

English as an Additional Language subject report

2024 cohort

January 2025





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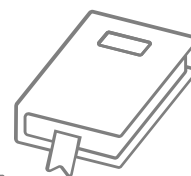
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Introduction



The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2024 subject report is the culmination of the partnership between schools and the QCAA. It addresses school-based assessment design and judgments, and student responses to external assessment for General and General (Extension) subjects. In acknowledging effective practices and areas for refinement, it offers schools timely and evidence-based guidance to further develop student learning and assessment experiences for 2025.

The report also includes information about:

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

The report promotes continuous improvement by:

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

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

Audience and use

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

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

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can use it to learn about the assessment practices and outcomes for senior subjects.

Subject highlights

40

schools offered English as an Additional Language



90.86%
of students completed 4 units



98.8%

of students received a C or higher





Top 10 text selections by schools for English as an Additional Language 2024

29

Macbeth by
William Shakespeare

12

Othello by
William Shakespeare

12

Never Let me Go by
Kazuo Ishiguro

11

Australian Story
(documentary series)

10

Four Corners
(documentary series)

10

Hidden Figures —
Theodore Melfi

8

*Growing up Asian
in Australia* —
Alice Pung

7

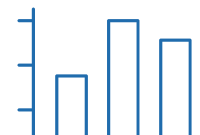
Black Diggers —
Tom Wright

7

*Persepolis: The Story
of a Childhood*
(graphic novel) —
Marjane Satrapi

All text selections made by schools in 2024 for English as an Additional Language can be found under Resources in the Syllabuses application (app) on the QCAA Portal.

Subject data summary



Subject completion

The following data includes students who completed the General subject.

Note: All data is correct as at January 2025. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered English as an Additional Language: 40.

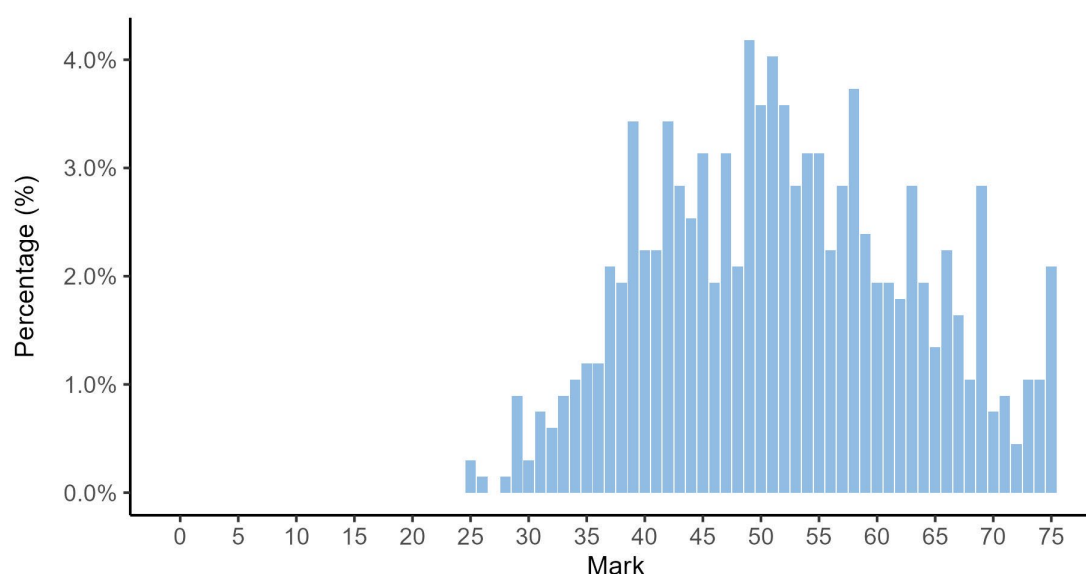
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	733	725	666

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	666	67
Unit 2	682	43

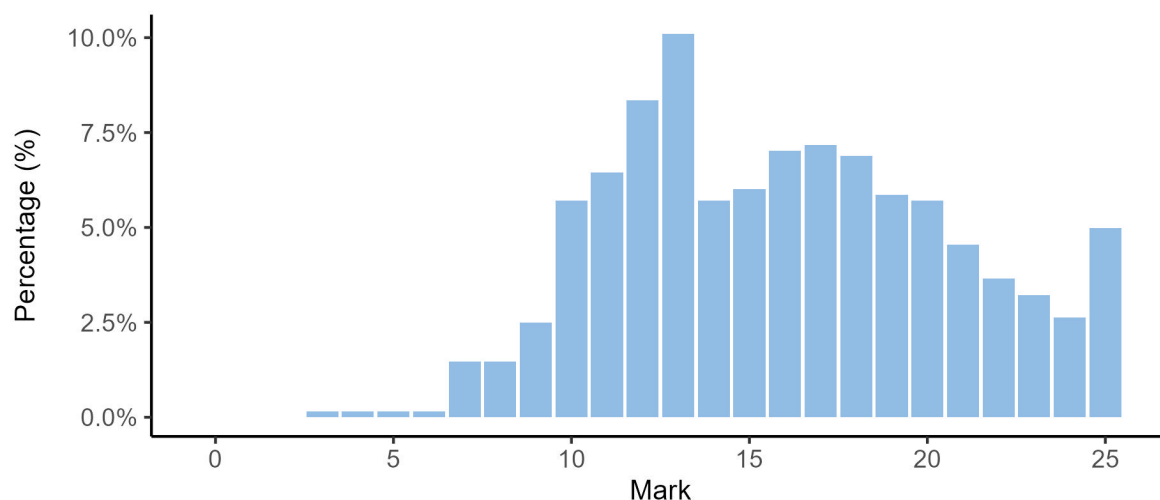
Units 3 and 4 internal assessment (IA) results

