpretation, i.e. ‘a unique account that draws meaning’ relevant to the selected question/task or the point being developed. Students could examine evidence of ‘analysis’ and ‘interpretation’, as opposed to ‘summary’, in analytical essays and use their understandings to improve their own writing
- having students practise responding to a wide variety of question types. Effective essays drew on an in-depth study of the text, and balanced prepared knowledge of that text, with a critical and flexible approach to all aspects of the question asked
- explicitly teaching a variety of strategies and sentence types to integrate evidence from the text smoothly into the developing argument. Stronger responses tended to utilise micro-quotes rather than large blocks of text, weaving their own discussion between keywords, and punctuating these with accuracy.

Senior External Examination



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

Assessment design

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

The SEE consisted of two assessments:

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

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

Number of students who completed the English Senior External Examination: 1.

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

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	0	1	0	0	0

Assessment decisions

Effective practices

Overall, candidates responded well when they:

- showed depth of analysis of the concept of tradition represented in each text and elaborated on the beliefs and values that underpinned the concept in each text
- organised subject matter logically to facilitate the development of the analysis and the perspective offered
- addressed relevant representations of concepts, identities, times and places in a way that was informed and deliberately shaped to position the audience and serve the persuasive purpose
- used effective language choices that suited the purpose of the assessment
- used sentence structure and paragraphs to effectively develop ideas across the response.

Practices to strengthen

When preparing students for the Senior External Examination, it is recommended that:

- purposeful inclusion of discriminating evidence is integrated into analysis to support the writer's perspective and position the reader to think about the texts in relation to one another, and to the given concept

- candidates consider a sustained framing and shaping of a perspective, deliberately appealing to shared cultural values, assumptions, attitudes and beliefs, to achieve a particular persuasive purpose
- teachers use teaching strategies that assist students to develop subtlety in their ideas.