

# English subject report

2025 cohort

January 2026





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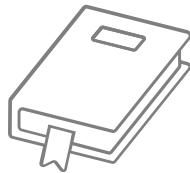
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# Introduction



The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2025 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 2026.

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
- important considerations to note related to the revised 2025 syllabus (where relevant).

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

**467**  
schools offered  
English



**85.41%**  
of students  
completed  
4 units



**99.51%**  
of students  
received a  
C or higher



## Prescribed text highlights

### Number of schools selecting these texts — internal assessment

**144**

*Four Corners* (documentary series) — ABC

**128**

Wilfred Owen

**126**

*The Great Gatsby* by F Scott Fitzgerald

**122**

Sylvia Plath

**115**

Robert Frost

**105**

Bruce Dawe

**101**

Carol Ann Duffy

**101**

Emily Dickinson

**86**

Judith Wright

**72**

Ali Cobby Eckermann

### Number of students studying these texts — external assessment

**19,498**

*Macbeth*

**6,031**

*Othello*

**918**

*Burial Rites*

**657**

*Never Let Me Go*

**462**

*The Dry*

**406**

*Pride and Prejudice*

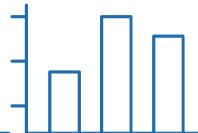
**287**

*The Yield*

**205**

*All the Light we cannot see*

# Subject data summary



## Unit completion

The following data shows students who completed the General subject.

**Note:** All data is correct as at January 2026. 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: 467.

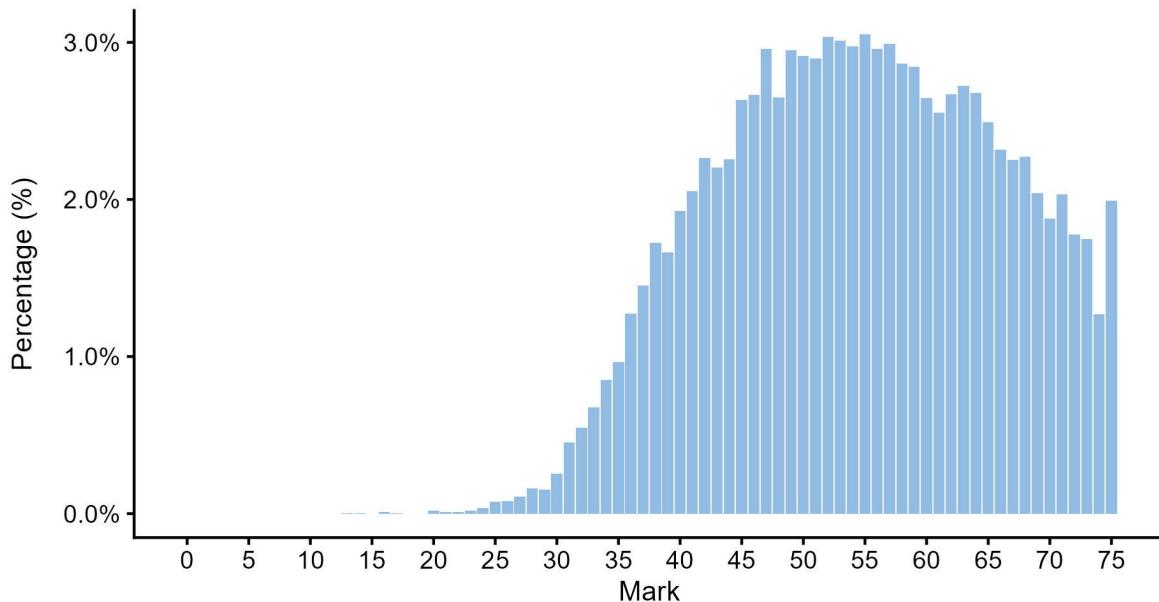
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	32,383	30,370	27,657

## Units 1 and 2 results

Number of students	Unit 1	Unit 2
Satisfactory	30,226	28,727
Unsatisfactory	2,157	1,643

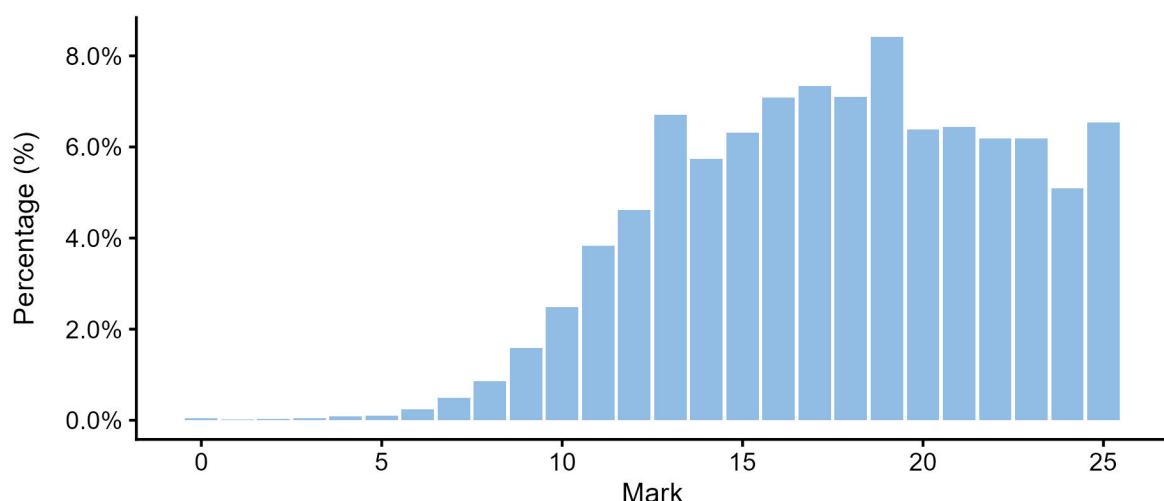
## Units 3 and 4 internal assessment (IA) results

### Total marks for IA

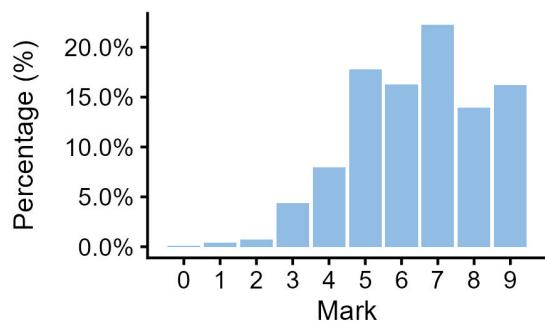


## IA1 marks

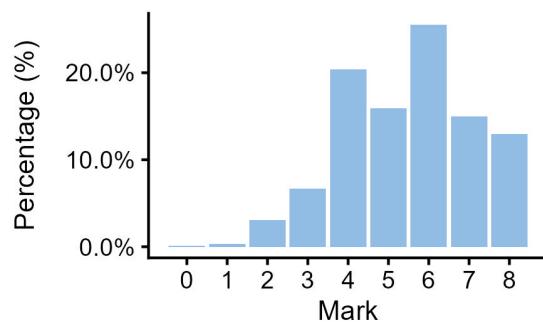
### IA1 total



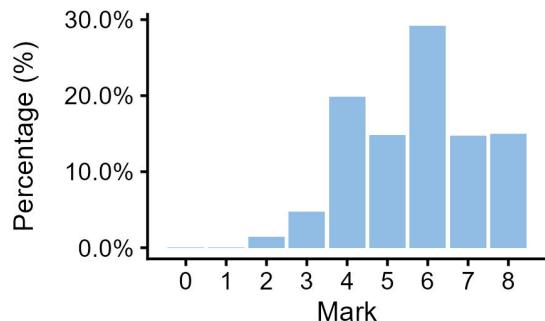
### IA1 Criterion: Knowledge application



### IA1 Criterion: Organisation and development

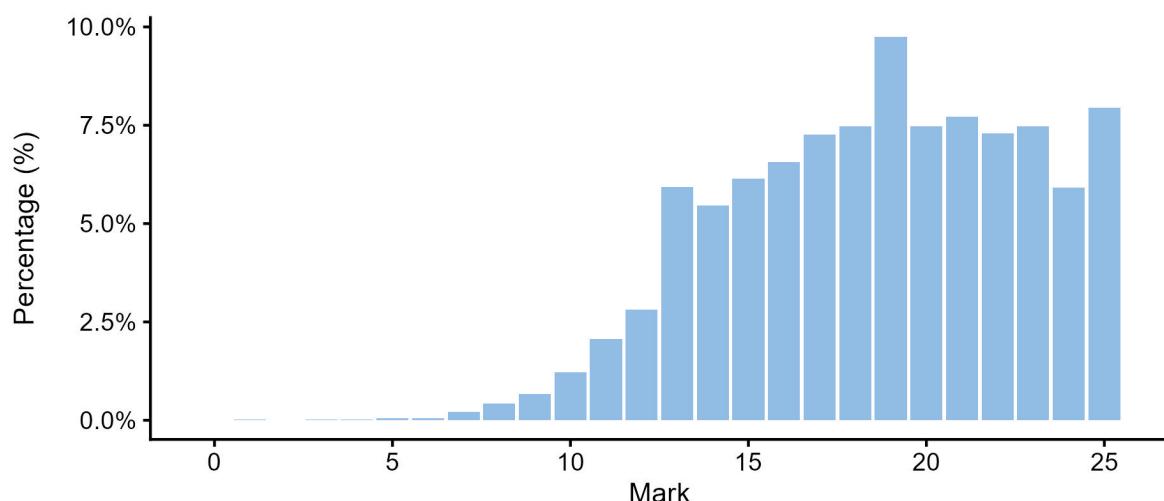


### IA1 Criterion: Textual features

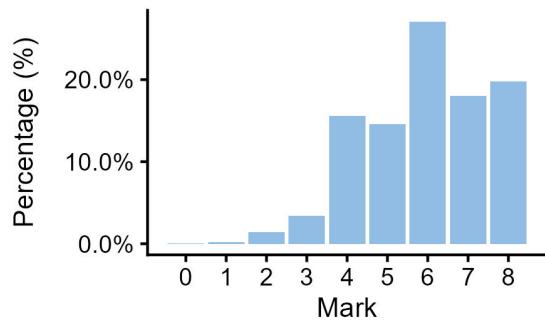


## IA2 marks

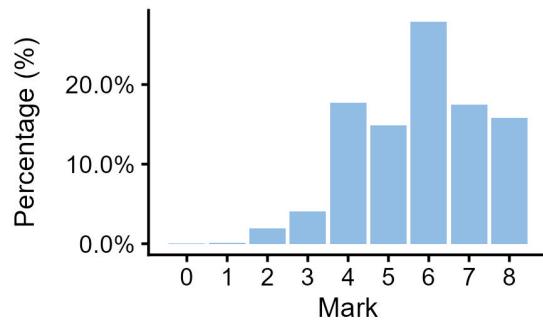
### IA2 total



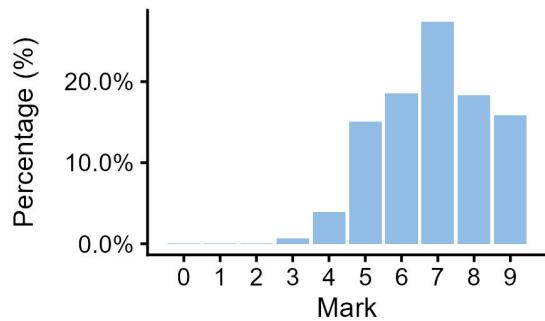
### IA2 Criterion: Knowledge application