Total marks for IA

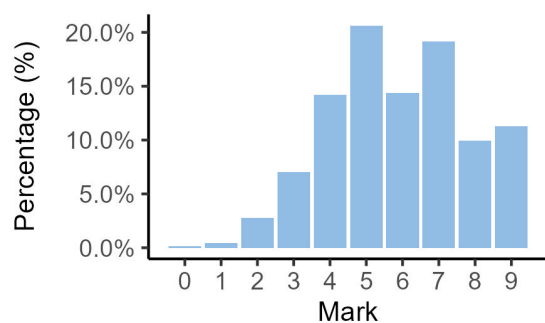


IA1 marks

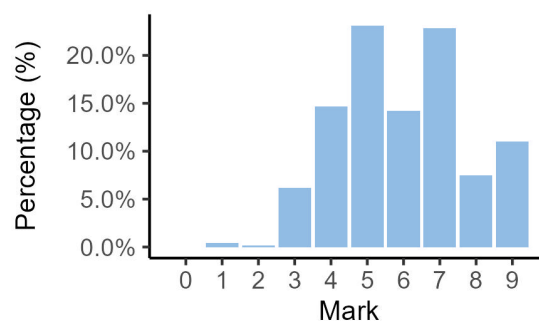
IA1 total



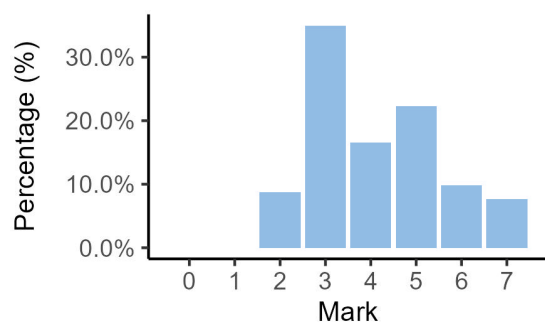
IA1 Criterion: Knowledge application



IA1 Criterion: Organisation and development

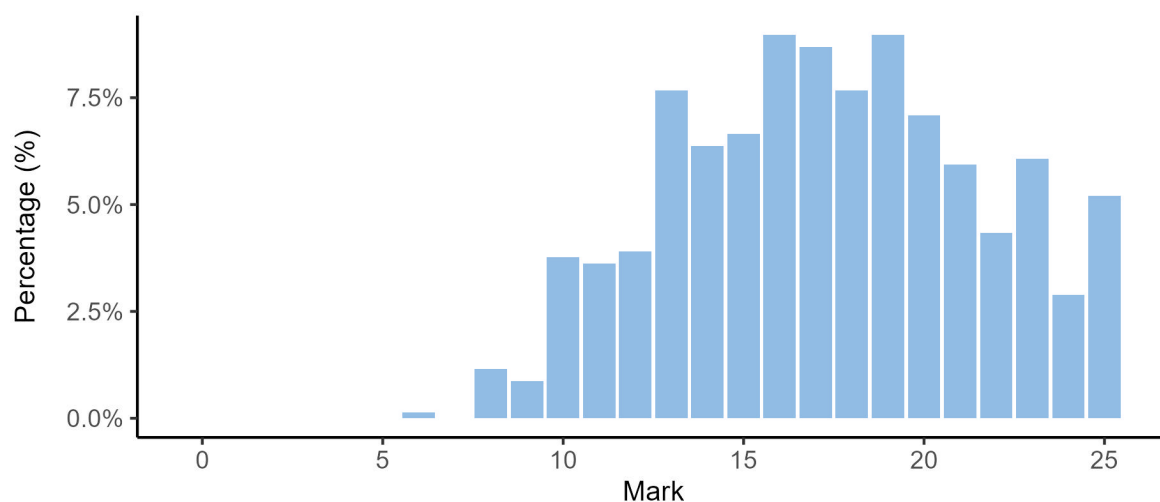


IA1 Criterion: Textual features

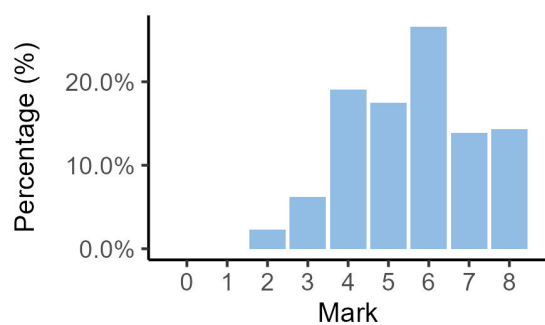


IA2 marks

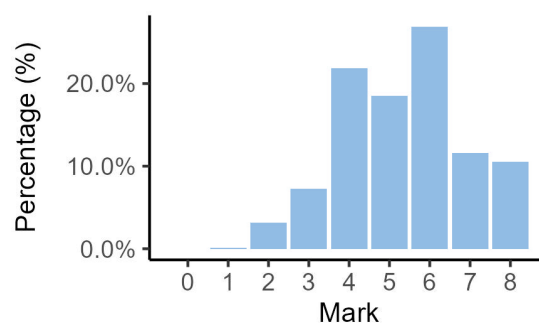
IA2 total



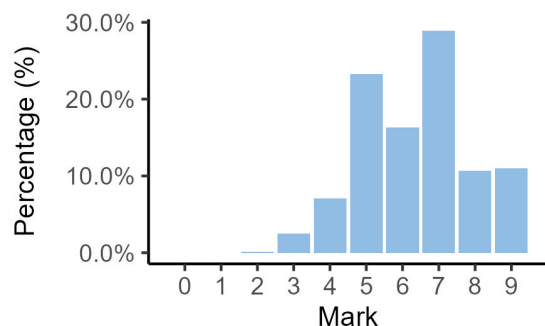
IA2 Criterion: Knowledge application



IA2 Criterion: Organisation and development

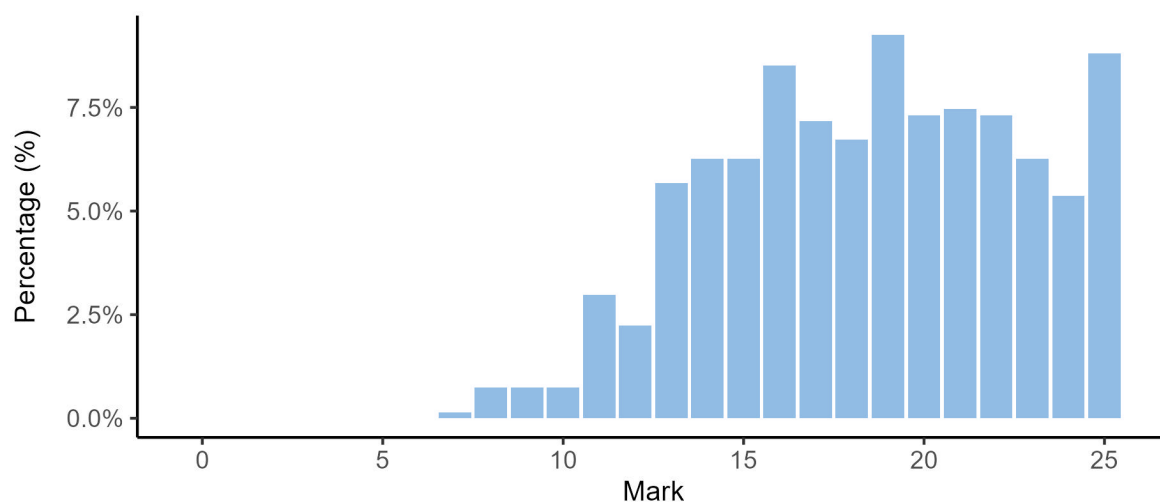


IA2 Criterion: Textual features

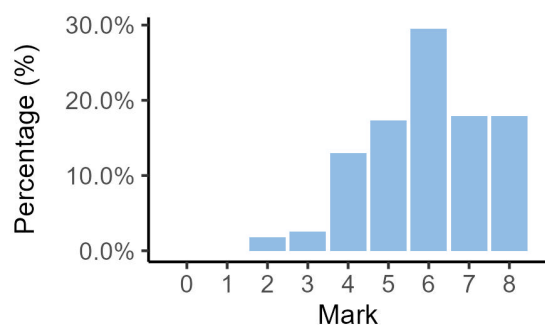


IA3 marks

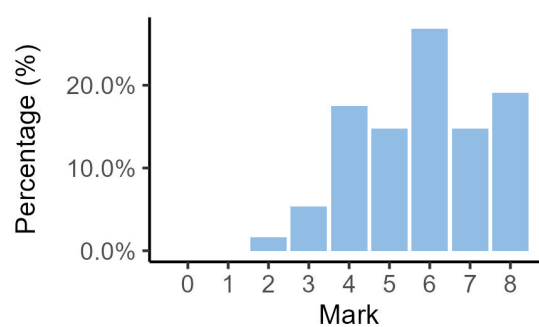
IA3 total



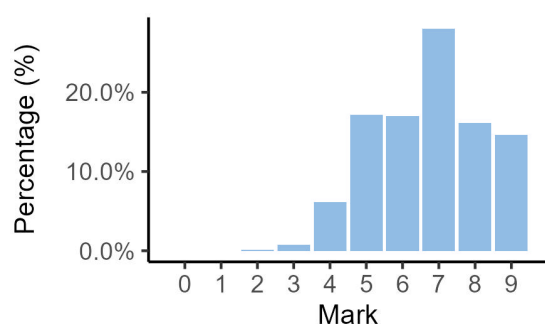
IA3 Criterion: Knowledge application



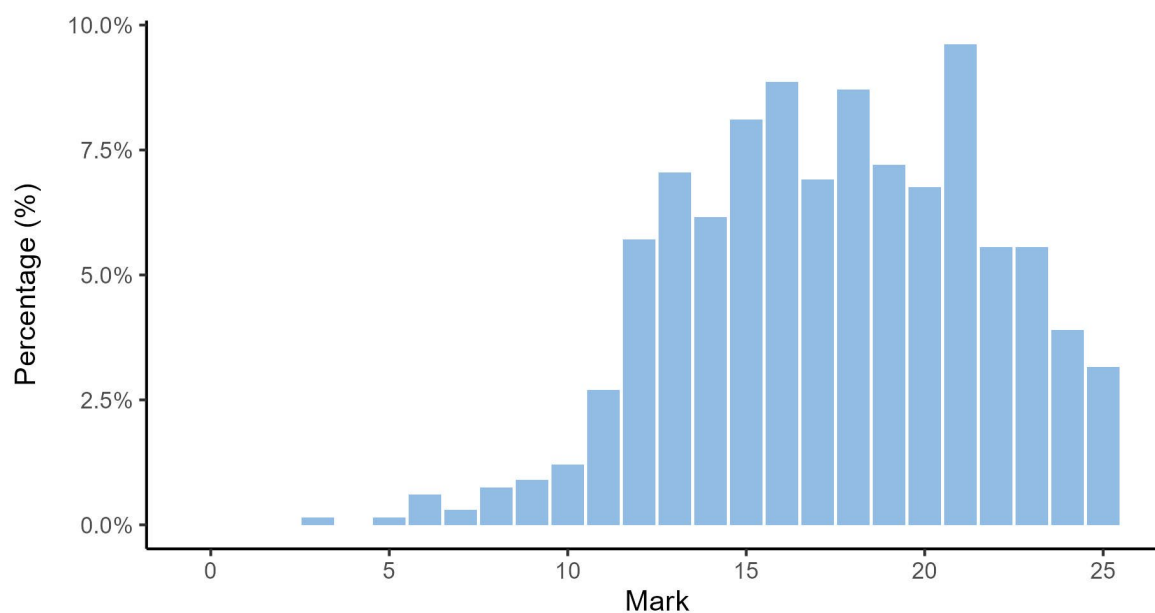
IA3 Criterion: Organisation and development



IA3 Criterion: Textual features

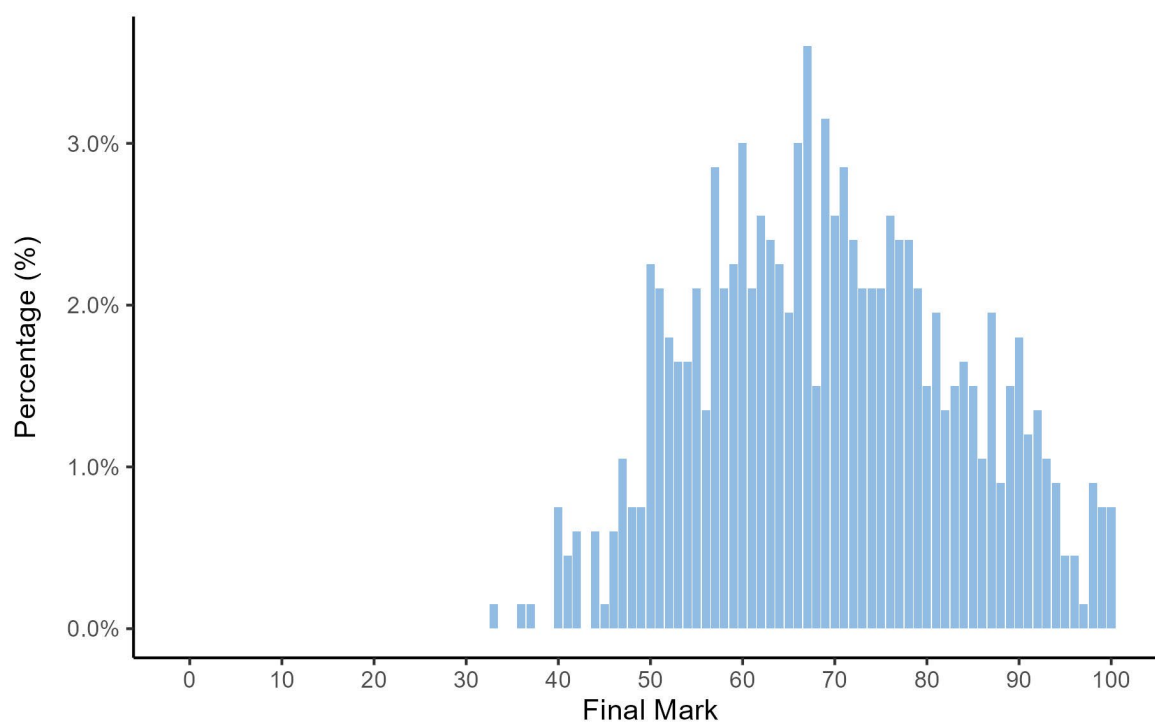


External assessment (EA) marks



Final subject results

Final marks for IA and EA



Grade boundaries

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

Standard	A	B	C	D	E
Marks achieved	100–84	83–64	63–41	40–17	16–0

Distribution of standards

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

Standard	A	B	C	D	E
Number of students	122	302	234	8	0

Internal assessment



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

Endorsement

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

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

Refer to *QCE and QCIA policy and procedures handbook v6.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Instruments submitted	IA1	IA2	IA3
Total number of instruments	41	41	41
Percentage endorsed in Application 1	70	82	65

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 (ISM), and are used to make decisions about the cohort's results.

Refer to *QCE and QCIA policy and procedures handbook v6.0*, Section 9.6.

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

Number of samples reviewed and percentage agreement

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	39	261	15	92.31
2	39	265	2	97.44
3	39	263	0	100.00

Internal assessment 1 (IA1)



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 for an audience familiar with the chosen texts. The two texts must be of different types, and one of them must be a literary text selected from the prescribed text list.

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	4
Authentication	0
Authenticity	0
Item construction	1
Scope and scale	7

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- aligned with the assessment specification in the syllabus, requiring the use of a stimulus, which must include one literary text from the *Prescribed text list, English and EAL 2023–2025*
- identified one concept or perspective (up to two) from the two texts (stimuli) with sufficient subject matter for students to provide a balanced analysis of the representations of ideas, identities, times and places, and an analysis of how and to what effect the author uses style and aesthetic features to create the concept
- clearly stated the genre students should employ as the framework to construct the written response, such as an essay, commentary, criticism or review.

Practices to strengthen

It is recommended that assessment instruments:

- provide one concept or perspective for students to analyse how representations of issues, ideas and attitudes are evident across the two different texts
