

# English as an Additional Language subject report

2022 cohort

February 2023



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Queensland Curriculum & Assessment Authority  
PO Box 307 Spring Hill QLD 4004 Australia

Phone: (07) 3864 0299

Email: [office@qcaa.qld.edu.au](mailto:office@qcaa.qld.edu.au)

Website: [www.qcaa.qld.edu.au](http://www.qcaa.qld.edu.au)

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# Introduction

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

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

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

- how schools have applied syllabus objectives in the design and marking of internal assessments
- how syllabus objectives have been applied in the marking of external assessments
- patterns of student achievement.

The report promotes continuous improvement by:

- identifying effective practices in the design and marking of valid, accessible and reliable assessments
- recommending where and how to enhance the design and marking of valid, accessible and reliable assessment instruments
- providing examples, including those that demonstrate best practice.

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

## Audience and use

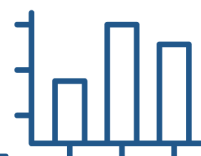
This report should be read by school leaders, subject leaders and teachers to:

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

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

## Report preparation

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



## Subject completion

The following data includes students who completed the General subject or AS.

**Note:** All data is correct as at 31 January 2023. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 52.

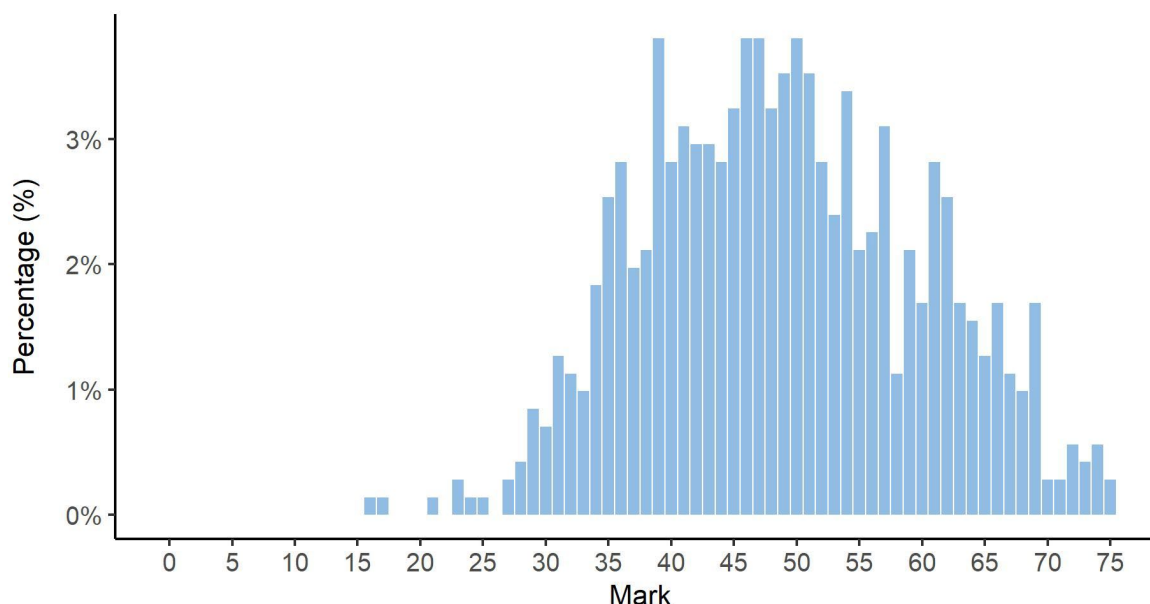
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	877	856	704

## Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	789	88
Unit 2	790	66

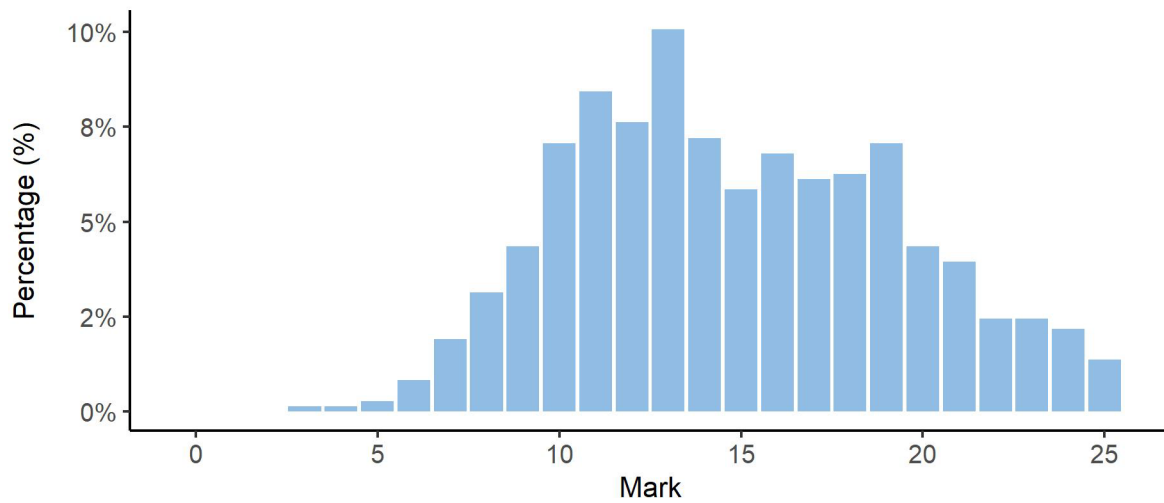
## Units 3 and 4 internal assessment (IA) results

### Total marks for IA

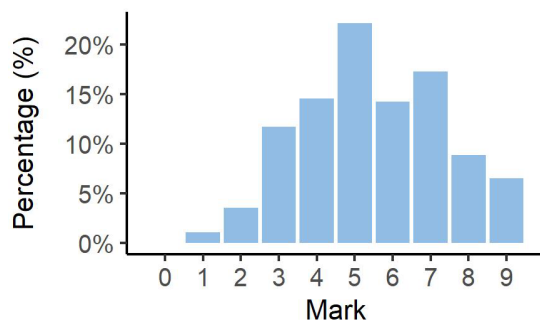


## IA1 marks

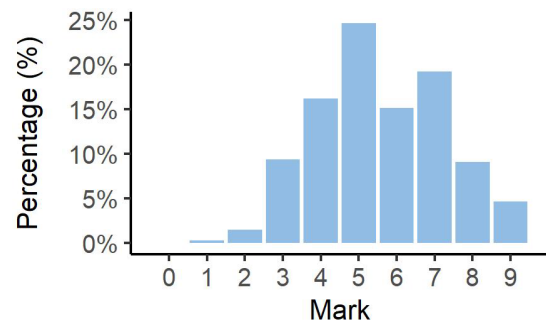
### IA1 total



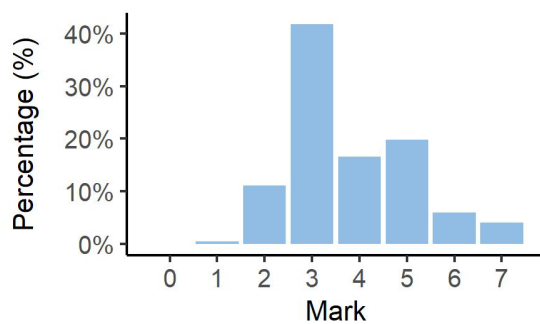
### IA1 Criterion: Knowledge application