### IA2 Criterion: Organisation and development

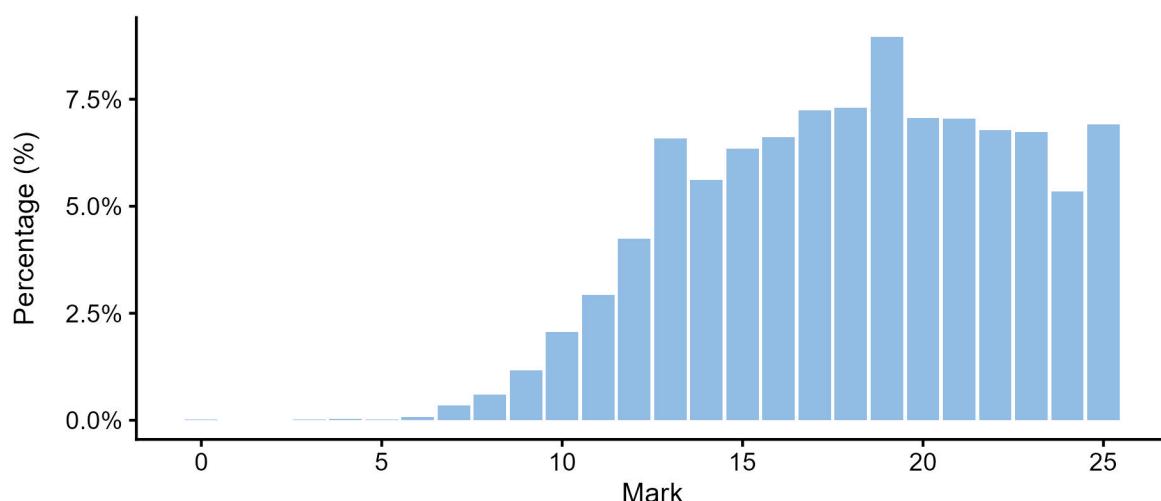


### IA2 Criterion: Textual features

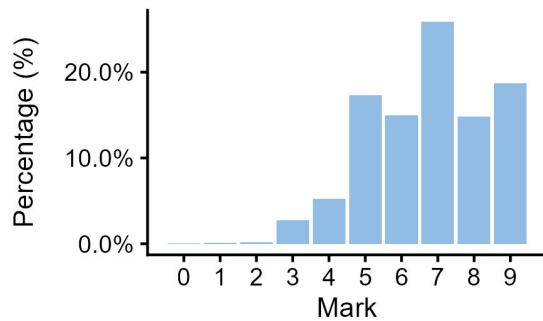


## IA3 marks

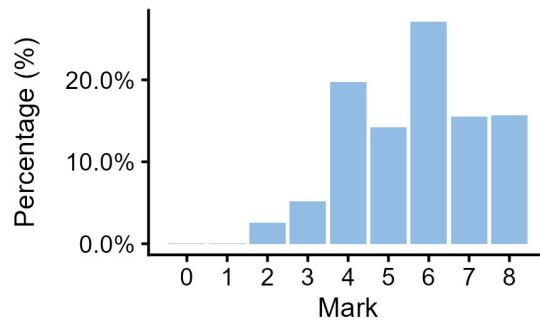
### IA3 total



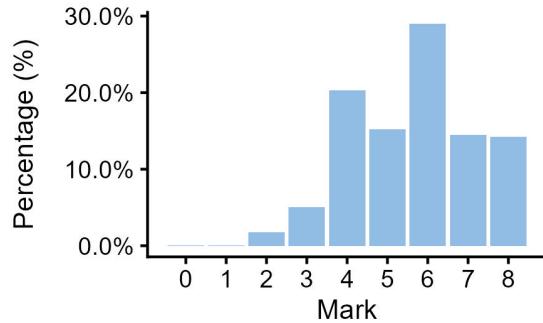
### IA3 Criterion: Knowledge application



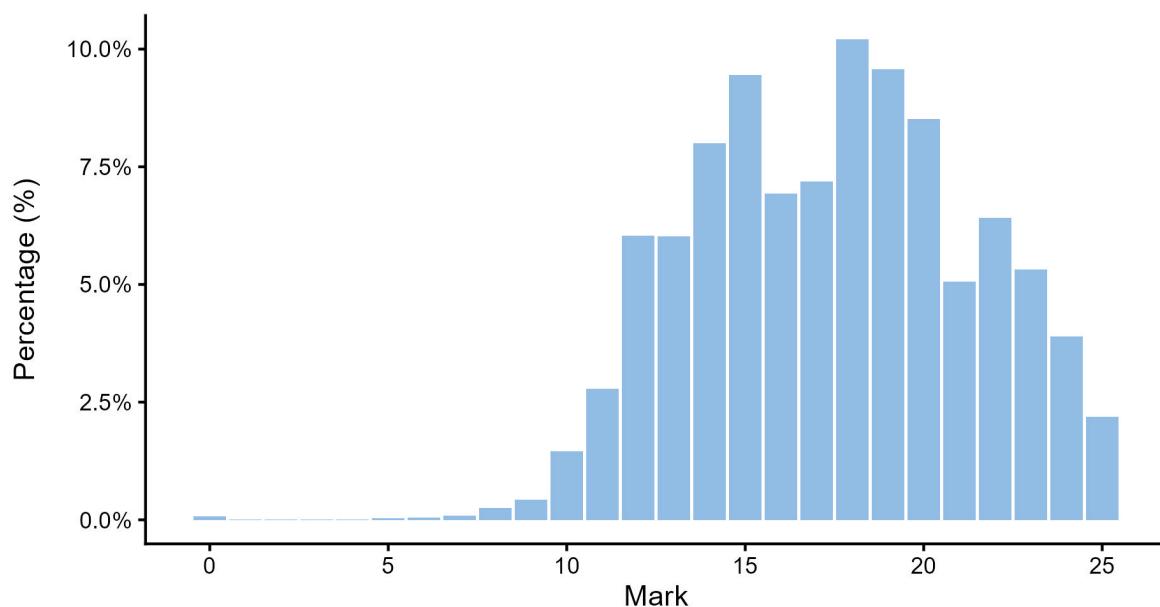
### IA3 Criterion: Organisation and development



### IA3 Criterion: Textual features

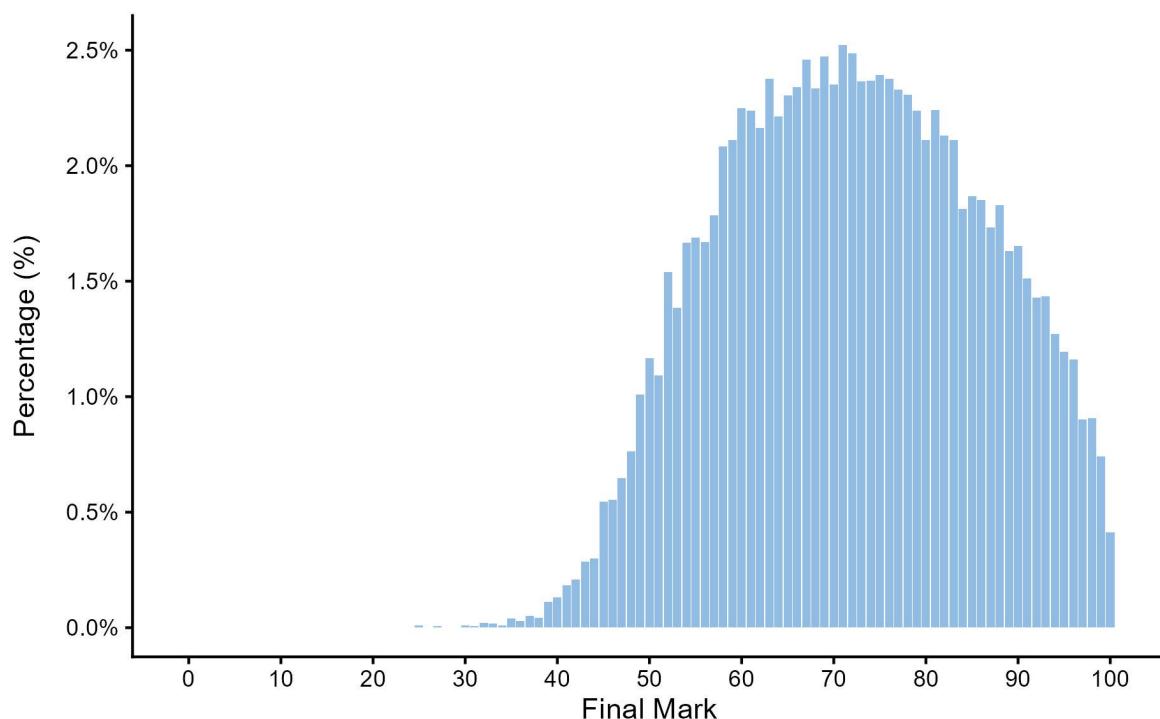


## External assessment (EA) marks



## 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

Number of students who achieved each standard across the state.

Standard	A	B	C	D	E
Number of students	6,455	12,848	8,218	136	0
Percentage of students	23.34	46.45	29.71	0.49	0.00

# Internal assessment



This 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 v7.0*, Section 9.5.

### Percentage of instruments endorsed in Application 1

Internal assessment	IA1	IA2	IA3
Number of instruments	467	467	467
Percentage endorsed in Application 1	85	94	87

## 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 v7.0*, Section 9.6.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section 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	467	4,695	13	95.72
2	467	4,667	19	96.36
3	467	4,677	6	97.22

# 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.

## 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	28
Authentication	0
Authenticity	1
Item construction	6
Scope and scale	22

### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided clear direction aligned to the syllabus requirement that students analyse two different types of texts, e.g. a novel and a film, a novel and a play, a documentary and a play, an op-ed article and a novel (Syllabus section 4.5.1). See Syllabus section 4.3 for more examples
- clearly directed students to offer their own analysis of a concept, identity, time or place that is common across both texts and engaged their audience in a conversation about representations in literary texts. See Syllabus section 4.5.1 for response topic examples.

### Practices to strengthen

It is recommended that assessment instruments:

- align with the syllabus specifications that require students to analyse representations 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: English and EAL 2023–2025* (Syllabus section 4.5.1).

## Accessibility

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

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

Accessibility priority	Number of times priority was identified in decisions
Bias avoidance	0
Language	13
Layout	3
Transparency	7

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- accurately referenced texts and writers (i.e. a specific film or novel on the list, not an adaption, e.g. F. Scott Fitzgerald's novel *The Great Gatsby*) so students understood that they were responding to a text from the prescribed text list
- featured clear guidance and cues drawn from the syllabus specifications that allowed students to demonstrate the assessment objectives and all ISMG performance levels
- provided clear and concise instructions that consistently referenced the required response genre so that students understood the response type they were expected to produce, e.g. 'literary article' used consistently rather than alternating between 'literary article' and 'conversational essay'.