- avoid the use of confusing phrases such as 'and/or' to ensure students are clear about the concept or perspective they should analyse

- keep instructions clear and concise and in alignment with the syllabus objectives and specifications of the task
- manage the scope and scale of the stimulus so students can manage the task under the assessment conditions, e.g. select only one short story or poem from an anthology, or one episode from a TV series.

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

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- modelled accurate and consistent spelling and punctuation
- provided clarity for an analysis with a focus on how and why writers choose and use stylistic and aesthetic features to represent issues, ideas and attitudes across the two different texts.

Practices to strengthen

It is recommended that assessment instruments:

- are carefully edited and proofread to ensure the assessment is free from typing and textual errors
- select and use word choices that are accessible for EAL students, who are still developing their capacity for Standard Australian English, to ensure students can align their response with the syllabus objectives, task specifications and the ISMG
- avoid the inclusion of unnecessary, confusing descriptive words to improve the accessibility and understanding of the task so students can respond to the task with a confidence.

Additional advice

- Consider appropriate text selection that allows for a close study of two different texts to best demonstrate all aspects of the Knowledge application criterion.

Assessment decisions

Reliability

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

Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Knowledge application	92.31	2.56	5.13	0
2	Organisation and development	94.87	2.56	2.56	0
3	Textual features	97.44	0.00	2.56	0

Effective practices

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

- for the Knowledge application criterion, it was recognised at the 8–9 performance level that responses
 - articulated a unique interpretation of concepts, identities, times and places in both texts studied
 - demonstrated a discriminating response to the analysis of both texts
 - contained transparent analysis of how aesthetic features and stylistic devices, as well as cultural assumptions, values, attitudes and beliefs underpin the texts. The response clearly examined aesthetic features and stylistic devices, and their effects on the audience
- for the Organisation and development criterion, it was recognised at the 8–9 performance level that responses
 - demonstrated a clear thesis and responsiveness to the exam question or task
 - demonstrated a purposeful selection of evidence from both texts to substantiate and strengthen the arguments throughout the essay
 - developed arguments containing more cohesive ties to ensure continuity between paragraphs, evidence and synthesis of subject matter
- for the Textual features criterion, it was recognised at the 6–7 performance level that responses
 - sustained discerning control and manipulation of sentence structures to present ideas with clarity and rigour
 - used precise language choices to articulate their perspectives and astutely used language features suitable for the analytical essay genre and role of the writer
 - displayed discerning control over grammar and sentence structures using language features such as extended noun phrases and subordinate clauses.