### IA1 Criterion: Organisation and development

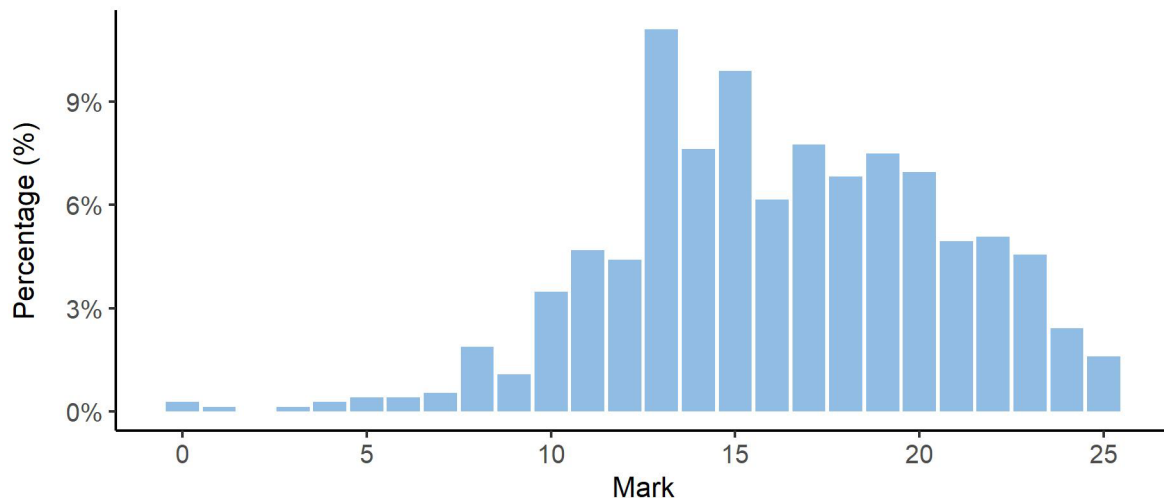


### IA1 Criterion: Textual features

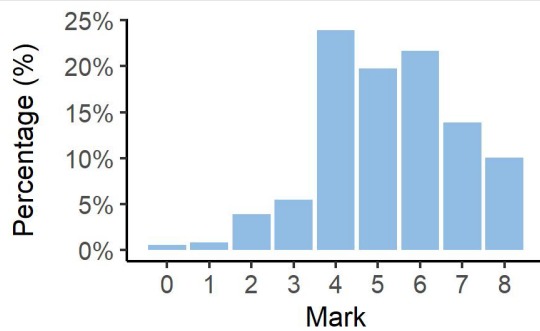


## IA2 marks

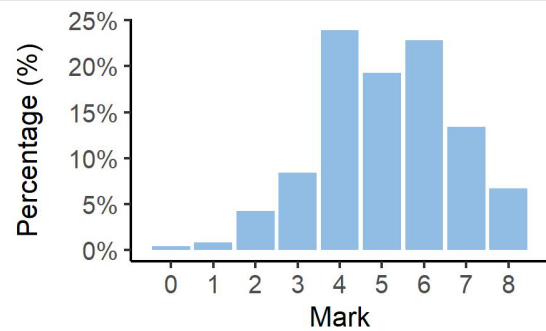
### IA2 total



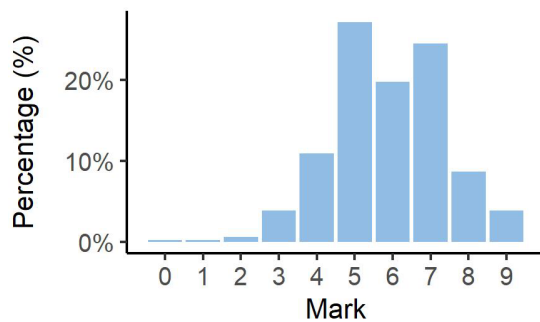
### IA2 Criterion: Knowledge application



### IA2 Criterion: Organisation and development

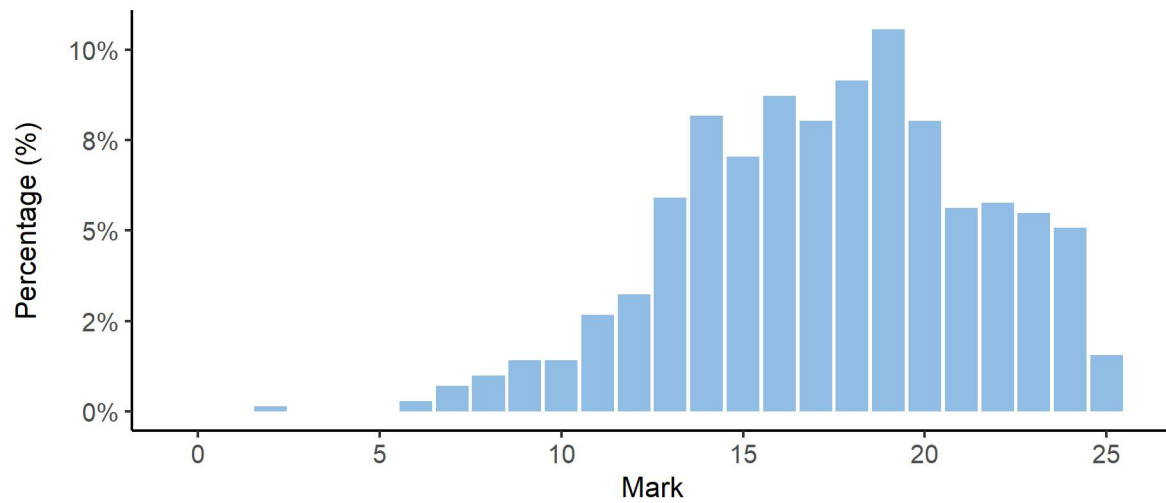


### IA2 Criterion: Textual features

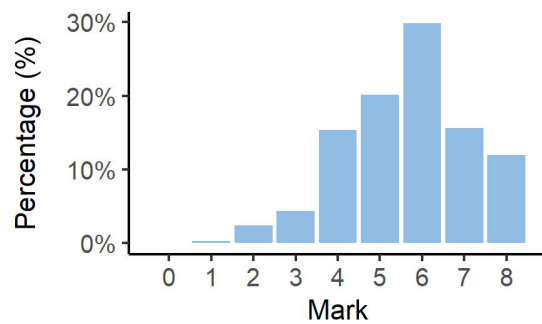


## IA3 marks

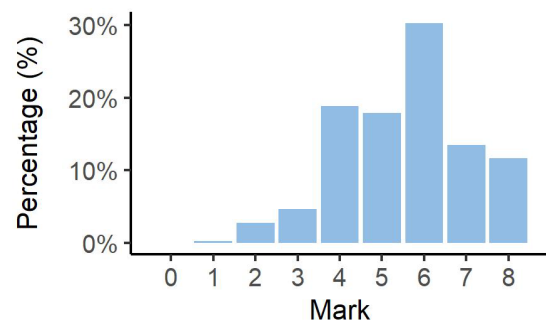
### IA3 total



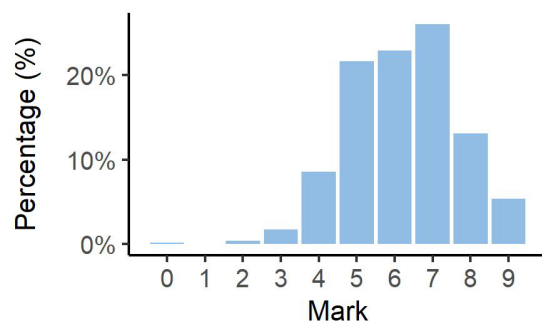
### IA3 Criterion: Knowledge application