### Practices to strengthen

It is recommended that assessment instruments:

- model accurate spelling of text titles and writers' names from the current prescribed text list
- direct students to address the key purpose of the task — to analyse the concept, identity, time or place across two texts — rather than include extra elements not specified in the syllabus (Syllabus section 4.5.1). For instance, requiring students to analyse the contextual differences between a text and its adaptation does not align to the syllabus specifications.

### Additional advice

When making judgments for this IA for the 2025 syllabus, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The IA1 and IA2 have been swapped, and the topics have been reordered to reflect this. Topic 1 is now Conversations about issues in texts and Topic 2 is now Conversations about concepts in texts.
- The revised specifications require that at least one of the two texts analysed must be from the *Prescribed text list: English and EAL 2026–2029*.

Schools should also:

- note that the syllabus specifications for the Written response for a public audience have been revised to explicitly invite students to 'have a purpose to their analysis by offering a focused perspective on that representation in the two texts (such as a personal, philosophical, social,

political or cultural focus) and their connections to each other'. A personal focus might involve examining the nature of family in two texts through the lens of their own unconventional family. A philosophical focus might examine what it means to be human through an examination of creativity's role in defining our humanity and the influence of AI in the two studied texts. This syllabus specification guides students to have agency over their work as they determine their own focus or purpose to the analysis and narrow their chosen focus into an insightful perspective to explore across the two texts.

For instance, an assessment based on the study of Tara June Winch's novel *The Yield* and Greta Gerwig's film *Little Women* could offer opportunities for students to analyse representations of resistance, empowerment, belonging, family, or coming of age. Students would choose one of these and narrow the focus to a discriminating perspective or thesis addressing a specific personal, social, philosophical or reflective observation, or cultural or political challenge. In this response, a social or cultural focus could narrow to an analysis of the different ways the young, female protagonists — August and Jo — not only come to terms with their own identities, but realise their inner strength to challenge restrictive, dominant cultural narratives in the process.

## Assessment decisions

### Reliability

Reliability 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	97.62	1.30	1.08	0.00
2	Organisation and development	97.84	1.30	0.86	0.00
3	Textual Features	98.70	0.86	0.43	0.00

### Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for the Organisation and development criterion, at the
  - 7–8 performance level, a discerning use of the patterns and conventions of the chosen text type for a public audience, deliberately crafted for the selected publication, was evident. Well-considered decisions about how to engage the audience through genre patterns and conventions were demonstrated, e.g. using a deeply relevant personal anecdote, a connection to the writer's own world, or astutely connecting the chosen concept to human experiences in contemporary society. There was also consistent, deliberate manipulation of the text type's structures and features to strengthen a perceptive thesis. Additionally, the role of writer for the selected publication was skilfully exploited to engage and shape readers' emotional and critical reactions to the texts through a sustained authoritative tone and astute choices in arguments, evidence and language

- 5–6 performance level, an effective use of the patterns and conventions of the chosen text type for a public audience to successfully influence and engage the audience was evident. For instance, audiences may have been invited to consider how the chosen concept connects to common human experiences. This connection, however, was not made as subtly or perceptively as at the discerning level. The use of the chosen text type's structures and features was well-suited to the selected publication, and an understanding of the role of the writer was evident through a purposeful tone and successful choices in arguments, evidence and language
- for the Textual Features criterion, at the
  - 5–6 performance level, effective language choices were demonstrated through vocabulary that successfully contributed to engaging a public audience and shaping critical responses. Vocabulary choices may have contributed to challenging readers' points of view about the concepts or strengthening their understanding of a particular representation, but at this level word selection was not nuanced in achieving this purpose. Effective use of a range of grammatically accurate/appropriate language structures, including clauses and sentences, was evident through syntax used to engage the readers of the selected publication and help them navigate the response. A variety of sentence types were used accurately, although sentence structure and expression did not consistently demonstrate deliberate control
  - 3–4 performance level, suitable language choices were demonstrated through relevant and appropriate vocabulary that contributed to the clarity of the response but lacked the subtlety of higher-level responses. Suitable use of a range of mostly grammatically accurate/appropriate language structures, including clauses and sentences was shown through syntax that was generally correct with occasional lapses. While there may have been some variety in sentence types, sentences were functional and not deliberately or successfully crafted to position readers.

### Practices to strengthen

To further ensure reliable judgments are made using the ISMG for this IA, it is recommended that:

- for the Knowledge application criterion at the 8–9 performance level, insightful and nuanced analysis of the effects of aesthetic features and stylistic devices and how the text composer's specific choices operate to position audiences should be evident. At the discerning level, judicious analysis of aesthetic features and/or stylistic devices, based on the significance of their effects in shaping critical reactions in the reader as well as their contribution to strengthening the overarching argument, should be evident
- for the Knowledge application criterion at the 6–7 performance level, an effective analysis of the effects of aesthetic features and stylistic devices and how the text composer's specific choices operate to position the audience, represent the chosen concept and/or develop the perspective of the response, should be evident
- for the Organisation and development criterion at the 5–6 performance level, effective selection and synthesis should be demonstrated through accurate and purposeful choices of ideas, arguments and evidence that are successfully combined to create and maintain a clear perspective that responds to the task. There should be successful continuity and connection of ideas both within paragraphs and across the response, as well as the emphasis of ideas, which all contribute to the creation of a clear perspective
- for the Organisation and development criterion at the 3–4 performance level, adequate selection and synthesis should be demonstrated through appropriate choices of ideas, arguments and evidence that are combined to develop a perspective that responds to the

overarching thesis. There is an appropriate central idea throughout the response to tie the parts of it together.

## Additional advice

It is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The 2025 syllabus emphasises the engagement of a public audience, asking students to use the role of the writer ‘to achieve the purpose of engaging a public audience’. In comparison, the 2019 syllabus asked students to use ‘the role of writer to achieve a particular purpose’. For the IA1, students are expected to engage a school-identified wider audience in a conversation about representations in literary texts. They should have opportunities to experiment with writing styles particular to the audience, genre and context identified in the endorsed assessment, and consider how they can achieve the purpose of the task with their unique ‘voice’.
- There has been a slight change to the mark range for each criterion. The middle performance level will now be a single mark, rather than a range. Judgment making is unchanged. To allocate a mark, match the evidence in the response to the descriptors in the ISMG descriptors, using the best-fit approach.

## Samples

The following excerpts have been included to demonstrate:

- discerning organisation and sequencing of subject matter, including use of cohesive devices to emphasise ideas and connect parts of a text (Organisation and development criterion). Both Excerpts 1 and 2 show there is an intellectual perception to the organisation and sequencing of the response. The opening establishes that fear is not just an emotion, but a ‘weapon that distorts reality, isolates individuals and tightens the grip of those in power’. The response astutely interprets that both an episode of *Stranger Things* and the Carol Ann Duffy poem ‘We remember your childhood well’ ‘reveal how fear strips individuals of their agency, forcing them to question their own truths’. This thesis is developed lucidly, using a logical organisation of ideas to help the reader navigate the response. Each paragraph is structured with a clear topic sentence that establishes the central idea, which is then expanded through perceptively ordered evidence and analysis.

The response shows how both texts reveal the way fear makes individuals ‘vulnerable to manipulation and control’. It furthers this by exploring how the two texts demonstrate different ways fear can distort the truth for those individuals. The response concludes that while the two texts demonstrate the differing effects of the disempowerment — as absolute or a source of resistance, respectively — they also both ‘remind us that fear’s grip is never unbreakable’. This cogent organisation and sequencing serve to critically and emotionally draw in the reader to accept the student writer’s point of view.

Both excerpts also show sustained discriminating use of cohesive devices to emphasise ideas and connect parts of a text. For instance, in Excerpt 1, the introduction demonstrates astute use of cohesion through pronouns: ‘Fear is more than just an emotion — it’s a weapon’, ‘Both works’, ‘individuals … them … their’. Cohesive devices are also used to connect across paragraphs and transition between texts e.g. words like ‘similarly’ and ‘in contrast’ are used to transition between discussion of the two texts. The student has also carefully exploited sentence patterns within paragraphs, specifically the use of sentence subjects and objects, to create a logical flow of ideas. For instance, in the first paragraph of Excerpt 2 : ‘The Duffer Brothers pull us into her unravelling world with dim lighting, flickering lights, and eerie … Those flickering lights, which she clings to as messages from Will, blur the line …’, and in

paragraph one: 'And the poem's structure only makes this worse. With no stanza breaks, the words keep coming ...'

- discerning analysis of the effects of aesthetic features and stylistic devices in the texts (Knowledge application criterion). Excerpt 1 includes the introduction and following two body paragraphs, demonstrating how the student has selected and analysed specific evidence with discrimination to support a thoughtful and intellectually perceptive interpretation about how the Duffer Brothers' *Stranger Things* and Carol Ann Duffy's 'We Remember Your Childhood Well' both represent the concept of fear.

In the second paragraph in Excerpt 1, the student writer uses Will's disappearance and Joyce's response to this to highlight how fear can 'isolate us ... mak[e] us vulnerable ...' The student perceptively connects Joyce's 'unravelling world' and her fear and isolation to the director's choice to use 'dim lighting, flickering lights, and eerie silence, and continues by then linking the pacing of Joyce's scenes — 'slow, dragging moments of hopelessness, suddenly broken by frantic bursts of desperation' — to the 'suffocating nature of fear' and the doubt and paranoia that fear can evoke. These deliberate evidence choices used thoughtfully to create meaning are carefully drawn together to support the student's overarching interpretation that fear 'strips individuals of their agency' and 'forc[es] them to question their own truths'.

The third paragraph in Excerpt 1 shows the student's sustained discriminating use of evidence to examine how Duffy 'explores how isolation isn't just about physically being alone — it's what happens when someone manipulates us into doubting our own reality'. The 'sharp, clipped sentences and the authoritative tone' Duffy uses are thoughtfully connected to the 'power imbalance' and 'gaslighting' shown in the poem. The student then links the poem's lack of stanza breaks and a second voice to 'reality [being] rewritten and 'fear ... intimidat[ing] us [as] the ultimate weapon of control'.

In Excerpt 2, the student explores how 'the culmination of fear's isolating and distorting effects is a deep sense of powerlessness, where we can become trapped in our own oppression'. This paragraph focuses on how cinematic techniques are used in *Stranger Things* to convey how 'fear maintains power' — the student links 'dim lighting and claustrophobic framing' to being 'trapped in a system built on secrecy and fear, and then the 'eerie lighting and fog-filled atmosphere' of the Upside Down to 'the psychological toll fear takes on us all'. The following paragraph then examines how Duffy 'presents a scenario where disempowerment is absolute'. The student explores how the poet's choice of repetition, onomatopoeia and pauses are all used to represent how fear 'doesn't just control, it erases, leaving nothing behind'. Throughout, the response demonstrates discernment in the analysis of the effects of aesthetic features and stylistic devices to develop the overall perspective offered about fear.

