

English as an Additional Language subject report

2025 cohort

January 2026





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Introduction



The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2025 subject report is the culmination of the partnership between schools and the QCAA. It addresses school-based assessment design and judgments, and student responses to external assessment for General and General (Extension) subjects. In acknowledging effective practices and areas for refinement, it offers schools timely and evidence-based guidance to further develop student learning and assessment experiences for 2026.

The report also includes information about:

- how schools have applied syllabus objectives in the design and marking of internal assessments
- how syllabus objectives have been applied in the marking of external assessments
- patterns of student achievement
- important considerations to note related to the revised 2025 syllabus (where relevant).

The report promotes continuous improvement by:

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

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

Audience and use

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

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

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

Subject highlights

42

schools offered English as an Additional Language



49.93%
increase in enrolment since 2024



97.56%
agreement with provisional marks for IA3



Prescribed text highlights

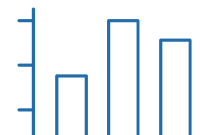
Number of schools selecting these texts — internal assessment

11	<i>Australian Story</i> (documentary series) — ABC
10	<i>Four Corners</i> (documentary series) — ABC
10	<i>Hidden Figures</i> directed by Theodore Melfi
9	Judith Wright
8	<i>Growing up Asian in Australia</i> edited by Alice Pung
7	Ali Cobby Eckermann
7	<i>Black Diggers</i> by Tom Wright
7	<i>Persepolis: The Story of a Childhood</i> (graphic novel) by Marjane Satrapi
7	Robert Frost
7	Samuel Wagan Watson
7	Wilfred Owen

Number of students studying these texts — external assessment

663	<i>Macbeth</i>
274	<i>Othello</i>
51	<i>All the Light We Cannot See</i>
46	<i>Never Let Me Go</i>
38	<i>The Yield</i>
9	<i>Burial Rites</i>

Subject data summary



Unit completion

Note: All data is correct as at January 2026. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered English as an Additional Language: 42.

Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	1,131	1,089	1,004

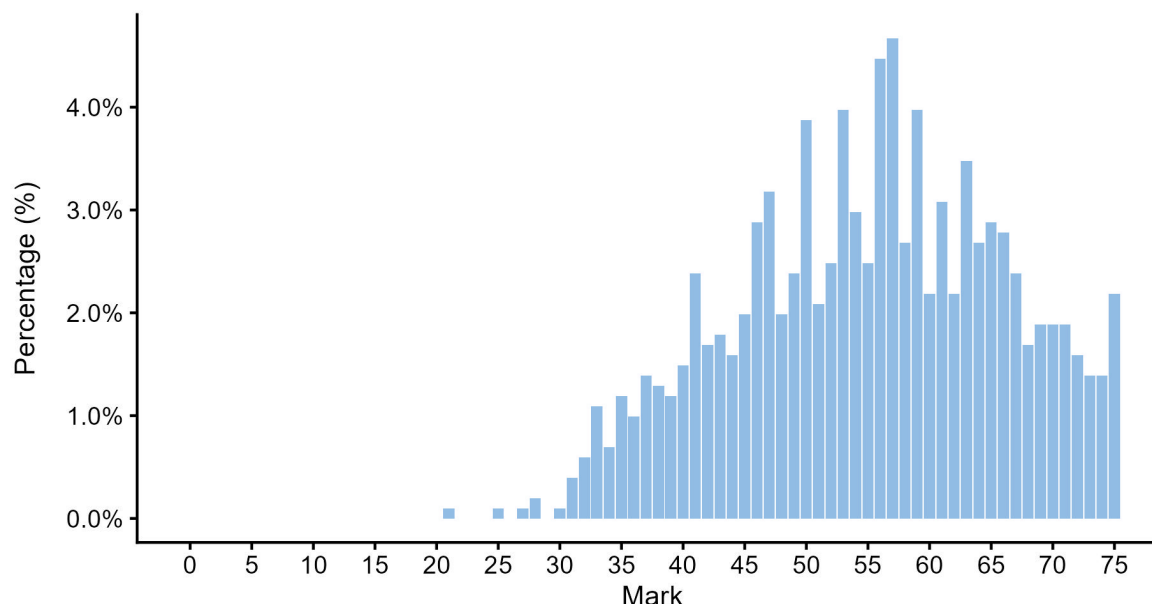
QAU: Insert the data.