Practices to strengthen

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

- when matching evidence to the descriptors for the Knowledge application criterion, ensure
 - analysis of aesthetic features and stylistic devices is distinguished from identification. Responses that only identified aesthetic features and stylistic devices without explaining

- the effects on the audience did not demonstrate an adequate, effective, or discerning analysis of aesthetic features and stylistic devices for a literary analysis of two texts
- responses examine the cultural assumptions, attitudes, values and beliefs of a text. Discerning analysis of cultural assumptions, attitudes, values, and beliefs critically highlight the qualities and concepts that define a cultural reading of a text, e.g. gender, ethnicity, heritage, class
 - responses provide a critical reading of how the audience is invited to take up positions about the concepts and qualities in both texts
- when matching evidence to the descriptors for the Organisation and development criterion, ensure
 - the response makes use of the generic features of an analytical essay such as a clear thesis, developing clear arguments and cohesive text structures to present a clear and convincing interpretation of both texts
 - the response presents a synthesised analysis of the two texts so that all aspects of the Knowledge application criteria are evident in the justification of the interpretation, rather than treating the aspects of analysis separately
 - when matching evidence to the descriptors for the Textual features criterion, ensure students use the register or metalanguage of a literary analysis.

Samples

The following excerpts demonstrate a discerning response across the Knowledge application, Organisation and development, and Textual features criteria. The first paragraph is a key example of analytical writing at a high level. Language for purpose is used with confidence — ‘Fear is wielded as a potent tool of control’. The analysis of aesthetic features is precise and astute — ‘employs manipulation to silent dissent and maintain her influence by ...’ Knowledge of cultural assumptions, attitudes, values, and beliefs is clear and discriminating.

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

Excerpt 1

Fear is wielded as a potent tool of control in both Arthur Miller's play "The Crucible" and M. Night Shyamalan's film "The Village", manipulating societal dynamics and perpetuating a climate of terror. In "The Crucible" the character Abigail Williams employs manipulation to silence dissent and maintain her influence, as she states "Let either of you breathe a word, or the edge of a word, about the other things, and I will come to you in the black of some terrible night and I will bring a pointy reckoning that will shudder you". This marks Abigail Williams' assertion of power over the servant girls. Abigail uses this threat to control the girls

Excerpt 2

about their activities in the forest, insisting they only admit to dancing. This threat further reveals Abigail's desperation to hide her adulterous relationship with John Proctor, and her involvement in witchcraft. Similarly, the character Judge Danforth's uncompromising declaration "A person is either with this court or he must be counted against it, there be no road between" reflects the puritanical logic and belief that the court, seen as doing God's work, can't harm the innocents. This binary perspective doesn't allow for corruption or ulterior motives, asserting that those not supporting the court are against god, hence seen as evil. These evidences in "The Crucible" underscores the strong extent to which innocent individuals are victimised in fear-driven societies, where dissent is equated with evil, and dissenters are punished without mercy. Similarly, in the film "The Village" by M. Night Shyamalan fear is cultivated by the Elders; however, not merely for manipulation as seen in "The Crucible", but rather out of a perceived necessity to protect the community from external threats. The Elders created the village to shield themselves from the violence and chaos of modern society, establishing strict rules and symbols to maintain order and security. For instance, they assigned symbolic meanings to colours, such as red as the 'bad colour' representing imminent danger. This is exemplified in a scene where villagers encounter a red flower and promptly bury it, demonstrating their adherence to the rule and its symbolism of danger.

Additional advice

- Use a best-fit approach to determine the mark where evidence in an assessment response matches criterion descriptors at different performance levels (Syllabus section 1.3).
- Schools are responsible for ensuring the quality, accuracy and accessibility of the required files for confirmation (*QCE and QCIA policy and procedures handbook v6.0*, Section 9.6.3). For more information, see the Confirmation submission information in the app.

Internal assessment 2 (IA2)



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 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	4
Authentication	0
Authenticity	0
Item construction	2
Scope and scale	0

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- used the cognitive verb 'create' to align with the assessable objectives in the Knowledge application criterion
- chose an authentic, accessible audience for EAL students from within the school and its wider community to provide a realistic purpose for creating the persuasive written text, e.g. audiences such as 'an audience of your peers' or 'an audience of fellow students' rather than 'a public audience with a wide range of experience and world views'
- provided explicit prompts and cues for students to use a range of aesthetic features and stylistic devices for persuasive purposes about the chosen issue to best demonstrate Assessment objective 5. Refer to Syllabus section 1.2.5 for further information.

Practices to strengthen

It is recommended that assessment instruments:

- include the word 'create' and phrases like 'own perspective' to clarify and emphasise the purpose of the task
- specify an appropriate, accessible audience and context for students to create a relevant persuasive written response to allow them to best demonstrate Assessment objectives 1 and 2

- cue students to 'create' their own perspective on a contemporary social issue to ensure there is alignment with the Assessment objectives in the Knowledge application criterion and the Unit 3 subject matter.

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

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- were error-free and used punctuation accurately and with purpose to distinguish and emphasise the students' focus in executing the task
- avoided unnecessary words that confuse the students' capacity to execute the task.

Practices to strengthen

It is recommended that assessment instruments:

- draw from the familiarity and understanding of the school and its wider community, to provide a relatable, accessible audience for EAL students, who are not only new to Standard Australian English but are possibly unfamiliar with their new environment's social context.

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	100.00	0.00	0	0
2	Organisation and development	100.00	0.00	0	0
3	Textual features	97.44	2.56	0	0

Effective practices

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

- for the Knowledge application criterion, it was recognised at the 7–8 performance level that responses
 - demonstrated a clear match to the ‘create’ and ‘use’ cognitions, focusing on the creation of a perspective through a reasoned and well-developed argument to persuade an audience. This included representing concepts, identities, times, and places in ways that were purposeful, allowing the audience to clearly grasp the significance and relevance of the argument within the persuasive text
 - made use of the ways cultural assumptions, attitudes, values, and beliefs underpin the texts, demonstrating an insightful understanding of how these underlying factors shape meaning and influence audience positioning moving beyond surface-level engagement to a nuanced manipulation of cultural perspectives
 - used a range of aesthetic features and stylistic devices for persuasive purposes, e.g. a discerning understanding of pathos, logos and ethos in inviting audiences to take up positions as well as a confident use of expert opinions and developing an authentic point of view and stance on the issue
- for the Organisation and development criterion, it was recognised at the 7–8 performance level that responses
 - matched the genre specified in the endorsed assessment instrument and considered the purpose and needs of the intended audience. For instance, students effectively drew from the patterns and conventions of genres like persuasive speeches, essays, or letters to the editor, ensuring the role of the writer was clearly established and maintained to achieve a specific purpose
 - expertly selected and synthesised subject matter to support their perspectives. This involved not just presenting relevant information but integrating evidence and ideas in a way that built a coherent and persuasive argument, showing depth of understanding of the topic and a clear connection between the subject matter and the perspective being advanced
- for Textual features criterion, it was recognised at the 8–9 performance level that responses
 - demonstrated the use of a variety of sentence styles and sophisticated punctuation choices, such as the purposeful use of em dashes or the correct use of semicolons to enhance clarity and impact
 - used vocabulary that was appropriate to the genre and engaged the audience through features like adverbial sentence beginnings, evocative language that expresses a distinct voice and the effective use of subject-specific terminology.