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

**Excerpt 1**

## Lies, Lights, and Lab Rats: How Fear Warps Reality in 'Stranger Things' and 'We Remember Your Childhood Well'

Fear is more than just an emotion – it's a weapon that distorts reality, isolates individuals, and tightens the grip of those in power. When manipulated, it breeds uncertainty and dependence, leaving trapped in a cycle of doubt. *Stranger Things*, the 2016 hit Netflix series, explores external forces; government conspiracies and supernatural horrors – while the award-winning Carol Ann Duffy's *We Remember Your Childhood Well* turns inward, exposing the psychological terror of gaslighting. Both works reveal how fear strips individuals of their agency, forcing them to question their own truths. The recurring image of "lab rats" underscores this idea, showing how those consumed by fear become mere test subjects in a game where their very sense of self is at stake.

Fear often works like a sinister force, creeping in to isolate us, making us vulnerable to manipulation and control. The Duffer Brothers' *Stranger Things* brings this idea to life through the abduction of Will Byers. His physical separation from the real world isn't just a plot point – it mirrors the way fear can leave people trapped in their own minds, unheard and disbelieved. We see this through Joyce Byers, a mother who refuses to let go of the truth, even as the authorities dismiss her as hysterical. The Duffer Brothers pull us into her unravelling world with dim lighting, flickering lights, and eerie silence – techniques

that don't just set the mood but make us feel the weight of her growing isolation. Those flickering lights, which she clings to as messages from Will, blur the line between reality and paranoia, making us question, just like Joyce does, what is real and what isn't. Even the pacing of her scenes reflects the suffocating

Image redacted for copyright

Figure 1 - *Stranger Things* Season 1 Episode 3

nature of fear – slow, dragging moments of hopelessness, suddenly broken by frantic bursts of desperation. The more she insists on her truth, the more she is dismissed, and the deeper she sinks into uncertainty. And isn't that exactly how fear controls us? Just like in *We Remember Your Childhood Well*, fear is more than just an emotion – it's a weapon, designed to make us doubt our own experiences until we no longer trust ourselves.

**Excerpt 2**

Similarly, Duffy's *We Remember Your Childhood Well* explores how isolation isn't just about physically being alone – it's what happens when someone manipulates us into doubting our own reality. The speaker's repeated denials – "Nobody hurt you," "Nobody sent you away" – aren't just words; they're a stranglehold on the child's voice, shutting down any attempt to tell their own story. We can feel the power imbalance in the sharp, clipped sentences and the authoritative tone, making it clear that the child is trapped in a version of events they have no control over. This is how gaslighting works – it isolates its victims, making them question their own perceptions until they feel powerless. And the poem's structure only makes this worse. With no stanza breaks, the words keep coming in an overwhelming monologue, giving the child, and us as readers, no chance to breathe, no moment to step back and think. The repetition of "nobody" doesn't just dismiss the

child's experiences – it erases any chance of external validation, leaving them completely alone in their doubt. And that's the terrifying part: there's no second voice, no pushback. The child's reality has been swallowed whole by the speaker's version of events. The fragmented, disjointed rhythm of lines like "No. That didn't occur. You couldn't sing anyway, cared less" mimics the confusion of being gaslit – when reality is rewritten so many times, it starts to feel impossible to hold onto. Meanwhile, the enjambment forces the poem forward with no pause for reflection, just like the child is denied the chance to process their emotions. In the end, we're left with the unsettling truth: fear doesn't just intimidate us, it makes us dependent on those in power, turning it into the ultimate weapon of control.

Fear doesn't just isolate – it warps reality, making the truth feel slippery and uncertain. In *Stranger Things*, Eleven's life in Hawkins Lab is built on psychological control, with Dr.

Brenner twisting her fear into obedience. By forcing her to call him *Papa*, he blurs the line between protector and captor, trapping her in a dependence rooted in fear. The show's fragmented flashbacks, shadowy cinematography, and jarring jump cuts pull us into her fractured perception, making it as

Image redacted for copyright

Figure 2 - *Stranger Things* Season 1 Episode 4

unstable as her memories. The constant shifts between past and present blur the boundaries of reality, showing how fear manipulates perception until certainty is impossible. Close-ups linger on Eleven's face as she hesitates before obeying Brenner, capturing the inner battle between fear and survival. Like in *We Remember Your Childhood Well*, fear doesn't just control – it reshapes reality itself, proving just how powerful it can be.

# 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	20
Authentication	0
Authenticity	0
Item construction	1
Scope and scale	4

### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided an open-ended task allowing students to develop their own perspective about a contemporary social issue they felt passionate about, which added to the public conversation
- specified a public audience allowing students to make judicious choices about material selection, ways to appeal to the audience, aesthetic features and stylistic devices used to persuade that audience.

## Practices to strengthen

It is recommended that assessment instruments:

- focus on the requirement that students create a perspective on a contemporary issue for a specific audience. Critiquing perspectives presented in the media on the chosen issue may form part of student preparation, but this is not the focus of the response. The instrument needs to cue students to create a perspective, rather than analyse those of others.

## 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	2
Transparency	3

## Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- established a clear purpose, context and audience to allow students the opportunity to demonstrate the objectives as they attempted to persuade, e.g. a youth audience at a *Young Leader's Forum*
- included instructions that cued students to develop a persuasive perspective, rather than an informative speech, about a contentious issue.

## Practices to strengthen

It is recommended that assessment instruments:

- offer opportunities for students to demonstrate Assessment objectives 3, 4 and 5, which require students to 'create their own perspectives and representations', 'make use of the ways cultural assumptions, values, attitudes and beliefs underpin texts and invite audiences to take up positions' and 'use aesthetic features and stylistic devices' to persuade their specific audience (Syllabus section 4.5.2)
- include scaffolding that focuses students' attention on the need to prioritise persuasion and the development of their own perspective. This scaffolding can be drawn from the syllabus specifications.

## Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The IA1 and IA2 have been swapped. The IA1 is now the Extended response — spoken persuasive response.
- In the revised Persuasive spoken response specifications, 'after prior critical engagement with media texts about the issue' has replaced 'generate the argument from critical engagement

with media texts about the issue'. This clarifies that students are not required to analyse media texts in their response, rather it is part of the teaching and learning in the unit as they prepare to create their own perspective and representations.

- The revised conditions now clarify that multimedia content is included in the time limit.
- There is a minor change to the ISMG for Assessment objective 11. 'Use spoken/signed and non-verbal features ...' is now 'use mode-appropriate features to achieve particular purposes. The mode-appropriate features are no longer defined in the assessment objective or the marking guide. This is to provide more flexibility and a greater variety of possibilities that reflect contemporary and authentic iterations of these text types, such as vlogs and podcasts. The school selects the spoken response mode and decides what mode appropriate features are used to make a judgment about Assessment objective 11.

## Assessment decisions

### Reliability

Reliability 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	98.28	1.50	0.21	0.00
2	Organisation and development	98.50	0.86	0.43	0.21
3	Textual features	98.07	1.07	0.86	0.00

### Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for the Knowledge application criterion, at the 7–8 performance level, there was sustained evidence of discerning use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions. Students demonstrated a deep understanding of their intended audience and context, deliberately shaping the audience's critical and emotional reactions through the judicious harnessing of ideas, beliefs and values in the careful selection of subject matter
- for the Knowledge application criterion, at the 5–6 performance level, there was consistent evidence of effective use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions. Students showed an understanding of how texts can successfully make use of beliefs and values through purposeful selection of subject matter to influence an audience and align to the context
- for the Organisation and development criterion, at the 7–8 performance level, there was sustained evidence of discerning organisation and sequencing of subject matter to achieve a particular purpose. Students deliberately and perceptively ordered their arguments — both within paragraphs and throughout the response — to develop a clear and astutely-crafted overarching thesis. There was also consistent evidence of discerning use of cohesive devices,

such as lexical repetition, conjunctions, and strategic use of signposting for effect, to deliberately emphasise ideas and connect parts of a persuasive response to influence and persuade the audience.

- for the Organisation and development criterion, at the 5–6 performance level, there was evidence of effective organisation and sequencing of subject matter to achieve a particular purpose, demonstrated through successful ordering of persuasive arguments within paragraphs and across the response. This ordering contributed to the purposeful development of an overarching thesis. There was also evidence of effective use of cohesive devices to emphasise ideas and connect parts of a persuasive text, with successful connections made across the response that allowed the audience to clearly follow the central thesis.

### Practices to strengthen

To further ensure reliable judgments are made using the ISMG for this IA, it is recommended that:

- for the Textual Features criterion
  - at the 8–9 level, discerning language choices for particular purposes should be demonstrated through the discriminating selection of vocabulary that is particularly apt for the role of the speaker and the context and audience of the endorsed assessment instrument. Discerning use of spoken/signed and nonverbal features should be demonstrated through deliberate and sustained exploitation of a range of features that astutely align with the role of the speaker and the context of the presentation to engage and persuade the intended audience.
  - at the 6–7 level, effective language choices for particular purposes should be demonstrated through successful selection of vocabulary that fits well with the role of the speaker and the context and audience of the endorsed task. Effective use of spoken/signed and nonverbal features should be demonstrated through purposeful use of a range of features that combine to create emotional and critical responses in the intended audience and successfully align with the chosen context and role of speaker.
  - at the 4–5 level, suitable language choices for particular purposes should be demonstrated through appropriate selection of vocabulary that generally suits the role of the speaker and the context of the endorsed task. Suitable use of spoken/signed and nonverbal features should be demonstrated through fitting use of a range of features. At this level, there may not be sustained control of spoken/signed and nonverbal features, but on-balance across the response, the use of these features is adequate and appropriate.

### Additional advice

It is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- There is a minor change to the ISMG for the spoken response. The mode-appropriate features are no longer ‘teased out’ in the ISMG. Rather, mode-appropriate features are presented as one point without the specific subpoints listed explicitly. This is to provide more flexibility and a greater variety of possibilities that reflect contemporary and authentic iterations of these text types, such as vlogs and podcasts. The school selects the spoken response mode and decides what mode appropriate features are used to make a judgment about Assessment objective 11.
- In the 2025 syllabus, students should ‘present their persuasive argument as a spoken response for an identified public audience’. They should consider how their presentation (including when recorded) aligns with this specification within the scope of the endorsed task. Students’ presentations should be crafted to suit both the context and public audience of their response, as well as their role as speaker. For instance, if the endorsed assessment

instrument response type is a podcast (audio evidence only), the mode-appropriate features to be assessed would include pronunciation, phrasing, pausing, audibility, clarity, volume, pace and music and/or sound effects. These features would require explicit teaching. However, if the endorsed assessment instrument response type requires a pre-recorded video response, the mode-appropriate features to be assessed would also include gestural features, e.g. proximity, stance and movement. In pre-recorded video responses, students should review how their filming of the video aligns to their chosen audience, context, and role.