### IA3 Criterion: Organisation and development

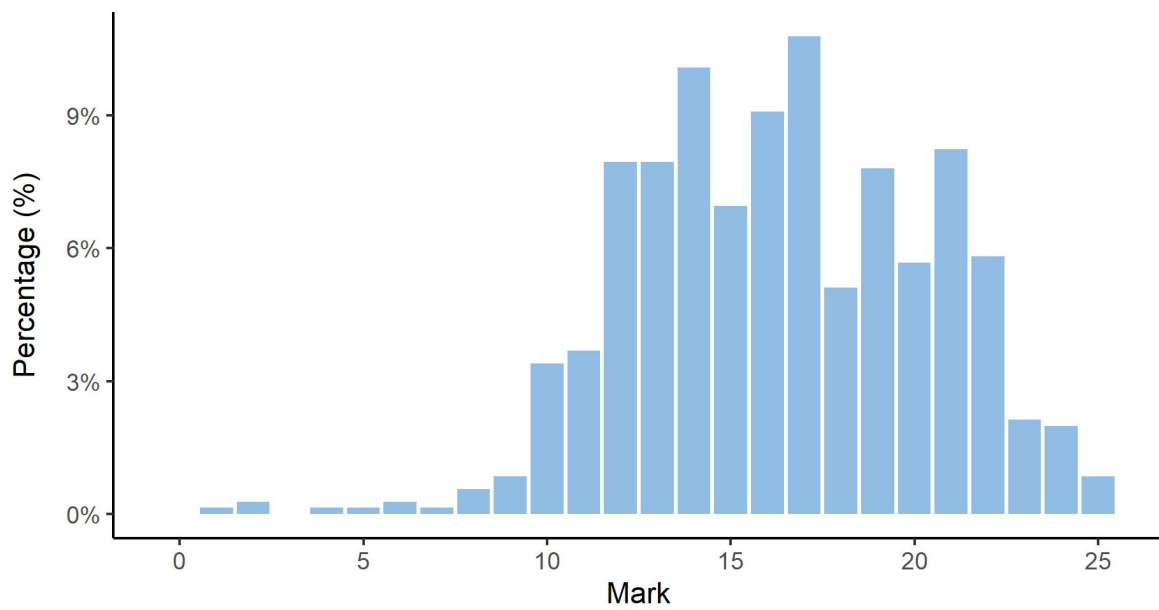


### IA3 Criterion: Textual features



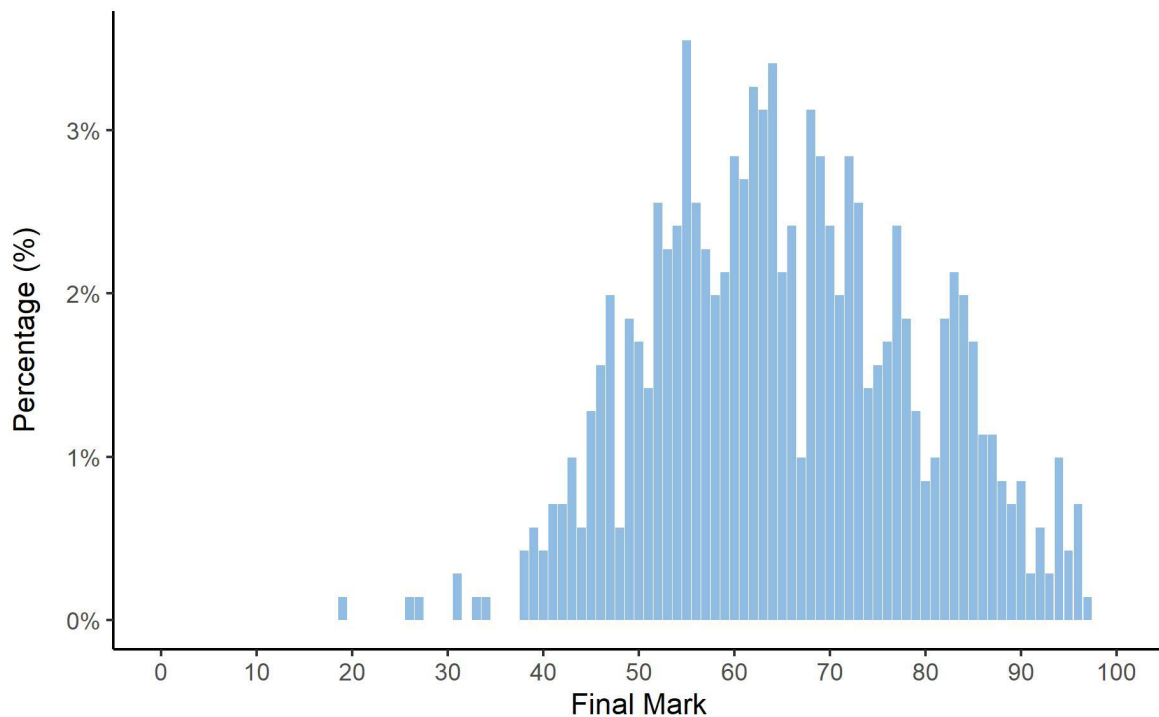


## External assessment (EA) marks



## Final subject results

### Final marks for IA and EA



## Grade boundaries

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

Standard	A	B	C	D	E
Marks achieved	100–82	81–62	61–41	40–16	15–0

## Distribution of standards

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

Standard	A	B	C	D	E
Number of students	111	304	272	17	0

# Internal assessment



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

## Endorsement

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

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

Refer to *QCE and QCIA policy and procedures handbook v4.0*, Section 9.5.

### Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	16	20	17
Percentage endorsed in Application 1	60%	80%	64%

## Confirmation

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

Confirmation samples are representative of the school's decisions about the quality of student work in relation to the instrument-specific marking guide (ISMG), and are used to make decisions about the cohort's results.

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

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

### Number of samples reviewed and percentage agreement

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	51	289	31	88.24%
2	51	276	6	92.16%
3	50	272	0	98%



## Examination — analytical written response (25%)

The purpose of this assessment is for students to write an analytical response, such as an essay, commentary, criticism, or review, to a seen question or task under supervised conditions. The question or task requires students to analyse representations of issues, ideas and attitudes presented in two different texts, in order to offer a considered interpretation for an audience familiar with the chosen texts. The two texts must be of different types, and one of these two texts must be a literary text selected from the prescribed text list.

### Assessment decisions

#### 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	9
Authentication	0
Authenticity	0
Item construction	0
Scope and scale	3

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

Total number of submissions: 52.

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- required students to demonstrate an analysis of the subject matter, in response to a clear task, designed to measure all the assessment objectives
- used clear instructions that guided students to construct a response that analysed representations of issues, ideas, and attitudes
- ensured students analysed two different texts, one of these from the prescribed text list
- focused students on key aspects of the Knowledge application criterion in the ISMG.

## Practices to strengthen

It is recommended that assessment instruments:

- avoid using cognitions (such as compare and contrast, draw conclusions, agree with a statement, interpret, argue, explore, or substantiate) that are not aligned with the assessment objectives
- use the cognition *analyse* to align with Assessment objectives 3, 4 and 5
- ensure that the two texts to be analysed are different, in particular that one of the texts is not an adaptation of the other, i.e. the play *Macbeth* and a film adaptation of *Macbeth*
- specify the representations or perspective to be analysed, providing clear parameters of appropriate scope and scale, to allow opportunities for greater discernment in demonstrating the assessment objectives. Avoid a broad or general perspective, such as 'universal themes of power, passion and honour', as these are likely to lead to superficial responses.