Practices to strengthen

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

- demonstrate an exploitation of the genre and manipulation of their own perspective that moves beyond simple information or generalisations
- expertly and insightfully discuss the evidence provided, not only provide an opinion statement to research
- use cohesive devices to create logical flow and smooth transitions between ideas, ensuring clarity and a strong connection between the main points

Samples

The following excerpt demonstrates the persuasive letter genre. It uses textual features in an astute manner and aesthetic features in a purposeful way to affect the reader. It highlights the balance between pathos and logos as a discerning stylistic choice to connect the reader with the argument in the letter. It makes discerning uses of the author's attitudes, values and beliefs to invite the audience to consider their perspective of this contemporary social issue.

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

Imagine waking up one day knowing nobody is judging you by the phone or the laptop you have. While you may believe that in 2024, these judgmental attitudes are distant memories, eroded by the river of time, this is simply an illusion. Companies have made devices into symbols of status, spreading the impression, that to 'fit in', you must have a \$2,000 brick in your pocket, as outlined by NHS. This has made navigating social interactions problematic, as our phones serve as narrative volumes revealing more about us than any spoken dialogue ever could. I'm appalled by the number of 7-News articles recounting instances of children being bullied because of their outdated phones. Among these stories lies a particular poignant incident involving a hardworking father who, with immense pride, purchased a shiny new phone for his son, only to find himself returning it a mere fortnight later. The reason... his child was endlessly tormented for having a dated model. This is no coincidence; the PPC found that tech industries used fast tech to manipulate us so much so, that we now value what phones others have before their character. This creates colossal pressure on those with older models, making them upgrade just to fit in. Companies capitalise off these emotions to squeeze every last penny out of us to quench their money-driven egos. If you want to prevent our generation from finally coming together and connecting, by all means, continue upgrading and supporting these companies' wishes. But if we want a unified society, we have to slow down how often we upgrade to stop these tech companies from dividing us.

With the majority of our friends constantly upgrading, our FOMO tends to boot into overdrive, compelling us to conform to the masses, mindlessly waiting for the next big release. However, this comes at a serious cost. Forbes revealed, that in this sporadic arms race of upgrades, teenagers spend a fourth of their income on upgrades that are destined to be replaced within a year. Is this seriously worth squandering over a quarter of the hard work you'd put in that year? By putting an end to these tech- giants' manipulative game of Simon Says, we'd be immortalised as the revolutionary generation that finally exposed these tech giants' scamming nature. If we stopped buying into their cons and upgraded every 3-5 years, we'd eventually be left with a million dollars in our pockets. Imagine one day, walking into the dealership and buying your dream car, and not just one, but 20 of them. Wouldn't driving around in your supercar be way more fun than just repeatedly buying the same 'new' phone that probably looks identical to last year's model? Now tell me, is upgrading every year worth it? Worth missing out on your dream life?

As you watch your money begin to pile up, consider this: every time you decide to upgrade, you're not just getting a new device, you're contributing to the desecration of our planet. A UNU study in 2019 revealed that producing a single phone requires an astounding 13 tonnes of raw materials while the extraction process alone pumps out 60 kg of carbon dioxide, which is enough to drive to your Maccas 50 times. Our continuous urge to upgrade has pushed production rates sky-high, depleting our resources to an alarming degree. Water World revealed that in 2021 we've entirely exhausted our silicon reserves, a resource thought to last for centuries- depleted within a matter of decades. As WRRRC stated, tossing out your old phone doesn't make it magically vanish but instead converts it into a super-poison, that infects our land with its venomous chemicals like chlorine and lithium. At this rate, our home will soon become a toxic wasteland, shrouded in lethal chemical clouds. But there's still time. By holding onto your phone for a few more years or simply opting for second-hand alternatives, we could save our planet. Think about it – if you had the power to make a real difference for our planet and our future, wouldn't you use it?

Additional advice

- Use a best-fit approach to determine a mark where evidence in an assessment response matches criterion descriptors at different performance levels (Syllabus section 1.3).

Internal assessment 3 (IA3)



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

This assessment instrument requires students to create an imaginative spoken/multimodal response using their interpretation of a 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 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	4
Authentication	1
Authenticity	0
Item construction	3
Scope and scale	3

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- explicitly identified an audience familiar to students to allow students to demonstrate appropriate spoken/signed and nonverbal features (and complementary features, if appropriate) to establish a relationship with the audience and ‘achieve particular purposes’
- selected an appropriate literary text from the *Prescribed text list, English and EAL 2023–2025* as a springboard for an imaginative spoken or multimodal response that
 - allowed student choice and flexibility for a live spoken, prerecorded or multimodal response
 - aligned with syllabus specifications
 - specified a genre from examples in the assessment specifications, or an appropriate genre that complies with the assessment specifications.

Practices to strengthen

It is recommended that assessment instruments:

- use relevant information confined to each section, such as ‘stimulus, task, instructions/direction, and scaffolding’, to avoid unnecessary repetition of superfluous information

- use scaffolding to support the students' independent execution of the task, and to allow them to cover the required assessable objectives and performance-level descriptors of the ISMG not to guide students towards a predetermined response.

Accessibility

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

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions
Bias avoidance	0
Language	3
Layout	1
Transparency	1

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- made relevant language choices, avoiding the inclusion of unnecessary words, which provided a clear focus for the execution of the imaginative spoken/multimodal response
- provided clear, brief and pertinent instructions that informed students about approaches and processes that could be used, to complete their response or the presentation
- modelled accurate spelling, grammar, punctuation, and other textual features.

Practices to strengthen

It is recommended that assessment instruments:

- include scaffolding that provides clear instructions to inform students about the processes they could use to complete the response that align with the syllabus objectives.

Additional advice

- Feedback for a spoken task is important for EAL learners who are still developing all the core skills in Standard Australian English, especially in speaking. It is particularly important for adolescent learners to build their confidence in speaking, which provides a foundation for effective verbal communication in the future, either in study or the workplace.
- A draft should be submitted in the mode of the task specifications. For instance, a student presenting in the spoken mode should receive feedback on their delivery as a spoken mode, including nonverbal communication and complementary features. Refer to the *QCE and QCIA policies and procedures handbook v6.0*, Section 8.2.5 for information on drafting.
- Feedback on the spoken mode encapsulates all skills for assessable elements on the ISMG, i.e. Knowledge application, Organisation and development, and Textual features. Feedback for the spoken mode provides opportunities for teaching and learning to focus on language choices for synthesis, and cohesion for an authentic purpose, which will likely benefit written responses to tasks.

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	100	0	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:

- for the Knowledge application criterion, it was recognised at the 7–8 performance level that responses demonstrated a strong understanding of the
 - springboard text, including the underpinning cultural assumptions, attitudes, values and beliefs that shape audience positioning
 - use of aesthetic features and stylistic devices to develop an authentic reading and interpretation of characters, times and places from the springboard text. Imagery, humour, irony and culturally nuanced language was used for an accurate portrayal of the text
- for the Organisation and development criterion, it was recognised at the 7–8 performance level that responses
 - showed evidence of the chosen imaginative genre for the spoken or multimodal response, such as a monologue, digital narrative, vlog or eulogy, and used relevant subject matter from the springboard text to support the perspectives
 - demonstrated a clear understanding of the patterns and conventions of the chosen imaginative genre, such as tone, style and structure, to achieve a specific purpose within the context of the task
- for the Textual features criterion, it was recognised at the 8–9 performance level that responses demonstrated
 - deliberate and purposeful language choices tailored to the specific context and task purpose, reflecting a nuanced understanding of how language can influence meaning and audience reception
 - a strong command of spoken/signed features, as well as nonverbal features (facial expressions, gestures, proximity, stance and movement) and complementary features, including digital features such as graphics, still and moving images, design elements, music and sound effects, which were skilfully integrated to enhance the overall message and engage the audience.