## Samples

The following excerpts have been included:

- to show discerning use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions (Knowledge application criterion). Both excerpts show how the speaker has deliberately and consistently made choices in subject matter and language that use the audience's beliefs and values to persuade them. In Excerpt 1, the response opens by referencing her own artwork — a gift for a friend, immediately luring the audience by using cultural assumptions about pets and friendship to appeal to their emotions and approach the issue on a personal level. The student carries on the analogy to explain her friend's 'squeal' when she opened the gift, knowing the dedication that was put into creating something so personal. The audience is asked to imagine whether the response would be the same if a specific artificial intelligence (AI) generator was used to create a passionless, effortless, cold image. This personal example is contrasted to the way AI art generators 'scavenge' artists' work from all over the internet, judiciously describing a real-world outcome of this 'theft' that deliberately challenges the audience's values and beliefs about their own use of AI. The speaker explains that as the use of these generators is so prolific, not only are artists put at risk, we may come to 'question if we even need them'. The audience is left to ponder a world without art. Excerpt 2 shows how the student ends her response by appealing to her adolescent audience's morals and values, asking them to 'use [AI] as a tool', 'value art for what it really is ...' and 'never call AI art', thoughtfully creating a shared responsibility and sense of possible hope
- to show discerning language choices to achieve particular purposes (Textual features criterion). Across the response, the student uses inclusive language: 'Who here loves to be given thoughtful gifts?', 'If we continue down this pathway of using AI where convenient ...', 'we need real art and we need real artists', 'We cannot let these prolific, passionate people be cast aside ...', 'Let's never call AI art'. This builds a sense of shared identity and common purpose across the response to perceptively persuade the intended audience. Vocabulary choices also thoughtfully position the audience to see AI as a frightening threat to real art, which astutely works to achieve the intended purpose of the speech. For instance, in Excerpt 1, art is highlighted as 'being threatened by the presence of the convenient, easy, and effective AI "art"'. In Excerpt 2, it is described as 'an ethical abhorrence, an inhuman criminal practicing constant theft on so many levels'.

In addition, the response shows discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes. Both excerpts demonstrate a range of sentence structures used with discrimination to influence the audience and create emotional and critical reactions. For instance, short, sharp sentences are used to emphasise key ideas: 'Artists can give this way', 'It's possible for AI to be used ethically. But it needs to be transparent'. Finally, the student response shows discerning use of spoken/signed and nonverbal features (and complementary, if appropriate) to achieve particular purposes. Across both excerpts, the student consistently uses her voice deliberately to persuade and engage the audience through changing tone to show concern or urgency, slowing down to emphasise key points and pausing to create tension or highlight a particular idea. The student

also sustains judicious use of sincere facial expressions and hand gestures as well as an authoritative stance to persuade the audience.

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

#### Excerpt 1

Last Christmas, for a good friend of mine, I drew her this. *[Hold up drawing]* It's a drawing of a baby guinea pig, named Poco, which she used to have before he was tragically eaten by a dog. I poured hours of effort into that drawing, and my friend loved it. Who here loves to be given thoughtful gifts? Ones that took somebody time and effort to prepare? Artists can give this way. It's the time, the creativity, and the skill that makes art what it is.

And it's being threatened by the presence of the convenient, easy, and effective AI 'art'.

#### Excerpt 2

All of this brings us to question if we really need artists: they're less reliable, less time efficient, and more costly. Why not just get a robot to paint your wedding portrait?

A quarter of illustrators have had their jobs stolen from them. A third are suffering from low income. And three quarters see this issue only getting worse in the future (The Society of Authors, 2024).

We need *real* art, and we need real artists. We cannot let these prolific, passionate people be cast aside.

Many artists are the victims of AI, but many instead view AI as a tool. Oil-painter Sam Leach uses AI to produce prompts and plan his artworks before he starts, so he can "get on with the painting" (Pickup, 2023). Leach has found an ethical way to do this; he uses a specially designed program which pulls data from his own work, rather than other artists'. It is possible that the best way to use AI in the future is to only generate ideas, inspiration, and visualisation of composition. However, a survey conducted by The Society of Authors in 2024 also showed that 97% of artists and writers are begging for transparency any time AI is used in any capacity. It's possible for AI to be used ethically. But it needs to be transparent.

Art is about effort, creativity, and expressing stories. It's obvious that whatever AI generates is *not* art. And it's an ethical abhorrence, an inhuman criminal practicing constant theft on so many levels. This is a topic that must be addressed before our artists are wiped from our minds and sent to work where their passions do not lie, just to earn enough to put food on the table. I have the privilege of attempting to change your minds here today. Of raising your awareness of this issue. So what I beg of you is that if you decide to use artificial intelligence, use ethical, and artificial, *intelligence*. Let's stop committing crimes against artists and cultures. Let's only use it as a tool, as intelligence. Let's value art for what it really is, not the fake images that deceive us all. Let's never call AI art.

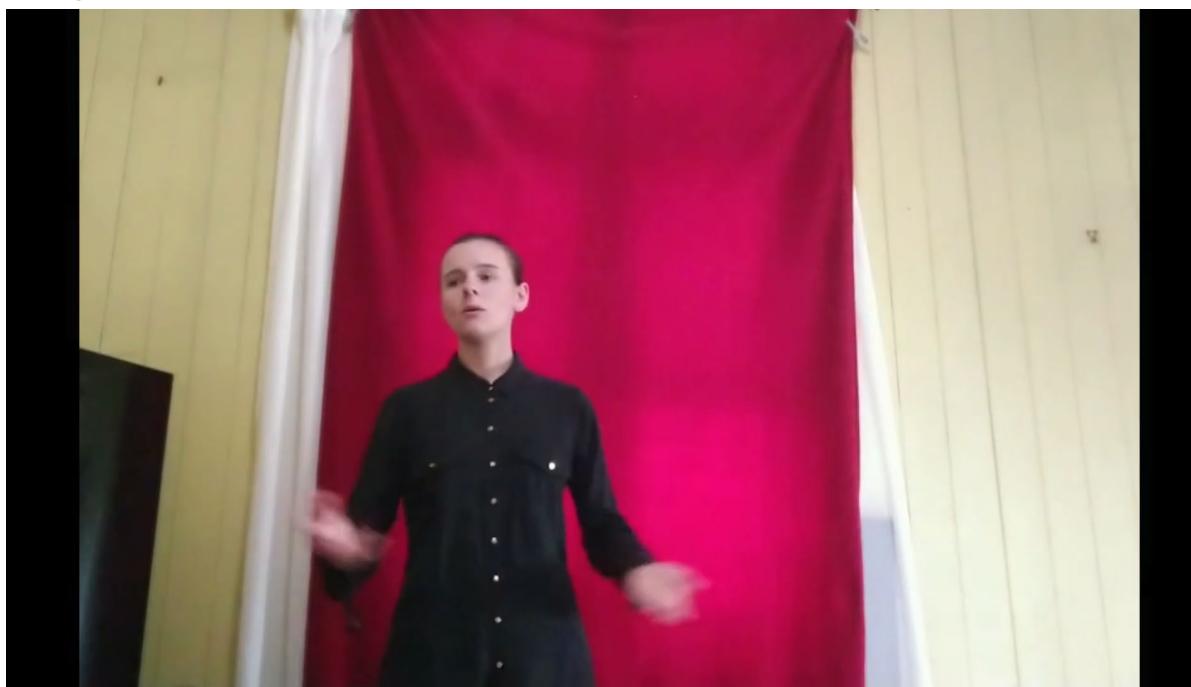
**Excerpt 3**



Video content: (49 secs)

[https://youtu.be/VE\\_OMOq6fyc](https://youtu.be/VE_OMOq6fyc)

**Excerpt 4**



Video content: (2 mins, 57 sec)

<https://youtu.be/uEhmMJpJTS4>

# 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 should 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	27
Authentication	0
Authenticity	3
Item construction	4
Scope and scale	10

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- included the requirement to use a text from the *Prescribed text list: English and EAL 2023–2025* as a springboard for the response
- clearly and consistently referenced the required text type across the sections of the assessment instrument, e.g. short story, monologue, narrative rather than an ‘intervention’, which is an umbrella term that could encompass different genres. If students are required to ‘intervene’ in the text, the intervention genre should be made clear
- featured an open-ended task prompting a wide range of possible responses, and provided an opportunity for students to demonstrate the assessment objectives across all ISMG performance levels.

#### Practices to strengthen

It is recommended that assessment instruments:

- provide opportunities for students to demonstrate the assessment objectives rather than over scaffolding the task by providing a list of the patterns and conventions of the required genre, or providing overly prescriptive ways of responding
- prompt students to respond in an imaginative way in a genre-specific imaginative text

- do not include extra layers beyond the syllabus specifications. For instance, requiring students to demonstrate a deep understanding of the challenges of the time and place the text is set, to include a rationale for the use of the springboard text, or expect them to replicate the style of the author such as Wilde or Austen is beyond the scope of the syllabus specifications.

## 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	11
Layout	3
Transparency	12

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- specifically referenced texts from the prescribed text list that students are to use as the springboard to their imaginative response (e.g. a poem by Kirli Saunders rather than ‘poetry studied in class’) to align with the syllabus specifications that the springboard text is chosen from the current prescribed text list (Syllabus section 5.5.1)
- provided opportunities for students to demonstrate the assessment objectives by establishing the required genre for students’ response so that students know the patterns and conventions of the genre they are required to produce.

### Practices to strengthen

It is recommended that assessment instruments:

- provide opportunity for all assessment objectives to be demonstrated in the choice of genre for the response. If students are given a choice of genres, ensure the options are comparable, e.g. a letter may not allow students the opportunity to exploit their use of a range of patterns and conventions to support their perspectives and may not be considered comparable to a short story
- provide students with the opportunity to demonstrate insight and imagination and develop their own knowledge of the craft of writing to prompt critical and emotional responses in the reader (Syllabus section 5.5.1).

### Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The revised specifications require that the springboard text must be from the *Prescribed text list: English and EAL 2026–2029*.
- The syllabus conditions no longer include word length for examinations. The QCE and QCIA policy and procedures handbook v7.0 (Section 8.2.6) provides guidance about managing response length. This guidance applies to more open-ended assessment techniques, such as

essays, reports and presentations. By specifying a maximum length for student generated work for these techniques, the expected scope of the task is appropriately limited. Managing response length does not apply to examinations. For examinations, the syllabus assessment conditions specify the time allocated, including any perusal or planning time. Schools should design examinations with an appropriate number of questions, and provide suitable space or lines for responses, to guide students in completing the examination within the allowed time. A required or recommended word length must not appear on IA3 instruments.

Schools should:

- provide opportunities for students to examine how textual and language features have been used in various literary styles and to experiment with them to develop their own imaginative writing style. This will help students ‘use their interpretation of a literary text from the prescribed text list as a springboard for an imaginative response’ and ‘draw on their knowledge of the craft of writing to prompt critical and emotional responses in the readers’.