## Accessibility

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

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

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

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

Total number of submissions: 52.

## Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- were succinct and avoided redundant word choices
- were logically sequenced using white space to improve accessibility
- used consistent formatting.

## Practices to strengthen

It is recommended that assessment instruments:

- make precise word choices for analytical purposes and to maintain a register suited to essay writing
- keep instructions simple and consistent
- maintain an awareness the essay writer is a second language learner and 'chunk' the information for accessibility, e.g. by the use of white space
- use layout and formatting familiar to students.

## Additional advice

- Schools should provide either one or two question options only. Offering no more than two options would mirror and provide practice for the external exam in Unit 4, and ensure EAL students have the opportunity to use the allocated time appropriately without the distraction of too many options. Any surplus questions/options could be kept in reserve for a comparable assessment.
- Avoid long and complex tasks. Simplification makes an instrument more accessible, as exemplified in the external assessment.
- Scaffolding is not required for the examination when developing the assessment in the endorsement app. It is a school-based decision how to provide prompts and cues to complete the task. However, over-scaffolding can lead to a predetermined response or result in inequitable support for students.

## Assessment decisions

### Reliability

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

### Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Knowledge application	88.24%	9.8%	1.96%	0%
2	Organisation and development	92.16%	5.88%	1.96%	0%
3	Textural features	90.2%	7.84%	1.96%	0%

### Effective practices

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

- there was strong evidence in student responses of all three criteria (particularly Organisation and development), reflecting schools' understanding and ability to teach these in an English as an Additional Language context
- students responded explicitly to the exam question/task and demonstrated sustained analysis and synthesis of the two texts using a wide range of evidence
- responses indicated a shared understanding of how to analyse
  - perspectives, and representations of concepts, identities, times, and places in the texts
  - the ways cultural assumptions, values, attitudes, and beliefs invite audiences to take up positions
  - aesthetic features and stylistic devices in two different texts

- students explicitly responded to all aspects of the Organisation and development criterion by matching evidence of the use of patterns and conventions of the analytical genre and the role of the writer to analyse texts, selection, and synthesis of subject matter to support perspectives and organisation and sequencing of subject matter, including use of cohesive devices to emphasise ideas and connect parts of the analytical text.

#### Samples of effective practices

The following excerpt demonstrates manipulation of language features to establish claims and dissect the evidence carefully. Patterns and conventions of the analytical genre indicate confidence when exploring the texts and how the reader is positioned to understand perspectives, aesthetic features and stylistic devices in order to find patterns of meaning.

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

## Excerpt 1

In Mandy Brothe's words: "Excessive wealth is a great problem masquerading as a good", he provokes the reader's ~~mind awareness~~ awareness about the detrimental drawbacks that is possibly bred by the power of money, which unmarks the ingrained flaw in human nature. The documentary - Park Avenue: Money, Power and the American Dream (2012) directed by Alex Gibney, and F. Scott Fitzgerald's novel, The Great Gatsby (1925), both correspondingly explore the theme of wealth and accentuate that the power of excessive wealth is corrupting and destructive, within different American contexts. Gibney's documentary is a recent factual film that depicts the decaying of morality due to the immense richness through real life events. Conversely, Fitzgerald conveys his messages of wealth being destructive in the form of moral corruption via his fictional narrative set in the "Roaring Twenties" 1920s in New York.

Early in the documentary, Park Avenue, Gibney utilises a renowned boardgame - Monopoly as a symbol of the wealthy's moral corruption due to the obtainment of excessive wealth, through Paul Piff's social experiment. In this "openly rigged" game, the "rich players" are able to "roll both dice", hence they have a better chance of winning as they move faster. On the other hand, the "poor players" "who only get to roll one dice", experience the game as being unfair and unenjoyable.



## Excerpt 2

technique  
effect

Eventually, the "rich players" always get to win the "game of ruthless". Thus, Gibney, exposing the rich "[showing no concern for the misfortune of the poor players]" and believing that they were born to be successful. Furthermore, the idiom of "dog-eat-dog" is used to describe the game - suggesting the pitiless capitalism of the America where people <sup>are</sup> willing to harm others for personal gain. Consequently, this experiment symbolises the reality of the American society, in which the billionaires living in Manhattan are "getting that extra wealth by twisting politics, buying public politicians" just like the way "the "rich players" in the game using the "rigged" rules to "[gobble] up" the poor. As such, the director not only implants the symbol - Monopoly in the audience's mind by accompanying even fake money to reveal the existence of inequality, but also illustrates how careless and unempathetic the elite social are. This idea is further

film  
techniques  
effects

supported by Gibney's use of film techniques to display the participants side-by-side on a screen - allowing the viewer to clearly see the differences between players' behaviours such as relaxation and frustration. The colour coding is also edited in the subheading. The colour of green, which symbolises ambition and greed, is used for the "rich players", who are abusive and inconsiderate. Meanwhile, the red colour symbolises the agony and danger of the "poor-player". Ultimately, the filmmaker's inclusion of the experiment and cinematography techniques, reinforces the idea that enormous wealth-power

Do not write outside this box.

## Excerpt 3

Gibrey's ~~the~~ documentary and Fitzgerald's novel are not dissimilar in the sense that both present how the allure of extreme wealth can distort one's morality. To show this, the novelist uses his carefully crafted characterisation of Tom Buchanan as an arrogant, ignorant and intolerant person, who has a high social status due to his "old money" background. This is clearly vividly seen through when - on a trip to New York with his mistress, Myrtle - Tom insulted the street seller, who he purchased the puppy from for Myrtle. The writer, here depicts the seller as looking at the dog "admiringly", the word which has a connotation of warm approval, showing how valuable the dog was to him. His enthusiasm, nevertheless, was met by Tom's rudeness in his response, replying: "Here's your money. Go and buy ten more dogs with it." The interaction between these two characters, hence demonstrates how Tom's wealth made him considering himself as born to be superiorly different from the dog seller. Thus emphasizing the idea of how cruel these lavish "old money" people are. This notion is further ~~highlighted~~ illuminated by ~~the~~ the motor road - between West Egg and New York - "Hardly joins the railroad and runs" to "sink away" from the Valley of Ashes. Here, the ~~written~~ road has been personified as 'runs', thus prompting the reader's mind how

*vocab. annotation*

*technique effect*

Do not write outside this box.

## Practices to strengthen

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

- in the Knowledge application criterion
  - Assessment objectives 3 and 4 are considered together and in relation to two different texts. Assessment objectives must be assessed in terms of both the quality of the analysis and the use of the appropriate metalanguage, i.e. examination of the representations of issues, ideas, and attitudes, and the analysis of the ways cultural assumptions, attitudes,

- values and beliefs underpin different texts, and invite audiences to take up positions in specific contexts
- care is taken to distinguish *analysis* from *identification* of aesthetic features and stylistic devices in Assessment objective 5
    - *analysis* is dissection to ascertain and examine constituent parts for the purpose of finding meaning or relationships and identifying patterns, similarities and differences
    - *identification* is recognition of and stating a distinguishing feature
  - care is taken to understand the difference between *effective* and *discerning* analysis as qualifiers of the ISMG
    - an *effective* response analyses the evidence in a precise manner but is unable to draw connections and patterns between ideas in the text
    - a *discerning* response makes links and draws connections between the claims and thesis.
  - in the Textual features criterion greater care should be taken in differentiating between *effective* and *suitable* when assessing student work. The context of writing under exam conditions means that students' work can still be *discerning* or *effective* in this criterion even when a few errors are presented in spelling, punctuation and grammar.