Practices to strengthen

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

- for the Knowledge application criterion, attention should be given to
 - drawing on the perspectives, concepts, identities, time or places represented in the studied literary text (poem, short story, graphic novel, play, film). Personal memoirs and eulogies must be based on a character perspective from the text. Refer to the Syllabus specifications 5.4.1 which states, 'in role as a character from the text studied in class that fills a gap or offers new insight into the character or other aspects of the text'
- for the Textual Features criterion, attention should be given to
 - unnecessary emphasis on a student's accent. A student cannot be marked down in 'pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence'. Applying accuracy in the students' ability to demonstrate the performance level 6–7 and create a spoken performance must be used
 - ensuring that the genre of the student presentation uses the relevant spoken/signed and nonverbal features (and complementary features, if appropriate). For example, ensuring students appear on screen for a digital narrative to achieve 6–7 performance level
 - all three descriptors within the performance level. Each descriptor has equal weighting when allocating a mark for this criterion. For instance, spoken/signed and nonverbal features (and complementary features, if appropriate) should not be weighted more than the other two characteristics that refer to making language choices and the use of grammar and language structure to achieve particular purposes. Decisions about spoken/signed and nonverbal features need to be considered in conjunction with the other descriptors to apply the best-fit approach to the ISMG.

Samples

The following excerpts demonstrate a discerning understanding of the patterns and conventions of a dramatic monologue. The response provides a discerning interpretation of the base text — Robert Frost's poem 'Stopping by Woods on a Snowy Evening' — to highlight cultural values, attitudes and beliefs, particularly the conflict between the character's education dreams and the weight of familial obligations in a patriarchal society. Discerning aesthetic features and devices, have been used to elicit a critical and emotional reaction from the audience. The response manipulates staging, stance and movement along with voice, tone and silence to invite audiences to understand the devastating impact of the cultural beliefs on the character's desires.

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

Excerpt 1

I will never forget the day you tore apart my dreams with your own hands, the sheer terror and despair that engulfed me.

It was a day like any other. The morning unfolded in its customary tranquillity. As I tended to the courtyard, the dirt beneath the broom's bristles stirred up small dust clouds. Amidst the quiet routine, my gaze was drawn by an envelope on the ground with my name on it. I tore open the vellum seal. There, at the top, were several bold words: 1982 National College Entrance Examination Results Notification Sheet. My breath caught in my throat. I hurriedly covered the results with my hand, my mind reeling. This single piece of paper held my destiny. I took a deep breath, **trying** to gather the courage needed to face whatever lay within. Slowly, I peeled my damp fingers away from the sheet, uncovering each subject's result one by one. My heart pounded louder with each revelation. Finally, my eyes landed on the total score: 423 points. I'd reached the admission score!

A sudden, overwhelming rush of joy washed over me. The world seemed to blur and all I could hear was the pounding of my heart in my ears. But as swiftly as the joy had come, it was tempered by a creeping shadow of fear. The freedom I held in my hands was intoxicatingly close, but the thought of you cast a long, dark shadow over its allure, rendering it perilously fragile, as though it could be snatched away at any time.

After a moment of inner turmoil, I retraced my steps from the refuge of our yard back into our home. Every step seemed to echo the tumult raging within me, my nerves thrumming with an erratic cadence, and my hand quivering with the weight of the impending confrontation with you. I approached the threshold of our home, reached out and turned the doorknob, the metal cool against my fingertips seemed a harbinger of the tumult that waited within.

The familiar scene before my eyes, my mum bustled about the kitchen, the aroma of sizzling scallion pancakes wafting through the air. Meanwhile, you reclined comfortably in the wooden chair, absorbed in the morning newspaper, waiting for your breakfast as a matter of course. The rustle of pages turned leisurely in stark contrast to the busy figure of her.

Excerpt 2

It was at that moment I stood at a crossroads in life, faced with a huge decision. On one hand, there was the "right" path. The path where expectations were clear, and the steps had been trodden by many before me. On the other hand, there was the path that led to freedom. I was fully aware that this was a rebellious path, entirely opposed to the very fabric of societal norms, and obviously, the path you expect me to follow. However, guided through the unspoken echo of her hopes, I resolved to escape. I knew there were miles yet to go before I could be free, fraught with challenges to overcome. But with each step I took, it was a declaration of my freedom, a refusal to be bound by your chains.

With these words, I free myself from the burden of the past. Today, I gaze at your weathered face, "Here I am, standing in front of you after 5 years, telling you where I've been." This is my first calm look at you. Your disapproval no longer anchors me. I now stand before you as a free soul, liberated from the fear that once held me captive.

Excerpt 3**Part 1:**

Video content (2 min, 5 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_english_add_lang_ia3_e3_p1_stu1.mp4

Part 2:

Video content (1 min, 40 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_english_add_lang_ia3_e3_p2_stu1.mp4

Additional advice

- Use a best-fit approach to determine a mark where evidence in an assessment response matches criterion descriptors at different performance levels (Syllabus section 1.3).
- There are different conditions for spoken and multimodal responses in the syllabus. If the endorsed assessment instrument specifies spoken/signed, then the response should be 5–8 minutes and the multimodal should be 6–9 minutes (Syllabus section 5.5.1).
- Refer to the *QCE and QCIA policy and procedures handbook v6.0*, Section 8.2.6 for guidance about managing response length.
- Before submitting files for confirmation, schools are responsible for ensuring the quality, accuracy and accessibility of the required files (*QCE and QCIA policy and procedures handbook v6.0*, Section 9.6.3).

External assessment



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

Examination — analytical written response (25%)

Assessment design

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

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

The examination consisted of 16 extended 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 eight texts from the prescribed text list are:

- *Burial Rites* — Hannah Kent
- *Macbeth* — William Shakespeare
- *Never let Me Go* — Kazuo Ishiguro
- *Othello* — William Shakespeare
- *Pride and Prejudice* — Jane Austen
- *The White Earth* — Andrew McGahan
- *The Yield* — Tara June Winch
- *We Are all Completely Besides Ourselves* — Karen Joy Fowler.

Assessment decisions

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

Effective practices

Overall, students responded well when they:

- for the Knowledge application criterion
 - addressed the question stem directly. For ‘How is the reader invited to view ...’ questions, successful responses focused on the aspects of reader positioning, such as narrative

- voice, character development, symbolism, or thematic exploration. For 'Analyse the significance of ...' questions, high-quality responses examined the role and impact of the specific element within the broader narrative or thematic framework
- explored how the concept (e.g. belonging, leadership, the supernatural) is shaped by the cultural assumptions, attitudes, beliefs, and values of the text's context. Strong responses highlighted how these elements position the audience to adopt viewpoints or engage critically
 - incorporated multiple features of the concept or element being explored, e.g. for
 - concepts such as 'belonging' or 'jealousy', responses discussed how different characters or plot developments represented competing or complementary perspectives
 - specific elements such as 'the landscape' or 'Desdemona's handkerchief', high-level responses analysed their symbolic, thematic, and narrative significance
 - for the Organisation and development criterion
 - developed a clear and nuanced thesis that responded directly to the question and all its components, e.g. for
 - 'How is the reader invited to view ...' questions, high-level samples articulated *how* the text achieved this positioning, e.g. through its concepts, character arcs, or stylistic choices
 - 'Analyse the significance of ...' questions, high-level thesis statements asserted why the chosen element is integral to the text, e.g. its contribution to concept, character development, or reader engagement
 - ensured each paragraph transitions smoothly to the next, maintaining a cohesive argument to strengthen the thesis statement throughout the response
 - for the Textual features criterion
 - used a formal, academic tone register that reflects the analytical genre and avoided colloquialisms or overly emotive language
 - employed varied sentence constructions to articulate nuanced ideas.