## Assessment decisions

### Reliability

Reliability 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	98.72	0.43	0.86	0.00
2	Organisation and development	99.14	0.43	0.43	0.00
3	Textual features	98.29	1.07	0.64	0.00

### Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for the Organisation and development criterion, at the 7–8 performance level, there was sustained discerning use of the patterns and conventions of an imaginative text and the role of the writer to achieve particular purposes and relationships with audiences. Students thoughtfully tailored their use of the endorsed task’s imaginative genre and their role as writer to deliberately engage readers, with the response astutely constructed for utmost emotional and critical impact. Imaginative genre conventions, such as a central conflict, a clear overarching perspective and a limited cast of characters, were also consistently and perceptively exploited to immerse readers in the story’s world and sustain narrative tension.
- for the Textual features criterion, at the 7–8 performance level, there was consistent discerning evidence of a combination of grammatically accurate language structures and written features, including conventional spelling and punctuation, to achieve particular purposes. Students exploited sentence structures, phrasing and punctuation throughout their response to deliberately achieve the purpose of capturing and retaining readers’ attention. Skilful manipulation of sentence structures astutely influenced the impact of the subject matter on the reader, such as changing the mood, evoking specific feelings or focusing attention on a

key event. For instance, sentence fragments, disjointed dialogue and ellipses may have been used with discernment to create tension, or embedded clauses and em dashes may have been judiciously used to weave subtle detail and exposition into a scene.

- at the 5–6 performance level, there was sustained evidence of effective use of grammatically accurate language structures and use of written features, including conventional spelling and punctuation to achieve particular purposes. Students successfully used sentence structures, phrasing, punctuation and spelling with purpose to engage readers across their response, guide their attention, and immerse them in an intentionally crafted imaginative world.

### Practices to strengthen

To further ensure reliable judgments are made using the ISMG for this IA, it is recommended that:

- for the Knowledge application criterion,
  - at the 8–9 performance level, there should be subtle and complex creation of perspectives and representations of concepts, identities, times and places in an imaginative text, discerning manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions, and discerning use of aesthetic features and stylistic devices to prompt emotional and critical audience responses. These assessment objectives function in an interconnected fashion across the imaginative response, with all aspects deliberately harnessed to thoughtfully engage readers in the imaginative world and narrative journey that the student astutely creates. The writer should make perceptive choices in their plot, setting, characterisation, word selections and other imaginative details to deliberately highlight and emphasise the ideas and beliefs they wish to foreground for readers, as well as create clear and considered perspectives and representations. For instance, the conflict developed across the response and its resolution is one way in which perspectives and representations are constructed and readers carefully influenced to accept the values and beliefs underpinning these textual constructions. Additionally, the deliberate selection and descriptions of settings or astute choices in character reactions and dialogue should also be controlled and used to judiciously position readers and create nuanced representations and perspectives
  - at the 6–7 performance level, there should be effective creation of perspectives and representations of concepts, identities, times and places in an imaginative text, effective manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions as well as effective use of aesthetic features and stylistic devices to prompt emotional and critical audience responses. At this performance level, these assessment objectives still function in an interconnected fashion across the imaginative response, with all aspects employed to successfully engage readers and intentionally create an imaginative world. The writer should make purposeful choices in their plot, setting, characterisation, word selections and other imaginative elements to foreground ideas and beliefs for readers and create successful perspectives and representations. For instance, construction of the plot events, choices in character actions and the use of figurative language should all function to successfully communicate the intended perspectives and representations and ideas and beliefs as well as purposefully invite readers on an imaginative journey.

### Additional advice

It is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- Assessment objectives 3, 4 and 5 now include 'and/or' rather than 'and'. This change more effectively aligns with how decisions are already made when teachers mark student work.

**Note:** The way judgments are made about these objectives remains the same for the

2025 syllabus. Assessment objectives 3, 4, and 5 are each presented as a collective whole with the assumption that students will focus on the elements of the objective that are most relevant for them and the choices they are making as writers to achieve particular effects on their readers. In the 2025 syllabus this has simply become more explicit with the addition of 'and/or'.

## Samples

The following excerpts have been included:

- to show discerning manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions (Knowledge application criterion). The excerpts demonstrate how the student has perceptively tapped into cultural assumptions and beliefs about young adults leaving home and their parents' struggle with this loss to deliberately create emotional and critical reactions in response to the narrative. The story opens with a mother, Maria, reflecting on her neglected garden and her daughter's approaching move. The use of description such as 'her hand buried in the grey hoodie folded on the bench, still lingering with Chloe's honey shampoo and ink' and 'Chloe's giggles drifted out the upstairs window, like birdsong' subtly convey the mother's intense love for and focus on her daughter.

Later in the narrative, when Maria finds her daughter's university acceptance letter for Melbourne, not their hometown of Brisbane, the use of birds 'fad[ing] into the horizon' is purposefully followed by Maria's statement: 'She's already flown .... I just wasn't looking up'. This subtly reminds readers of assumptions and beliefs about teenagers 'flying the nest' and the emotional maelstrom this can be for their parents. Chloe's dialogue during her and Maria's conversation about Chloe's move to Melbourne — 'You just make me feel like I'm selfish for leaving, but I can't stay because of your loneliness' — astutely uses teenagers' desire for freedom and independence and the guilt of leaving their parents to position readers to feel sympathy for Chloe and Maria. This is reinforced through Maria's response: 'I'm proud of you .... I just don't know how to be without you.' The deliberate use of dialogue and plot to convey the ideas and beliefs surrounding teenagers leaving home and their parents' response to this creates powerful emotional reactions in readers. Finally, the resolution of the story, Maria at home after Chloe's departure, watering her neglected garden and watching a bird soar in the sky, exploits society's beliefs and attitudes about parents' role in raising their children — to ultimately let them go to find their own way — to evoke a lingering emotional and critical response

- to show discerning organisation and sequencing of subject matter to achieve particular purposes, including discerning use of cohesive devices to emphasise ideas and connect parts of an imaginative text. The writer has astutely exploited the narrative structure to take readers on a deeply impactful imaginative journey. The story begins by describing Maria's neglected garden: 'the hydrangeas browned at the edges, the stems bowed, almost ashamed of their thirst'. The story then ends by describing Maria watering this garden: 'She picked up the watering can, letting the water fall gently onto the soil, deepening its colour. The scent of revived earth, warm and grounded'. This deliberate use of circular structure subtly shows Maria's acceptance of Chloe's leaving as well as Maria's shift in focus.

The conflict in the story is also intentionally sequenced for greater reader engagement: Chloe's acceptance letter to Melbourne is only revealed after Maria's struggle with Chloe's departure is already established. This choice and the purposeful ordering of the resulting dialogue between Maria and Chloe astutely creates further emotional impact and tension for readers. Additionally, the motif of flying birds is used thoughtfully to highlight the overarching idea of the narrative and connect events smoothly together — when Maria is struggling with

Chloe's imminent departure, the birds are described as 'urgently rising' but later once Chloe has left, Maria watches a bird 'soar [ ] without hesitation'.

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

**Excerpt 1**

Learning to Fly

The kettle switched off with a hollow whistle, a thread of steam cooling into the kitchen air before falling tranquil. Maria rested at the counter, her hand buried in the grey hoodie folded on the bench, still clinging with Chloe's honey shampoo and milk.

The air was stagnant except for the kettle's gentle hum and the condensed scratch of the trowel in the garden.

Outside, the jacaranda tree quivered delicately in the breeze, shedding soft purple onto the bare grass below. Maria's eyes fluttered to the garden, her garden, more of a memory than a practice lately. The hydrangeas browned at the edges, the stems bowed, almost ashamed of their thirst.

Chloe's giggles drifted out the upstairs window, like birdsong, her voice bright and stretched with excitement as it punctured the hush. So much laughter had lived in this house, but now it was divided between cardboard boxes and lists on the fridge. It was a strange kind of joy to feel someone already half gone.

She was leaving in a week. Maybe less. Off to the city, to university, to the next beginning. They had both worked for this, shouldering dreams together, holding so much hope. And yet, something felt frayed. Her heart, invisibly tethered to Chloe for eighteen years, now tugged loose. So Maria focused her gaze back on the garden, back to what she could control. Her hands found the soil again and buried deeper.

She made Chloe's favourite that night; meatloaf, whipped mash potatoes, and beans glossed with just enough butter. Maria set the table for two, lighting the birthday candle and placing the meal in the centre. Its warmth unfurled slowly through the room, rich with memory.

**Excerpt 2**

The envelope appeared like an unspoken truth as she sorted through her daughter's laundry. Underneath a jumper, a thick stack of paper brushed beneath her fingers, a crest in the corner. Unmistakably University of Melbourne. Not Brisbane, not even close.

Her breath caught. She strolled outside, the paper pressed against her chest, the sky beginning its soft collapse into dusk. Birds cooed overhead, urgently rising from powerlines as they faded into the horizon.

"She's already flown," she thought. "I just wasn't looking up."

The encounter arrived two days later, over the quiet clatter of dishes. Maria settled by the sink, her daughter trailing behind her, the space between them dense with all the words not said.

"You're going to Melbourne," she echoed, voice low. The words hovered, heavy and raw.

A pause. Chloe voiced cautiously, "I was going to tell you."

Maria turned slowly. "When?"

Chloe <sup>glanced</sup> down. "I just... didn't want to hurt you. I knew how you'd react."

Maria swallowed. "So, you did it?"

"I didn't lie." Chloe said, a little sharper than she meant to. "I just didn't want to carry your sadness with me."

Maria blinked, and the hurt sank in, deliberately claiming scope within her. "I never wanted you to carry anything. I just thought maybe... maybe Brisbane meant weekends home. Dinners. A life still close enough to feel."

Chloe's voice cracked. The shame rising hard and hot as she wiped at her eyes. "I never wanted to hurt you. You just make me feel like I'm selfish for leaving, but I can't stay because of your loneliness."

A stillness fell, the tap dripping and the low murmur of the night pressing in. Maria glanced at her daughter, ~~realising~~ the woman she had raised, realising she was too fearful, holding on too tightly to the girl she still saw.

"I'm proud of you," she whispered eventually. "I just don't know how to be without you."

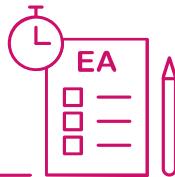
Chloe bridged the space between them, cradling her mother in a tight embrace. And together they wept, not ~~out of~~ <sup>in</sup> anger, but in the fragile ~~quiet~~ relief of letting go.

**Excerpt 3**

She flowed through the house tidally, trailing familiar spaces, smoothing sheets, lifting ~~remnants~~ remnants of adolescence ~~from~~ <sup>from</sup> the corners and tucking them away. She didn't cry; she was tired of crying. The echoes were quieter now, but still there. She was learning to live with them.

Out in the garden, the hydrangeas slouched, wearied by neglect and sun. She picked up the watering can, letting the water fall gently onto the soil, deepening its colour. The scent of revived earth, warm and grounded. She tended to each plant gingerly, a serene ritual of care. ~~For~~ From the fence, a bird unfurled into flight, wings spreading gracefully. It soared without hesitation, slicing a clear path through the morning sky.

Maria watched it vanish into brightness. Her hands glistened, her breath <sup>ing</sup> calm. She faced the garden once more and continued watering.



# 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. The external assessment papers and the external assessment marking guide (EAMG) are published in the year after they are administered.

## Examination — analytical written response (25%)

### Assessment design

The assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the syllabus.

The examination consisted of 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. (45 marks).