### Additional advice

- Consider the combination of texts used for IA1:
  - provide a wide range of texts for students — good pairings of texts allow for more depth and richer ideas and analysis.
  - think of your school's cultural context and student engagement
  - poems, films, short stories, and plays can be insightful texts for sustained and challenging analysis
  - mixed text types help support EAL students to understand and comprehend both written and visual texts.
- Build student understanding of aesthetic features and stylistic devices and their effects.
- Provide opportunities for students to analyse the ways in which cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions in texts.
- Offer explicit teaching of the cognitive verbs in Assessment objectives 3, 4 and 5, along with the appropriate analytical metalanguage to express complex ideas and explicit understanding of the concept of audience positioning when analysing perspectives and representations in texts. This includes examination of the representations of issues, ideas, and attitudes in two different texts.



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

This assessment instrument is an open-ended task that requires students to create their own perspective on a recent contemporary social issue in the form of a spoken persuasive text for a particular context and audience. There is no prescribed text for this instrument.

### Assessment decisions

#### 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	3
Authentication	2
Authenticity	0
Item construction	0
Scope and scale	2

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

Total number of submissions: 52.

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- directed students to create a text that developed their personal perspective on an issue, framed within the structure of a persuasive text, such as a written speech, editorial or opinion column
- identified an audience students could relate to, which was accessible to students in the context of their school and community
- identified an authentic purpose that students could relate to for the creation of a personal perspective that would be applicable in the context of students' school and community
- remained within the syllabus conditions and aligned with QCAA policies and procedures.

## Practices to strengthen

It is recommended that assessment instruments:

- include the cognitive verbs 'create' and 'use' to construct a viewpoint and develop arguments
- identify an audience for the persuasive text that is appropriate and realistic to the school and community context. Avoid inauthentic audiences, such as the United Nations or NASA.
- are focused and limited to the assessable task.

## 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	0
Layout	0
Transparency	0

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

Total number of submissions: 52.

## Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- created simple, clear tasks and gave simple instructions
- created tasks that did not use redundant words or were verbose
- used terminology consistently, including references to the persuasive genre and devices
- used formatting consistently.

## Practices to strengthen

It is recommended that assessment instruments:

- avoid unnecessary words, which can create confusion
- are designed with simplicity, using pertinent word choices.

## Assessment decisions

### Reliability

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

### Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Knowledge application	98.04%	0%	1.96%	0%
2	Organisation and development	92.16%	5.88%	1.96%	0%
3	Textual features	96.08%	1.96%	1.96%	0%

### Effective practices

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

- for the Knowledge Application criterion, there was a deep understanding of the cognitions 'create' and 'use' for persuasive purposes as per the syllabus glossary definition. Students who created their own unique perspective on a contemporary issue of their choice were successful in developing an in-depth and reasoned argument to persuade an audience
- for the Organisation and development criterion, there was evidence in student responses matching the genre stipulated in the endorsed assessment instrument such as an editorial, column, speech, eulogy, essay or letter of advocacy
- for the Textual features criterion, there were a range of approaches to the language features table (Syllabus section 1.2.5).

### Samples of effective practices

The following excerpts demonstrate discerning creation in the Knowledge application criterion, showing confidence in the chosen topic and strong use of aesthetic features to establish voice. Organisation and development are also discerning with the sustained use of genre patterns and conventions of a persuasive text, and the role of the writer for a specified audience and context.

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

**Excerpt 1**

Study, study, study. Work, work, work. Survive, survive, survive. And then one day we...die. Why?

Nowadays, people define our modern era as hustle culture – a state of being overworked, consistently reaching our full potential, and blocking away time for our personal life. Aidan Harper, a creator of the European workweek-shrinkage campaign, states that this social norm “creates the assumption that the only value we have as human beings is our productivity, capability – our ability to work, rather than our humanity.” Hustle culture manipulates most of us to believe that wealth, self-satisfaction, popularity, luxury, and success, will all be fulfilled if we sacrifice everything else in our life – our sleep times, leisure times, and closed relationships. But practically, how many of us can achieve all demands in life? And how many of us will end up anguishing over our lack of valuable connections with friends and family by falling into the tempting trap of constantly studying, working, and surviving?

**Excerpt 2**

Dear Gen Z, you are young seeds today, but the world's futures and leaders tomorrow. My name is [REDACTED]. As a part of Gen Z, I'm here to sincerely express my feelings about our misconception of happiness and success in this mundane life. And I'm also here with my hope and determination to ask for your consensus, your awareness, and your actions to change for what is worth more than a paradox of this hustle culture – our living purposes, our happiness, and our closed relationships. From now on, I would like to signal my S.O.S – Please save our society!

According to Beyond Blue, over 75% of mental health problems occur before the age of 25, and one in seven young people aged four to 17 experience a mental health condition in any given year. Evidently, I believe that the society's neglects and over expectations are also part of this result, when the hustle and bustle culture has made many people, including you and me, chasing after our fantasy successes, racing with the unbeatable time, and rushing towards the unpredictable future.

The adults around me usually says: “Teenagers nowadays are having a good life, they just aren't appreciated and satisfied” or “You, teenagers have a very simple life because you only need to study hard, be well-behaved, and do the right things.” This is annoyingly wrong. How can they really feel the way we do now? They're from different generation, who haven't been teens for more than 10, 20, or even 30 years. Well, they might be sympathetic with our situations, but they can never be empathic. Being an adult is super super exhausted...no arguing, as I can observe the tiredness from the face of my parents, neighbours, teachers, and passers-by every day. But I haven't been an adult before! All I know now is that being a teen isn't as easy either...because we, teenagers, are also human. We're not robots that function based on pre-programmed patterns. We do feel the tiredness! Life is getting harder and more pressuring for us, and it will get worse as we reach adulthood. We really need to do something to break out of this dull, bleak, assimilated lifestyle!

And please do not consider this as my excuse for laziness! I do not deny that our generation is indeed very lucky as modern society has provided us with countless of economical, technological, and social prosperity, as well as advanced industries, higher standards of living, and broader educations. Yes! We should be grateful for that! And yet...I also do not endorse the emerging social norm of hustle culture, as it always demands for greater mobilities of outstanding development. This has accidentally oppressed on our current generations' shoulders many visible and invisible pressures – the pressure to fit in, pressure to be sexually active, pressure to pick on others, pressure to be perfect, pressure to meet parents' and social expectations, and pressure to be successful.

## Practices to strengthen

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

- to demonstrate Assessment objective 1, responses align to specific genre patterns and conventions of a persuasive mode, i.e. 'create' perspectives rather than 'analyse' perspectives of a contemporary social issue in the media
- Assessment objective 5, which relates to the use of aesthetic features, is applied to persuasive texts to achieve persuasive purposes including rhetorical questions, emotive language, poetic devices, and appeals to the audience
- the task examines modern contemporary Australian issues that have relevance and currency for students in Year 12. Some topics of research may be too out of date or a poor fit with the description in Unit 3 of 'issues, ideas and attitudes'
- poems and novels are not considered as springboard texts for the creation of perspectives, because students can be tempted to analyse rather than create when these are used. Rather, schools are encouraged to examine non-fiction texts on the prescribed text list or fictional texts that explore a wide range of social, moral, ethical, or global issues that can provide ideas for the creation of student perspectives.