Practices to strengthen

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

- in the Knowledge application criterion, students
 - focus on reader positioning for 'How is the reader invited to view ...' questions, e.g. in
 - *Macbeth*, analyse how Shakespeare uses soliloquies, such as Macbeth's 'Tomorrow, and tomorrow, and tomorrow' speech, to invite the audience to view leadership as fleeting and corrupted by unchecked ambition
 - *Othello*, examine how Iago's manipulation and the motif of jealousy position the audience to question the reliability of appearances and the destructive potential of mistrust
 - *The White Earth*, explore how shifting perspectives between generations invite readers to connect past mistakes with present-day consequences
 - focus on nuanced analysis for 'Analyse the significance of ...' questions, e.g. in
 - *Macbeth*, analyse how the supernatural (the Witches) functions not only as a narrative catalyst but as a representation of Elizabethan fears of moral corruption and chaos

- *Othello*, explore how Desdemona's handkerchief signifies fidelity and trust but is weaponised to represent betrayal, jealousy and manipulation
- *The White Earth*, investigate how Kuran House symbolises colonial power and cultural disconnection, while also functioning as a site of inherited trauma
- examine specific aesthetic features or stylistic devices in depth, analysing their effect on the audience. To achieve the higher-mark range, responses should move beyond identifying techniques to interpreting how they construct meaning relevant to the question
 - for instance, in *Macbeth*, students could analyse how the supernatural (e.g. the Witches' equivocation) manipulates audience perception of fate and ambition
 - in *Othello*, the symbolism of Desdemona's handkerchief could be examined as a tool to reflect jealousy and the destructive nature of misplaced trust
 - in *The White Earth*, Kuran House could be explored as a motif representing the connection between past and present
- reinforce the importance of moving beyond a plot recount. Teach students to use evidence from the text as a foundation for their interpretation, e.g.
 - summary: 'The Witches tell Macbeth his prophecy, which leads him to become ambitious'
 - interpretation: 'The Witches' prophecies manipulate Macbeth's ambitions, framing them as inevitable yet morally ambiguous, which positions the audience to reflect on the dangers of unchecked power'
- in the Organisation and development criterion
 - students learn to write thesis statements that directly respond to the question and distinguish between a credible and discriminating thesis, e.g.
 - credible: 'Shakespeare presents the supernatural as a force that influences human actions'
 - discriminating: 'Shakespeare uses the supernatural to reflect humanity's susceptibility to external manipulation, highlighting the psychological conflict between fate and free will'
 - the thesis should become the 'anchor' for the analysis. Arguments are developed to strengthen (support) the thesis, with the analysis drawing clear conclusions
 - explicitly teach students to connect ideas within paragraphs and across the essay. Each piece of evidence should extend logically from the thesis and contribute to a cohesive argument, e.g.
 - in *The White Earth*, students might begin with Kuran House's historical significance, develop its symbolism of colonial legacy and conclude by linking it to the novel's commentary on the present
- In the Textual features criterion
 - provide students with word banks for analytical terms (e.g. 'emphasises', 'reflects', 'invites', 'positions') and ensure they use these consistently to articulate meaning
 - focus on tense consistency, especially using the present tense for a literary analysis
 - teach accurate punctuation, particularly for proper nouns (e.g. 'the Witches', 'Desdemona') and possessive apostrophes (e.g. 'Macbeth's crown')
 - teach students to vary sentence length for clarity and emphasis. Use shorter sentences for purposeful conclusions and longer, more complex sentences for detailed analysis.

Samples

Extended response

The following excerpt is from a response to Question A for *Macbeth* by William Shakespeare. It required students to respond to the question ‘How is the reader invited to view the concept of leadership in the play?’

Effective student responses:

- used quotations and textual references to strengthen their arguments
- used register for a literary analysis, which is held throughout the essay
- established control of textual features and conventions to develop ideas.

This excerpt has been included to illustrate:

- an authoritative interpretation of relevant representations of concepts and identities, arguing that Shakespeare uses contrasting views of leadership through the foils of Macbeth and Duncan to critique illegitimate power, particularly through Macbeth’s tyrannical reign and that true leaders will prevail. From the start, the student examines the elements of the play as intentional constructions and authoritatively unpacks their relevance to the chosen question. This continues throughout the response, which interprets Shakespeare’s portrayal of Macbeth’s leadership as one rooted in ambition but marred by moral disintegration, reflecting the Jacobean distrust of tyrannical rule and divine retribution. The analysis of cultural assumptions is woven seamlessly into the discussion of perspectives and representations throughout the response in a commanding and perceptive way. It also explicitly examines the effects of stylistic devices the playwright employs throughout, including characterisation, personification, juxtaposition, and imagery
- a distinct and discriminating thesis that responds to the question/task, e.g. ‘using contrasting characterisation of Macbeth and King Duncan, and the cultural assumptions of the great chain of being as underpinning legitimate power and leaders’. It includes both simple and complex sentences to express ideas clearly and to elaborate on arguments effectively
- precise and discriminating vocabulary choices, such as ‘corruption’, ‘moral integrity’, ‘paranoia’, ‘manipulation’ and ‘deterioration’, to enhance analysis and demonstrate a sophisticated understanding of leadership. It also uses language that focuses on analysis and argumentation, not just summarisation or description.

Macbeth is a ~~tragedy~~ tragedy by William Shakespeare that follows its eponymous protagonist, Macbeth, a once loyal and noblethane who ~~rose~~ rose to the throne of Scotland by murdering King Duncan under the influence of his "vaulting ambition." In Macbeth, two contrasting views of leadership are ~~portrayed~~ portrayed the nurturing and enduring leadership of those with legitimate power and the ~~transient~~ transient, destructive leadership of those with illegitimate power. By positioning King Duncan ~~as a foil to Macbeth~~ as a foil to Macbeth, Shakespeare warns against disrupting the Great Chain of Being and conveys the message of "legitimate power will always prevail." This is evident through how distinctly Macbeth and King Duncan are perceived, and the chaos that ensues under Macbeth's ~~tyrannical~~ tyrannical reign.

King Duncan, as one with legitimate power, is seen as an extension ~~to~~ of God and when Macbeth murders him to usurp the throne, Macbeth actively defies the Great Chain of Being and subverts the Divine Rights of Kings.

In contrast, Macbeth's reign is associated with guilt, insecurity, and paranoia as a consequence of subverting the divine rights of kings. Macbeth, having placed himself in a position where he has to ~~constantly~~ continuously master fate and fulfill the witches' prophecies at his own will, becomes a "bloody, ^{avaricious} ~~ambitious~~, deceitful" tyrant ^{whose} ~~whose~~ "sole name blisters our tongues." ^{Unprotected by the divine rights of kings,} Macbeth's reign is murderous: as he continues to commit more murders, each with ~~increasing~~ ^{more} more violent than the one preceding it, to conceal the regicide he committed and prolong his reign, warping himself ~~himself~~ in a vicious cycle of "blood will have blood." ^{Further} ~~Thus~~ Macbeth's actions ~~become~~ fuel ^{into} ~~into~~ ^{using metaphor to state} Scotland ~~to~~ ^{disarray}, with Ross stating that "Scotland can no longer be called our mother, but our grave" and Macduff using the symbol of blood to illustrate the chaos, "~~let~~ bleed, bleed your country! ... nation miserable, with an unkind tyrant bloody-scepter'd." Unlike Duncan, ^{who} ~~who~~ embodies grace and relies on God, Macbeth continues to reject the witches, selfishly exclaiming "for mine own good, all causes shall give way... I do not care if nature falls into chaos, just answer to what I am you." This ~~statement~~ is a juxtaposition to Duncan's selflessness, ^{and as such, it} ~~effectively establishing~~ ^{establishes} Macbeth as a tyrannical, devilish ruler, ^{and showcases} ~~as well as showcasing~~ Macbeth's defiance of the Christian values central to the Jacobean society as he would rather ^{trust} ~~trust~~ the "secret, black, midnight bags" that are typically considered ^{to be} ~~inherently~~ evil.

The following excerpts are from a response to Question A for *Othello* by William Shakespeare. It required students to respond to the question, 'How is the reader invited to view the concept of jealousy in the play?'