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:

- *All the Light We Cannot See* — Anthony Doerr
- *Burial Rites* — Hannah Kent
- *Macbeth* — William Shakespeare
- *Never Let Me Go* — Kazuo Ishiguro
- *Othello* — William Shakespeare
- *Pride and Prejudice* — Jane Austen
- *The Dry* — Jane Harper
- *The Yield* — Tara June Winch

### Assessment decisions

Assessment decisions are made by markers by matching student responses to the EAMG.

### Effective practices

Overall, students responded well to:

- for the Knowledge application criterion
  - flexibly using their deep, close study of the text to craft a commanding response that directly addressed the question, sensitive to the text's subtleties and complexities. Question b) required an interpretation of a particular character in the text by either analysing its significance or responding to a reading of the character. Stronger responses to this question tended to examine the function of the character as a vehicle to communicate

broader ideas, rather than describing the character or treating it as a 'real person' instead of a textual construction, e.g.

- higher-level responses on the significance of Tommy's character in *Never Let Me Go* explored his role as a representation of humanity and emotional authenticity, connecting his behaviour and relationships to the novel's broader questions about identity, creativity, and the human condition. Some insightful essays examined how Tommy's outbursts challenge societal expectations of conformity, or how his eventual acceptance of his fate reflects Ishiguro's meditation on dignity and agency. Less successful responses tended to retell plot events or treat Tommy as a real person rather than a constructed literary figure, limiting the sophistication of analysis
- various interpretations of Sergeant George Raco's character in *The Dry* were examined in the more successful essays, including that he offered a positive representation of police as he was the 'true hero', embodying the traditional heroic characteristics of moral integrity, professionalism within the police force, calm resolve, optimism, and determination in the face of opposition; or the significance of his steady management of Falk's emotional reactions that had the potential to jeopardise the case or the police relationships with the town. These higher-level responses examined how aspects of the text were underpinned by cultural assumptions, attitudes, values and beliefs regarding toxic masculinity, social pressure and isolation, prejudice, the power of gossip, the importance of the relationship between the police and community in a small town, and/or suppression of truth. Weaker responses tended to focus on the significance of Raco's character in driving the investigation and supporting Falk in dealing with the past, or retelling events
- demonstrating the three Knowledge application assessable elements in an integrated, harmonious way to reveal a deep, flexible and critical understanding of the studied text. These responses analysed perspectives and representations, how ideas underpin the text, and the effects of writer's choices (Assessment objectives 3, 4 and 5), as interrelated rather than separate sections. High-level responses to both questions that achieved this harmony in the analysis were more likely to reveal an authoritative interpretation of the text. For instance, successful responses to *Never Let Me Go* Question a) examined how Ishiguro uses the clones' quiet acceptance of their fate to prompt readers to consider the fragility and preciousness of human life. A dominant trend was discussion of dehumanisation: how the novel critiques systems that strip people of agency and identity, suggesting that Ishiguro's portrayal of the clones operates as broader social commentary — an allegory for the ways in which modern societies exploit or marginalise others. Within this analysis of how ideas underpin the text, students frequently noted the clones' efforts to cling to individuality and preserve hope, interpreting these responses as evidence of a universal human search for meaning and purpose even in a context of exploitation. These ideas were developed in conjunction with an integrated discussion of how a selection of the effects of writer's choices — such as the symbol the Bridgewater tape, Kathy's reflective narrative perspective, and the significance of the clones' art — allowed Ishiguro to prompt empathy and moral reflection on the text's representation of the clones' attitudes to their predetermined futures. This integrated analysis allowed for a clear articulation of how the use of certain aesthetic features and stylistic devices support the student's critical interpretation of the text, instead of listing the use of features independently
- for the Organisation and development criterion
  - addressing the whole question or task rather than an aspect of it. *For All the Light We Cannot See*, stronger responses to Question a) responded to the whole question: 'What comment does the novel make about human nature in times of war?' by offering various and nuanced interpretations of the text, as a whole, to directly address the varying aspects

of human nature exposed during war times, e.g. how a pressured environment breeds ingenuity and resilience not seen at other times, but also the worst of humanity. Weaker theses neglected to deal with the whole statement, and focused on what the text says about human nature generally. Similarly, weaker responses to Question b) for *The Yield* referred to August's leaving and return, without connecting this to her understanding of her identity

- providing a specific and focused thesis responsive to the question or task, leading the way for a commanding argument to follow. A discriminating thesis revealed a specific point of view, cognisant of the text's complexities about the concept or idea, Question a) or a reading of a character, Question b). For instance, stronger responses to *Othello* Question a) — 'What comment does the play make about the importance of reputation?' — provided a critical reading of the play by focusing on the textual construction of the deeper societal and cultural significance of the concept of reputation in the play, e.g.
  - Shakespeare demonstrates that obsession with reputation is a destructive force that leads to tragic outcomes
  - reputation as a 'social construct' underpinned by ideologies of race and gender, serving to reinforce marginalised positions in society
  - reputation is constructed in the play as a vulnerable 'social illusion' capable of being weaponised to manipulate and destroy people's lives

These effective responses strengthened the thesis across the response by adding to its viability by way of reasoned and synthesised arguments, drawing conclusions throughout to show the connections between these sub-arguments and the developing thesis. They ensured that paragraphs built logically, cumulatively developing argument rather than presenting isolated ideas. Weaker essays listed the various examples of the ways reputation was explored as a theme in the play through characters and events.

- demonstrated a deep and flexible knowledge of the text through the well-considered selection of evidence from across the entire text, integrating this seamlessly to explicitly support arguments. Those essays that relied on *Macbeth*'s most famous lines or used the same evidence to support different arguments were less authoritative than those where the student was cognisant of the deeper complexities and nuances of the text, as revealed in the breadth of well-considered integrated evidence
- sustained a cohesive development of ideas throughout the essay, using various devices — such as strategic use of topic and concluding sentences, cohesive ties, contextualising phrases, word associations, emphasis, pronoun references, nominalisation — to allow for a cogent, commanding overall argument.
- for the Textual features criterion
  - using a range of sentence types and grammatical structures, purposefully combined, to develop ideas articulately and guide the reader in their focus. Stronger responses showed a keen awareness of the reader experience in their control over grammar. Weaker responses revealed a pattern of repetitive long sentences that affected the fluency of the ideas or attempted complex phrasing without full control of grammatical relationships between sentence parts.
  - using language with precision to build their argument, employing a discourse of formal, literary analysis. A lack of precision of language (e.g. not using the right words in the right places, or incorrect use of pronouns) or a lack of formality in register (e.g. in the use of colloquialism 'Lady Macbeth goes crazy ...', 'her guilty conscience eats her alive ...') detracts from the authority of the response. An appropriate register was revealed through careful selection of vocabulary appropriate to a literary analysis, and the study of the

particular prescribed text. For instance, a response to *Burial Rites* 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, audience is invited to ...) and words relevant to a study of the text (e.g. theocracy, patriarchal, Icelandic, penalty, dehumanisation, liberation, justice)

- using punctuation with accuracy and purpose to help the reader navigate the response. On the other hand, a lack of precision in the use of punctuation (such as commas, semi-colons, possessive apostrophes, quotation marks, overuse of contractions) detracted from the fluency of the response, and the authority of the register.

## Practices to strengthen

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

- students are made explicitly aware of the effect of careful planning on the quality of the final essay across all three criteria. When they carefully plan, and edit their ideas in this planning stage, they are more likely to produce a final essay that:
  - cohesively develops in a commanding manner to convincing ends, using the best possible elements of the text as support
  - makes strategic use of topic and concluding sentences to signpost the developing argument, rather than complicated ones that try to tie everything together in a repetitive way
  - addresses the whole question or topic, and takes the whole studied text into consideration in addressing that specific question or topic
- students practice editing their own work to ensure precision in the use of language and sentence structures.
- teachers deconstruct a wide variety of question types with students so that students develop the confidence and flexibility to address any question construct and subject matter they are faced with, e.g. some students tended to answer Question a) on *Macbeth* with the response they were hoping the question would be about — a focus on Macbeth's ambition — rather than firmly grounding their response in the topic posed — the comment on the consequences of immoral actions made by the play.

## Additional advice

- 2025 is the final year Shakespeare's *Macbeth* is in the External assessment category of the prescribed text list. This has been a popular text choice for the external assessment for the past six years. Texts in the External assessment category remain in this category for a minimum of three and a maximum of six years. Schools are advised to ensure they choose a text from the 2026 section of the *Prescribed text list: English/EAL 2026-2029* for use with the 2026 cohort (see [https://www.qcaa.qld.edu.au/downloads/seniorqce/english/snr\\_english\\_eal\\_prescribed\\_texts\\_list\\_2026-29.pdf](https://www.qcaa.qld.edu.au/downloads/seniorqce/english/snr_english_eal_prescribed_texts_list_2026-29.pdf)).

## Samples

The following excerpts are from a response to Question b) for *The Yield* by Tara June Winch. These excerpts have been included:

- to demonstrate an authoritative interpretation of Winch's novel that is responsive to all aspects of Question b): 'August had to leave her home and return to truly understand her identity. Discuss'. Excerpt 1 is the thesis of the essay, Excerpt 2 is the first body paragraph, Excerpt 3

is the topic sentence of the second body paragraph, and Excerpt 4 is the third body paragraph. Together, these excerpts reveal the cogent evolution of the central argument that August had to go through the disconnection that comes from 'leaving country' to returning and reconnecting to language and culture to 'restore her identity'. The response addresses all aspects of the question in a commanding interpretation of the novel that recognises the cultural significance of the text — the story of August as symbolic of a broader story of reconciliation and the power of truth-telling — in addressing the effects of colonisation on Australia's First Nations people

- to show how addressing the three Knowledge application assessment objectives in an integrated analysis allows for an intellectually perceptive, lucid argument to be developed. This response discusses the impact of August's leaving home and returning on her identity by examining the changing relationship she has with Massacre Plains across the text (Assessment objective 3). The response dissects how the text constructs an underpinning idea of the impact of disconnection from country or home as disconnection from culture and language, and how truth-telling is a form of cultural and spiritual healing (Assessment objective 4). The response interweaves this discussion with relevant examination of specific aesthetic features, e.g. August's eating disorder as representative of her hunger for connection and culture, the motif of the brolga in the novel whose journey is symbolic of August's spiritual transformation in becoming a storyteller and healer within her own community, an examination of specific words and concepts in Albert's dictionary to show how they function culturally (assessment objective 5). Weaker responses neglected to analyse all three objectives, resulting in more superficial or descriptive interpretations.

**Excerpt 1 — Thesis**

Framed by the Uluru

Statement from the Heart, and it's call for Makarrata, or truth-telling as a call to peace, Winch reveals <sup>that</sup> how through how preserving culture and history are forms of resistance, which bridge together the past, present and future. Ultimately, 'The Yield' invites readers to see how culture, history, language and family can form identity and belonging. Winch uses the central character of August Gondiwindi and her journey from disconnection to reconnection can help to restore identity.