## Extended response — imaginative spoken/multimodal response (25%)

This assessment instrument requires students to create an imaginative spoken/multimodal response based on their interpretation of a specific literary text (from the prescribed text list) as a springboard. Students may respond in any imaginative form other than poetry and may use class time and their own time to develop their response.

### Assessment decisions

#### 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	4
Authentication	0
Authenticity	1
Item construction	3
Scope and scale	1

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

Total number of submissions: 52.

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- specified an audience or required students to nominate an audience that students could relate to, and that was accessible to them, in terms of their personal experience and/or the context of their school and community
- cued students to the role of a speaker, and the purpose of creating a personal perspective that reflects representations of identities, times, and places
- stated a genre for an imaginative response, such as dramatic monologue, vlog or eulogy, and allowed students to create a unique response based on a text from the prescribed text list
- used the cognitive verbs 'create' and 'use' in the task description.

## Practices to strengthen

It is recommended that assessment instruments:

- include the title of the text chosen from the prescribed text list
- avoid cultural stereotypes when designing the task
- enable students to create a unique response through the task design
- take into account the distinction between spoken or multimodal responses when designing the imaginative task. If schools choose to provide a choice, they should ensure alignment with syllabus conditions for time, i.e. 5–8 minutes or 6–9 minutes, respectively.

## 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	0
Layout	0
Transparency	0

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

Total number of submissions: 52.

## Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- created simple clear tasks and instructions
- used terminology consistently
- used formatting consistently.

## Practices to strengthen

It is recommended that assessment instruments:

- avoid unnecessary words, which can create confusion
- are designed with simplicity with pertinent word choices.

## Additional advice

- Schools should engage with the *Confirmation submission information* document for EAL when preparing the IA3 spoken or multimodal response, e.g. advice about pre-recording and multimodal responses, to ensure there is sufficient evidence of Assessment objective 11 (non- verbals).
- Schools are encouraged to avoid long and complex tasks. Simplification makes an instrument more accessible, as exemplified in the external assessment.

## Assessment decisions

### Reliability

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

#### Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Knowledge application	98%	2%	0%	0%
2	Organisation and development	100%	0%	0%	0%
3	Textual features	100%	0%	0%	0%

### Effective practices

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

- there was strong evidence in student responses of all three criteria, reflecting the school's understanding of the Unit 4 subject matter in an English as an Additional Language context
- schools made accurate judgments about the match of evidence in student responses with the IA3 ISMG and the range of cognitions, such as 'create', 'use', 'select', 'synthesise', 'organise' and 'sequence'
- there was a deliberate connection with the springboard text in terms of characters, setting, events and concepts to achieve a particular purpose in a specific context.

#### Samples of effective practices

The following excerpts demonstrate subtle and complex creation of perspectives for imaginative purposes using the springboard text 'Nothing gold can stay' by American poet Robert Frost. The response challenges cultural identity from the perspective of a Chinese mother and her biracial son in Australia. It explores representations of parental uncertainty, and concepts of family and decision-making about their son's cultural development. The response demonstrates discerning use of patterns and conventions of a monologue to develop a distinct character in a time and place.

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

**Excerpt 1**

(In an argument) Hey, listen Michael. I don't really care what you think! This is MY responsibility and it's MY job to make him learn his culture. (The door was slammed)

(Putting hands on head) Absolutely suffocating. Arguing from dawn to dusk. See, he's still muttering something on the other side of the door. (Listening) I can't breathe in this fragile relationship. I can't calm down and tell myself that everything will be okay. I can't take this extremely heavy atmosphere that is filling every inch of this house. I don't want a house that feels dark and gloomy anymore. I really miss having a home. (Sitting down) But... we weren't like this before. Our lives weren't filled with that much controversy at the start. (Thinking, yearning) I often heard others describe us as a fortunate family, a blissful family, a multicultural family that made all our friends green. (Change of mood) But now, those memories are all faded, muted, covered in black mould in the far back corners of our minds.

Cricket. That's all I have asked him to give up. Just one summer of Chinese language classes to replace one summer of cricket. Doesn't this sound fair enough?

They don't understand me... They don't understand that dropping cricket was the right decision. (Thinking and sighing) (Hesitating between the two sides) He was always so excited about going to practice. He needs to focus on his Chinese lessons. I guess that he won't get

Video content: ( 1 min, 32 secs) [https://youtu.be/f-hf3O3y\\_pY](https://youtu.be/f-hf3O3y_pY)

**Excerpt 2**

to see his friends afterschool now. But, if he doesn't fully immerse himself in his Chinese culture, (walking closer to the camera and increasing voice volume) how will he know his identity? How will he maintain his relationships with his grandparents? How will he build self-esteem? (Getting scared) If he doesn't understand the value of being a half Chinese, he might not be ...or even... like Red anymore. What should I do? He might shun me!

(Hand gestures) You see, my husband's shadow is Gold, and mine is Red. Michael's the pure embodiment of Gold. (Looking around the room) He's the reason our house has touches of Gold. Our backyard lies covered in his football and cricket gear, everything's Golden right down to the soil. (Disappointed) My son seems to be Gold. But... but I want him to be Red! (Angry but proud) Red brings good fortune. Red is the colour of joy and luck. Red is the part of him that I do not want him to hide away.

*role of speaker*

I have tried so hard (emphasising voice) (worried and sound like a kid), but Andrew always complains, saying "mum can you please not try to make me look so Red? My clothes are red, my stationary is red, and you even want to make my pillowcases red so I have to dream in red too?" (Looking defeated) It's times like these that I wonder if I'm doing the right thing. When he says he rejects his culture... (Eyes looking down and sound sad) he is rejecting me?

(Looking straight into the camera) He is my first child. And to be honest, there are no schools I can attend, or any classes I can take to learn how to be the perfect parent for him.

Video content: (2 mins, 46 secs) <https://youtu.be/QmFvriVyC-w>

**Excerpt 3**

(Pause...)

*language choices*

They never tried to force me to be more Australian, they really don't care if I don't like cricket. (Feeling remorseful) But, but... I pushed my son so hard to be more Red, I ended up trying to erase all the Gold in his life. Sometimes it feels like I had tunnel vision, forgetting that Andrew is also Australian. But the thing is, that his culture isn't Red or Golden. It's both. It's like a cross cultural perfection, a mixture of two beautiful cultures, of two beautiful shadows. He is a shining Orange hue, a peaceful Orange, happy Orange. And in some ways so are Michael and I. I think I know what I have to do now. Things can't stay the same or else I will lose my family. I can't believe I've been so blind!

*subtle/complex*

(Sitting down) I was confused before. I was always hesitating. Overthinking every little thing when it came to Andrew. Maybe one day I might regret doing this, but, but I will get him back into cricket for this season. I'll have to talk to him about finding a happy medium where he can still keep up with his language studies. He could enjoy both. Both might be good for him, but most of all, it would be nice for him not having to choose between the two.

We were, we are, and we still will be the happy orange family that made all my friends green.

(Change of mood, pause...)

(Turning head and looking outside) Look, Michael and Andrew are playing footy outside now. I can hear those two arguing about the score. It's been raining for a while now and the sun has finally decided to come out today. I've almost forgotten how good it feels to have the sun on my skin, I can feel it warming up our home. Today is such a nice day, I think I might see if they could use some more players (walking outside and join them).