These excerpts have been included to illustrate:

- an authoritative interpretation of key representations of concepts and identities, arguing that Shakespeare portrays jealousy as a corrosive and destabilising force that erodes trust and relationships, leading to the downfall of several characters. From the outset, the writer critically examines the play's elements as deliberate constructions, connecting them confidently to the question. This approach is sustained throughout the response, which analyses Shakespeare's depiction of jealousy as both an individual weakness and a societal issue, reflecting insecurities tied to race, gender, and power. The discussion of cultural assumptions is seamlessly integrated into the exploration of perspectives and representations, creating a cohesive and insightful argument
- a discriminating analysis of the effects of stylistic devices the playwright uses, including soliloquies, dramatic irony, symbolism, and imagery. The response highlights Shakespeare's depiction of Iago's manipulation of Othello, especially through phrases such as 'beware, my

lord, of jealousy; it is the green-eyed monster', which exemplifies the destructive and irrational qualities of jealousy. It also explores the contrast between Desdemona's virtue and Othello's growing mistrust, emphasising their divergence through juxtaposition in their interactions.

Excerpt 1

Significantly, ~~shifts in~~ shifts in character's identity and setting causes jealousy to arise and acts as a driving force towards the downfall of many characters. Importantly, ^{readers understand that} Iago, whom Shakespeare portrays as the epitome of jealousy and manipulation is the vessel for 'green-eyed monster that doth mock, & feeds on.' Additionally, readers ~~are~~ ^{are} enabled to understand that Iago's jealousy stems from various motives. These include the rumours that his wife Emilia slept with Othello in which he expresses "he has twixt... office," and another motive is ^{that} ~~Iago~~ Cassio is unqualified and his position belongs to Iago. ^{Subsequently,} this motive is expressed through Iago's words "Nonsuit my mediators... great arithmetician." Although he does not portray this jealousy in front of other characters, he mostly expresses them to Roderigo at night time under the cover of darkness. Furthermore, Shakespeare invites readers to view how Iago creates his malevolent plans to destroy Othello's life mostly at night because the darkness enables the green-eyed monster to thrive. ^{More} ~~Significantly~~ over, Othello becomes a victim of Iago's jealousy after the setting of the play shifts from Venice to Cyprus. Iago describes his jealousy as a "plague... jealousy." ^{Readers understand that Iago's} ~~Readers understand that Iago's~~ jealousy as an uncontrollable disease and ~~readers understand that~~ after the setting shifts from affluent, noble, peaceful Venice to isolated, war-torn, chaotic Cyprus, Othello becomes more susceptible

Excerpt 2

Throughout *Othello*, cultural assumptions and beliefs of Jacobean society also supported in creating jealousy in various characters which ultimately lead to their downfall. Initially, the readers are introduced to the cultural assumption that Venetian women were notoriously known for infidelity. ^{Countlessly} ~~Iago~~ ^{Iago} repeats this to Othello through thoughts and suggestions ^{like "Ha, I like not that"} by ~~reinforcing~~ ^{reinforcing} it to Desdemona's and Cassio's innocent friendship. Consequently this makes Othello suspicious and readers comprehend that it was Iago's thoughts and suggestions that triggers Othello's jealousy. Additionally, this jealousy grows

when Desdemona refers to Cassio as 'suitor.' ~~While~~ ^{While} Desdemona intended 'suitor' for the meaning 'one seeking advice and support,' ~~this~~ Othello understood it for its alternative meaning of 'potential husband.' ^{Shakespeare} ~~Readers~~ ^{Readers} invited readers to ~~view~~ ^{view} how this ^{double} ~~sentence~~ ^{sentences}, causes Othello to become insecure of his race ^{and} jealous of Cassio's 'flirtatious' words to his wife. ~~Readers~~ ^{Character} ~~expresses~~ ^{expresses} character Othello, exclaims his insecurity by exclaiming "Haply for I am black... chamberers have," in his soliloquy. Although, this incident was a trigger, Othello's jealousy grows and festers when Iago displays 'ocular proof' of Desdemona's affair by proving she gave the handkerchief that symbolised ~~Othello's~~ ^{Othello's} and Desdemona's love to Cassio. ~~Subsequently, this~~ ^{Enraged, Othello firmly} ~~believes~~ ^{believes} Desdemona was infidel with his and ^{new} ~~readers~~ ^{readers} understand that Shakespeare used Desdemona to re-inforce the cultural assumption that Venetian women are notoriously infidel. Clearly, Othello believes Desdemona has lost value in their marriage and love ~~and~~ ^{and} ~~is~~ ^{commits} uxoricide by smothering her. Readers ~~are~~ ^{are} invited to ~~view~~ ^{view} how Othello's jealousy, caused by ~~Iago's~~ ^{Iago's} ~~omnipotent power to~~ ^{omnipotent power to} ~~manipulate~~ ^{manipulate} caused the tragic downfall of both Desdemona and Othello. Shakespeare, also invites readers to ~~understand~~ ^{understand} that Othello's jealousy caused him to become overly conscious

The following excerpt is from a response to Question B for *The White Earth* by Andrew McGahan. It required students to respond to the question 'Analyse the significance of Kuran House in the novel.'

This excerpt has been included to illustrate:

- an authoritative interpretation of the significance of Kuran House, arguing that McGahan uses the house as a symbol of the tensions surrounding land rights and the *Native Title Act 1993*. The response demonstrates how McGahan uses the house as a political allegory, where characters embody various perspectives on land ownership, colonial legacy, and First Nations rights. From the outset, the response argues that Kuran House is not merely a physical setting but a powerful symbol that represents the conflicting views on land entitlement, power and history. The response continues the analysis, interpreting the house as a metaphor for the struggle between traditional ownership and legal systems imposed by colonisation, highlighting the struggle for justice and recognition in the post-colonial context.
- a discriminating examination of the way McGahan uses characters as symbols to express different perspectives on land rights and the implications of the the Act. For instance, characters such as William, John and their families represent various social, political, and cultural viewpoints. By analysing the characters' relationships to Kuran House and their roles in the narrative, the response reveals how McGahan draws on the house to reflect deeper allegorical meanings about the contested nature of land ownership in Australia. The response also discusses McGahan's use of setting to reinforce this allegory, showing how the decaying grandeur of the house mirrors the moral and legal conflicts surrounding land title.

Andrew

McGahan's 'The White Earth' published in 2005 is a powerful novel that explores the ^{Controversy} ~~Complexities~~ of land rights between ^{white} Traditional European Settlers and Native ~~Aboriginal~~ Indigenous Australians. The narrative is set just a year before the enacting of the '1993 Native Title Act' and revolves around young William's (Will) journey of inheriting Kuran Station from his uncle. In order to ^{Provide} ~~Explore~~ the deeper insight into the perspectives ~~that~~ surrounding this land right debate, McGahan carefully articulates a political allegory within his novel using characters as symbols of the ~~various~~ ^{various} perspective. Specifically, John McEvor represents the traditional white view towards land ownership, whereas Ruth McEvor embodies a slightly younger, ~~the~~ more educated and urbanised generation who wish to acknowledge and support Indigenous land rights. Finally, Will is introduced as the future emerging generation who must decide which point of view he will prioritise and bring forwards into the future.

Survivor

alive after he's gone'. This shows that John's motivation of passing down his station is inherently selfish and he is ultimately doing everything for his sake, not for the prosperity of the future generations. Furthermore the readers of the book 'The White Earth' also eventually come to see the ~~exposed~~ violent and racist racial motivated roots of ~~the~~ ^{John's} traditional white belief ~~that John returned from~~ through Daniels ~~QAR~~ 'Queensland Mounted police' hat. Specifically, the hat is revealed to be associated with the 'displacement' of Indigenous Australians, ^{as a clear symbol of the violence towards Indigenous Australians.} which the Furthermore, the significance of Karen Houle plays along with this deeply rooted fact as white selective paintings were also visible on the walls of John's office room where 'white men on horses' were juxtaposed to 'dark figures hiding in the shadows'. This provides

Additional advice

- Reinforce the importance of planning to address all aspects of the question within the word limit. For instance, responses to 'How is the reader invited to view ...' should prioritise mechanisms of positioning (e.g. characterisation, setting, symbolism) and avoid unnecessary plot recount.
- Encourage students to write for an informed, educated audience. Introductions should focus on directly addressing the question without unnecessary historical or biographical context.