## Excerpt 2 — Body paragraph 1

At the start of the novel, August is portrayed as lost and disconnected to her home, when she returns to Massacre Plains for her grandfather's funeral after 10 years. Winch uses first person narration to reflect August's fragmented identity with lost and scattered thoughts. The motif of forgetting signals her disconnection to home and sense of belonging. She realises the gaps in her <sup>memories</sup> ~~of~~ <sup>her home</sup> grandfather and her sister, Jedda, when she recounts them. August describes Massacre Plains as a "foreign place", further adding, "she saw her home through the eyes of others, just not herself". This reflects her sense of lostness and estrangement to her home. It also shows the broader impacts of colonisation; the land is not the only thing lost but so is the history and culture. Albert describes August using the word 'ngarran' which means hungry, weak and depressed. This is symbolic to August's eating disorder, implying that she is hungry for knowledge, language and culture. Winch positions August as a contemporary First Nation's individual who is educated but not spiritually connected to her land and people. Readers are invited to empathise with August and the lingering wounds of colonisation. Overall, August's journey to understand her identity begins by returning home.

## Excerpt 3 —Topic sentence of body paragraph 2

August slowly begins to realise the importance of truth-telling which becomes an act of resistance against colonial erasure. As she embarks on a search for Albert's dictionary, she also begins the search for her identity.<sup>1</sup> The mining situation represents her own

the lost manuscript reflects her lost identity.

## Excerpt 4 — Body paragraph 3

Towards the end of the novel, August is able to find her identity and connect to Country, history, language and culture. Finding the dictionary completes her journey of reclaiming her identity and sense of belonging. From ngarran (hungry) to found, she discovers she is not hungry anymore and she is fulfilled. August describes the Wiradjuri language in the dictionary, "the language was the poem she needed, it conveyed what English could never say". The metaphor conveys the importance of knowing one's own language and understanding it. The quote also portrays her reconnection to her culture and the significant impact of the dictionary on August's self-discovery. This is further supported as she remembers Albert's words, "words are paramount... like ice floating and melting". The smile indicates her full regain of memories and her realisation of the <sup>significance</sup> of words and language. The brolga, a recurring symbol in the novel, now

and her becoming a storyteller represents August's spiritual transformation.<sup>1</sup> Her choice to remain in Prosperous, finish the dictionary and continue the legacy of Albert reflects continuity and reconnection. This is also symbolic to Albert's quote about the river (bila); "everything comes back to the bila... all of time", conveying the message that everything comes full circle and August was meant to comeback to reconnect and to continue. Reader are urged to understand the importance of connecting to culture, history and country as it is central to one's identity. Winch positions August as a symbol of reconnection<sup>connecting the past and present</sup> and continuity, portrayed as an example for future generations to continue legacy.

Reference: Winch, Tara June. (2019). *The Yield*. Hamish Hamilton, an imprint of Penguin Random House Australia.

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

These excerpts have been included:

- to demonstrate the development of a discriminating thesis that confidently responds to the question posed, develops arguments to strengthen that thesis, and consistently draws conclusions to cement the argument. The essay establishes that the play: 'shows audiences that immoral actions that disrupt the Natural Order inevitably breed guilt, chaos and vengeance as consequence' (Excerpt 1). This focused perspective is firmly established in the clear introduction that also maps the convincing argument to follow. The reader is navigated confidently to accept the central argument through the narrative arc of Lady Macbeth's character (Excerpt 2), Macbeth's realisation that his kingship was meaningless in the end, and the juxtaposition between the fates of Macbeth and Banquo's characters as based on the very different ways they responded to the initial prophecies. The response is well-considered, developing each point to convincing ends, making connections meticulously to leave no gaps for the reader to fill.
- to show how the use of various cohesive devices to connect, develop, emphasise and transition between ideas within and across the response allows for an articulate and lucid essay, firmly and consistently responsive to the question. This response uses a variety of cohesive devices (e.g. varying grammatical structures for purpose, lexical chains, gradual release of information to build an idea or varying ways to integrate textual evidence) in a natural way that is not formulaic. Excerpt 1 shows how cohesive devices navigate a reader, e.g.

- chronological use of the play to build a point: 'Despite initially ... Lady Macbeth's significant role ... Towards the end ...'
- to connect ideas: 'To audiences, this harshly contrasts ...'
- to transition between ideas: 'Shakespeare also makes the deliberate choice ...'
- develop and build an idea: 'Sleep is utilised ... so her lack of sleep.'; 'This idea is further emphasised ...'

The use of these devices in the conclusion (Excerpt 3) tightly synthesises the essay, leaving the reader convinced of the authoritative argument presented throughout.

#### Excerpt 1 – Introduction

Shakespeare's Macbeth is a play deeply involved in the Natural Order and the consequences of breaking it. Macbeth, whilst seemingly fated to be king due to the witches' prophecy, forgoes his moral obligations and assumes the throne through violence – an affront to the Great Chain of Being and God's planned hierarchy of the world. Shakespeare's messaging in Macbeth shows audiences that immoral actions which disrupt the Natural Order inevitably breed guilt, chaos and vengeance as consequence. Shakespeare conveys this to audiences through Lady Macbeth's mental decline, Macbeth's dissolutionment, and Banquo's deadly yet selfless fate.

## Excerpt 2 – Body paragraph 1

Despite initially putting up a veil of contempt and violent masculinity, Lady Macbeth's significant role in King Duncan's murder and the disruption of the Natural Order leaves her mentally scarred by guilt and paranoia. Towards the end of the play, Lady Macbeth is seen sleepwalking, repeatedly muttering to herself "Out, damned spot!" whilst 'washing' her hands. To audiences, this harshly contrasts Lady Macbeth's behaviour earlier, where she disregards Macbeth's guilt of over committing regicide, telling him he can simply wash the blood off his hands. Instead, Shakespeare shows audiences Shakespeare utilises the metaphor of 'washing hands' to highlight the persistence of guilt in the mortal ~~physcē~~ phsyce, showing audiences even a spiritually galvanised character such as Lady Macbeth cannot avoid a guilty conscience. Shakespeare also makes the deliberate choice to have her sleepwalking. Sleep is utilised as a repeating motif to symbolise innocence, so her lack of sleep

symbolises a lack of innocence, which can be reinterpreted as growing guilt. This idea is further reinforced by the 'spot'. The 'spot' which has stained Lady Macbeth's hands is blood — another ~~repeating~~ repeating motif, used to symbolise guilt. Her inability to remove the spot despite desperately trying to 'wash' it off is a callback to when she told Macbeth washing his hands of blood would 'rid' him of the murder. Shakespeare's messaging clearly states that the opposite is true — guilt is inevitable and impossible to remove. Jacobean audiences could empathise with this message considering Lady Macbeth is a character with no regard for preserving the Natural Order — conspiring to kill the King and forgoing her natural feminine stature to become 'unsexed'. Therefore, these <sup>immoral</sup> actions against the Natural Order are shown to have a significant impact on her mental state — a consequence displaying the inevitable nature of guilt.

## Excerpt 3 – Conclusion

Shakespeare's message about the consequences of immoral action ~~is~~ are clear – disobeying the Natural Order in favour of loyalty following God's hierarchy of the world inevitably leads to guilt, chaos and vengeance as consequence. Lady Macbeth, a once strong-willed and stoic figure, descends into madness as she grapples with guilt and paranoia. Macbeth, facing complete dissolution, realises that his ambitious fury ultimately led him to a meaningless throne. Finally, Banquo, the character foil to Macbeth, is rewarded with a long lineage of kings in his name as he stayed moral and loyal to the Natural Order. Shakespeare's comment on immoral action regarding the Natural Order is clear – consequence is inescapable.

The following excerpts are from a response to Question a) for *Pride and Prejudice* by Jane Austen. These excerpts have been included:

- to show how a discriminating use of vocabulary contributes to an appropriate register for the role of essay writer. The response employs both the language of literary analysis in words and phrases such as: 'protagonist', 'Austen utilises ...', 'representation of her central relationship', 'Austen expresses that the ... only reinforces these ...', 'Austen manipulates ...', 'elucidate to the audience'. It also employs a critical language reflective of a deep study of this particular text, e.g. 'unrealistic expectations', 'prejudice', 'accomplished woman', 'gentry', 'Regency', 'classist society', 'social status', 'self-reflection', 'classist world view', 'traditional gender norms'
- to show 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, colon, inverted commas, ellipsis) to confidently steer the reader. Quotations

are smoothly integrated and mostly accurately punctuated, contributing to the overall authority of the response.

#### Excerpt 1 – Thesis

Austen places <sup>the central</sup> ~~a large~~ focus on the gentry class, <sup>through her female protagonist Elizabeth Bennet</sup>  
one where ~~they~~ the individuals do not need to work for money, however must be cautious of their connections in order to continue inheriting it. She juxtaposes this by introducing the male protagonist, <sup>Mr.</sup> Darcy, to be a wealthy man from the upper class, whose life is structured around the class system. Austen, through the representation of her central relationship, critiques ~~the society~~ rigid classist societies, showcasing how they ~~influence~~ promote prideful behaviours, control choices for love, and reinforce the traditional gender norms that belittled women of that period.

#### Excerpt 2 – Body paragraph 3

Rigid class distinctions role on reinforcing the traditional gender stereotypes and expectations is discussed through Darcy's ~~own~~ unrealistic expectations of what encapsulates an 'accomplished woman.' During that time period, women in and above the gentry class were not expected to work, nor did they hold many

rights regarding property or money. Hence, they were forced to submit to ~~domestic~~, domesticated, marriage-central roles in order to obtain both financial and social security. Austen expresses that the classist structure only reinforces these traditional views on women, and that those in higher classes are preconditioned to acquire more negative or belittling opinions surrounding women. Darcy conforms to this classist mindset as seen during the accomplished woman debate between ~~himself~~ him and his upper class confederates, and the gentry-class Elizabeth. When discussing how women must be musically minded to be considered 'accomplished', Darcy interjects by expressing "all this she must possess... and to all this she must yet add something more substantial." His emphasis on 'more substantial' indicates to the audience that he himself views women as beneath him, and in order to be considered <sup>of</sup> equal importance they must possess an unrealistic extra quality. Austen manipulates the anaphora of "all this she must," having the command appear twice to furtherly elucidate to her audience that Darcy believes he is in a high enough class position to judge those beneath him. He expresses security in <sup>xpressing</sup> his views on women <sup>in front of Elizabeth</sup> due to his significantly higher class division than her. However, when Elizabeth responds with "I am no longer surprised at your knowing only six accomplished women. I rather wonder now at your knowing any," she subverts the gender norm of quiet and complacent, directly cutting insulting Darcy's ego in the process. Austen uses Elizabeth's feminist qualities to draw her audience's attention to how <sup>their</sup> classist society reinforces the common ideas of a woman.

Elizabeth's initial rejection of Darcy is the catalyst for his own self-reflection and growth, ~~due to a~~ due to the obscene nature of a woman rejecting a marriage proposal. Once again, Austen confirms that it is only once Darcy ~~re~~ realises and reforms from his classist worldview ~~that~~ that he can achieve happiness and remove his reinforced prejudice against lower class women.



# 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: 2.

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

## Assessment decisions

### Effective practices

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

### Practices to strengthen

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