Video content: (2 mins, 16 secs) <https://youtu.be/W8GLzbkSHFk>

**Practices to strengthen**

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

- when selecting an appropriate text for the IA3, schools consider the breadth and depth of the text to ensure students have opportunities to extend concepts, times and places, or investigate gaps and silences, to create an imaginative response
- when assessing the Textual features criterion, schools are aware that a student's accent cannot be marked down in 'pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence'. It is important to accurately assess the student's ability to demonstrate the criteria and create a spoken performance.

**Additional advice**

- Explicitly teach the imaginative genre. For example, if students are being asked to create a monologue, teach and model the monologue genre and its dramatic conventions will be needed.
- Ensure that students prepare for the spoken component carefully, as well as for the written script. The focus should be on the spoken preparation and rehearsal.

- Give students opportunities to draft and rehearse their performance in the spoken mode.
- Check requirements around file submission and size for confirmation on the QCAA portal. See *Confirmation submission information: English as an Additional Language 2019*, which defines performance and spoken response (Section 2.5) and multimodal response (Section 2.6). Section 4.2 states that schools should ensure there is sufficient evidence of nonverbal features in the video recording, including facial expression, gestures, proximity, stance and movement, to allow Assessment objective 11 to be demonstrated.
- Ensure that students can be seen in full view, as this is necessary to judge all aspects of the Textual features criterion (do not film just the student's head, or a voiceover without evidence of non-verbal features).

# External assessment



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

## Examination — analytical written response (25%)

### Assessment design

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

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

The examination consisted of 17 extended items — two for each of the eight text options. Each student responded to one item on one text studied. The examination assessed subject matter from Unit 4, Topic 2: Critical responses to a literary text.

The assessment required students to produce an analytical written response to an unseen question on a literary text from the prescribed text list.

The stimulus comprised eight texts from the prescribed text list, which were designed to elicit unique responses.

External assessment texts:

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

### Assessment decisions

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



## Effective practices

Effective student responses responded well to:

- for the Knowledge application criterion, the opportunity to
  - respond explicitly to the question/task to ensure the response could demonstrate the higher performance levels across the assessable elements
  - authoritatively respond to the question/task showing flexibility and confidence in the text
  - analyse the writer’s aesthetic and stylistic choices with authority that showed a deep understanding of the effects on the reader
  - focus on the constructedness of texts and characters as deliberate constructions by the writer for the purpose of literary analysis
  - provide purposeful analysis of the cultural assumptions, attitudes, values or beliefs underpinning the text
- for the Organisation and development criterion, the opportunity to
  - develop a thesis that highlights a specific perspective in relation to the question/task
  - use evidence, including quotations and/or textual references, to explicitly support arguments across the response
  - draw conclusions at the end of paragraphs and link back to the key arguments to strengthen the thesis across the response
- for the Textual features criterion, the opportunity to
  - use analytical language choices that directly addressed the ways audiences are invited to take up positions by dissecting specific writers’ choices to explain the meaning or relationships between them
  - successfully use sentences that focus on a particular idea at the front of the sentence and follow through with, or develop, that idea throughout the clause
  - use verb tense shifts, with fewer students tending to move between the past and the literary present tense
  - purposefully use punctuation to develop an idea in a sentence with discrimination.

## Samples of effective practices

The following excerpt is from a student response to Question B for *Macbeth* by William Shakespeare. It required students to respond to the question ‘To what effect is the symbol of blood used in the play?’

This excerpt has been included to demonstrate an authoritative interpretation of:

- perspectives and representation in the text
- how the text is underpinned by cultural assumptions, attitudes, values or beliefs
- how the writer’s stylistic or aesthetic choices shape the text.

## Excerpt 1

In Act 2, Macbeth murders Duncan without the understanding that his deed will only lead to his downfall. After ~~the~~ <sup>the</sup> murder, Macbeth meets ~~his~~ his wife Lady Macbeth, with his hands covered in blood. Lady Macbeth orders his husband to go and wash his hands, however, Macbeth replies ~~with~~ <sup>with</sup>, "All of Neptune's oceans would not wash this blood clean from my hand." In this quote, ~~blood~~ clearly represents his guilt ~~and~~ blood is used as a ~~metaphor~~ metaphor to represent Macbeth's guilt, which will forever be occupied in his mind. Thus, blood not only symbolises sinful deeds, however, it further portrays the consequences it can have. Again, Shakespeare incorporates blood ~~to~~ to alert that committing sinful deeds will result in a ~~long~~ long-lasting effect. After Macbeth's reply, Lady Macbeth states that "little water cleans us of this deed". This dramatic irony, which will be ~~explained~~ explained later on, also alludes to the fact that no one is free from the effects of committing such a major crime. The consequences of the couple's evil deeds can be ~~seen~~ seen in Acts 3 and 5.

Later acts of Macbeth illustrates the symbol of blood as one's insanity, resulting from the wrongful actions committed ~~due~~ due to desire for power. In Act 3, Macbeth orders the killing of Banquo, for his own 'safety'. However, soon after the murder, Banquo's ghost appears, as Macbeth ~~explains~~ <sup>describes</sup>, "Thy blood is cold, thy bones are marrowless, thou hast no speculation in those eyes." This imagery utilises blood to depict Macbeth's insanity - similar to the hallucination of the bloody dagger. Thus, blood illustrates one's guilty mind, that ~~can~~ <sup>can</sup> certainly ~~lead~~ <sup>lead</sup> to insanity. Repeatedly, ~~the~~ blood appears as a warning that sinful acts will inevitably lead to guilt and insanity. Similarly, in Act 5, Lady Macbeth ~~experiences~~ experiences the consequences of her cruelty. ~~while in bed, she sleepwalks~~ As the nurse

explains, she, not only ~~is~~ sleepwalks at night, but also mimes the action of washing her hands, as she would yell, "Out damned spot! Out I say!" Spot represents blood here, and as mentioned earlier, is ironical as she appeared to be ~~completely~~ completely unaffected by the deed she has committed in Act 2. Thus, the use of blood here hints the fact that wrongdoings will inevitably result in a guilty mind. ~~Furthermore~~ Furthermore, Lady Macbeth claims that even the perfume of Arabia will not 'sweeten' his little hand. This metaphor indicates that nothing in the world would ever clear them of their guilt - hence, any sin will result in a long-lasting effect. Evidently, 'blood' represents one's guilty mind and insanity, which are inevitable consequences of sinful deeds. As a result, Shakespeare is able to deter the audience from disturbing the great chain of being, and thus flatter King James I.

## Samples of effective practices

The following excerpt is from a student response to Question A for *We Are All Completely Beside Ourselves* by Karen Joy Fowler. It required students to respond to the question 'What perspective about Rosemary and Fern's relationship is communicated in the novel?'

This excerpt has been included to demonstrate:

- a discriminating thesis that responds to the question/task, develops arguments to strengthen the thesis across the response and provides clear conclusions
- a well-considered selection of evidence from the text that is used explicitly to support arguments
- logical sequencing of information and ideas in and between paragraphs
- use of cohesive devices to connect, develop, emphasise and transition between ideas within paragraphs and across the response.

## Excerpt 1

The late 1900s paved the way for new scientific advancements in psychology and ~~more~~ neuroscience that has ultimately shaped the way we view animals in science today. In the novel "We are all completely beside ourselves" by Karen Joy Fowler, the reader is told a story about a 1970s experiment through the eyes of Rosemary. A girl raised in a family with a chimpanzee for a sister. Throughout the novel we find the relationship between Rosemary and Fern ~~grow and~~ develop and ~~the effects of the loss~~ the ways that the loss of this relationship affect Rosemary. As we find ourselves in between the struggle of a ~~broken~~ shattered relationship, we can identify that the relationship between Rosemary and Fern is one of sisterhood despite their biological differences or circumstances and that the loss of such relation is treated in the same way.

This explains the deep connection between Fern and Rosemary and how this ~~how~~ upbringing affects her ~~more~~ ~~far~~ greatly than her relationship with Fern far greatly than her parents and brother. This also ties into their relationships as sisters as the close-knit relationship between people of the same ~~gender~~ <sup>sex</sup> and the ~~social~~ social separation of opposing sex was prevalent and highly believed in highly in the 1970s. The concept of sisterhood is also presented through the deliberate narrative choice of not mentioning Fern's true identity until later in the novel. As the reader reads further into the novel, it is not until later that Rosemary mentions that "Fern is a chimpanzee". This narrative choice proves a significant advantage in strengthening the reader's view of the connection between Rosemary and Fern by tricking the reader into thinking that the relationship was human to human. By lying this, it removes the

## Samples of effective practices

The following excerpt is from a student response to Question A for *The White Earth* by Andrew McGahan. It required students to respond to the prompt 'Analyse the significance of John and Ruth's relationship in *The White Earth*'.

This excerpt has been included to demonstrate use of:

- a range of grammatically accurate sentence structures to develop ideas
- vocabulary with discrimination to develop ideas and use of register appropriate to the role of essay writer
- accurate and purposeful punctuation
- simple and complex words that are mostly spelt correctly.

## Excerpt 1

The White Earth by Andrew McGahan, is ~~a gothic novel~~ <sup>an award-winning</sup> gothic novel, set in Australia. The novel traces the historical progress of Australia's pastoral history and explores the traditional ~~owner~~ owners' treatment and rights <sup>of</sup>. The clash between the two cultures of white Australians and Indigenous is introduced in the novel through an important turning point of the "Mabo Judgement", which marks the end of the "Terra Nullius" principle and acknowledges the Indigenous' rights to claim title of their own land. Through the employment of gothic elements and characters ~~relationships~~ <sup>relationships</sup>; McGahan depicts ~~the~~ <sup>an</sup> image of <sup>a</sup> not strongly connected family relationship, yet estranged and disjointed due to conflicts and events during times. This is evidenced in John McIvor's obsession with land ownership during Ruth McIvor's childhood, a reflection

Firstly, John's experience in his early years leads to his ~~the~~ estranged relationship <sup>with</sup> ~~between~~ Ruth ~~and him~~. John was born for the sole purpose of inheriting Kuran Station through marriage. Living in a grand and prosperous house with the highly influential "White" family, John's desire of land ownership ~~is~~ <sup>was</sup> strongly influenced and secretly believed that the Station "would one day be his". However, Elizabeth White, ~~his~~ <sup>John's</sup> dream wife "had ~~weilded~~ <sup>weilded</sup> an axe up on his life" by selling the House. The "amputation" from Kuran Station ~~did~~ <sup>didn't</sup> ~~doesn't~~ let John give up on owning it and ~~the~~ his ambition of rightfully owning it ~~is~~ remains ingrained in his mind. After being displaced by Elizabeth and he finds a job

### Practices to strengthen

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

- in the Knowledge application criterion, the requirement to
  - enable students to develop skills in responding to a range of questions and item constructs, for example by highlighting that the focus of the Knowledge application criterion is on *analysis*, no matter what prompt is used
    - of representations and perspectives, e.g. 'What perspective...?'
    - of the ways ideas underpin literary texts, e.g. 'How is the reader invited...?'
    - of writer's choices, e.g. 'To what effect...?'
  - provide opportunities for students to develop skills in analysing the writers' choices in texts, particularly through discussion of the effects of aesthetic and stylistic choices in chains of evidence to support arguments
  - include evidence to strengthen analysis, and avoid over-emphasising interrogation of a single quotation (e.g. by analysing each word in terms of its overall meaning, which may lead to a whole paragraph focusing only on one piece of evidence/quotation)
- in the Organisation and development criterion, the requirement to
  - teach the different types of essay questions that students may encounter. Students must create a thesis, whatever type of question is presented
  - teach students to be flexible and to think about what the question is asking. Encourage students to interrogate the question to ensure they fully understand it in order to create a thesis that responds to all aspects of the question. Students should be encouraged to spend time brainstorming and defining the terms during the planning time before they construct a thesis



- focus on incorporating evidence from the text to support arguments. The inclusion of quotations does not necessarily mean that evidence has been used to support arguments; students must explain how/why that quotation demonstrates a particular element the response is discussing
- incorporate evidence across the text to support arguments. For some responses, nearly every single word in a quotation was analysed to demonstrate how it supported an argument, and this was sometimes to the detriment of the development of the whole response
- consider cohesion, synthesis, and clarity when using a demonstrative pronoun, e.g. when writing ‘this’, clarify what ‘this’ refers to, e.g. ‘this evidence’, ‘this statement’, ‘this quote’, ‘this behaviour’
- in the Textual features criterion, the requirement to
  - use possessive apostrophes correctly
  - avoid using slang or pejorative words to describe characters, as these are not appropriate for a literary essay, including writing the correct auxiliaries in verbal constructions, i.e. ‘Agnes could have ...’ not ‘Agnes could of ...’
  - write a range of sentence structures to develop ideas, avoiding sentence fragments
  - use commas or dashes to demark parentheses or clauses within sentences to highlight what is important in their sentences.

### Additional advice

- Explicitly teach and model:
  - use of possessive apostrophes in contrast to plurals
  - vocabulary that is appropriate for a literary essay, avoiding slang or pejorative terms to describe characters. Include how written spelling can differ from verbal pronunciation, e.g. even native speakers may say ‘Macbeth should of ...’ but students should always write ‘Macbeth should have ...’ (Teachers may sometimes use colloquial words or expressions to help students understand a text, but should also use more formal word choices)
  - how to write short syntax for effect amidst longer, complex sentences
  - to understand and avoid sentence fragments, i.e. that a dependent/subordinate clause or a participle phrase is not a complete sentence but needs an independent clause to complete it
  - the use of commas or dashes to demark parentheses or clauses within sentences. Explain and demonstrate how sentences that use multiple clauses, when punctuated accurately, highlight what is important in the sentence, and avoid ungrammatical, confusing sentences.
- Support students to answer the question using the text itself; quotations from other academic sources distract from the task at hand.
- Remind students to approach the examination with a flexible mindset, prepared to answer any question about the text:
  - answer the question on the examination, not questions practiced or prepared
  - write an introduction that is precise and relevant to the question. Students often seemed to have a prepared introduction that they attempted to tailor to the question.
- Remind students to keep audience and purpose in mind; there is no need to retell the plot or define literary terminology, as markers are familiar with the text and stylistic and aesthetic devices.

- Teach students to understand the difference between inappropriate retelling, and providing a brief relevant summary, which provides context for an interpretation of identified relevant evidence and builds the argument with clarity.
- Help students to understand the difference between audiences, e.g. responses should examine Jacobean or Elizabethan cultural assumptions, attitudes, values or beliefs that underpin the text, rather than stating that they exist. Responses were more authoritative and purposeful when they employed analytical verbs and audience positioning phrases combined with a discussion of a specific cultural assumption that underpins the text.