Units 1 and 2 results

Number of students	Unit 1	Unit 2
Satisfactory	1,057	1,052
Unsatisfactory	74	37

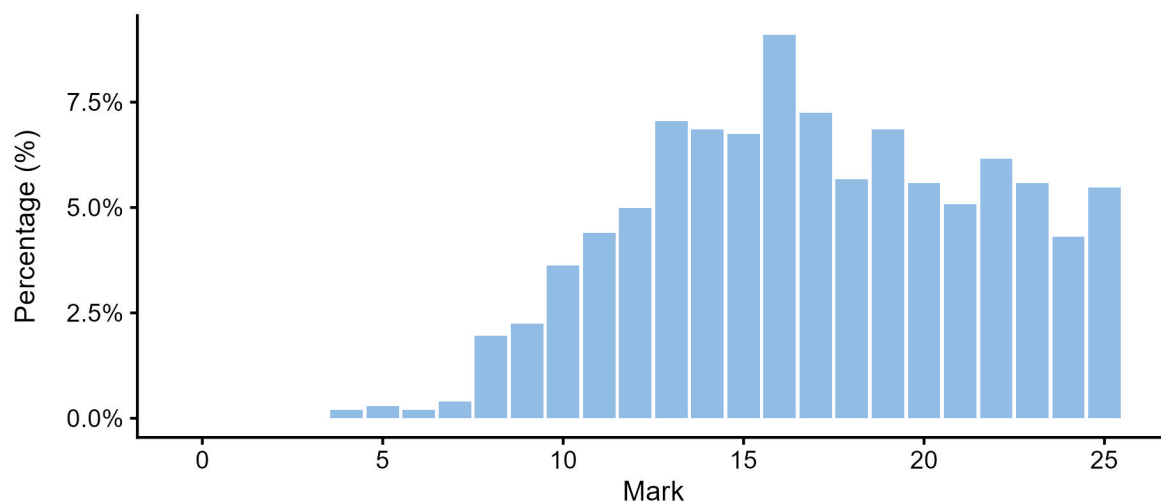
Units 3 and 4 internal assessment (IA) results

Total marks for IA

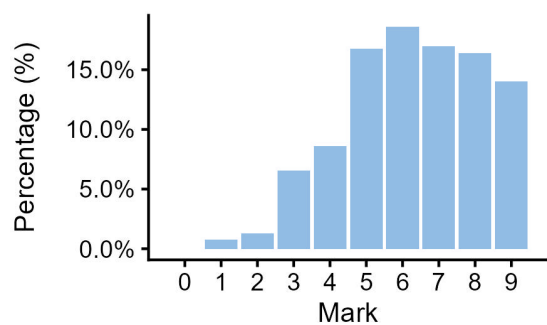


IA1 marks

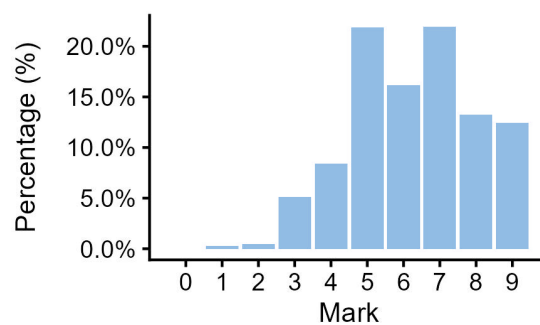
IA1 total



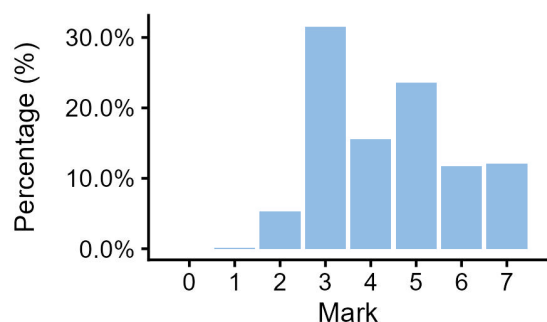
IA1 Criterion: Knowledge application



IA1 Criterion: Organisation and development

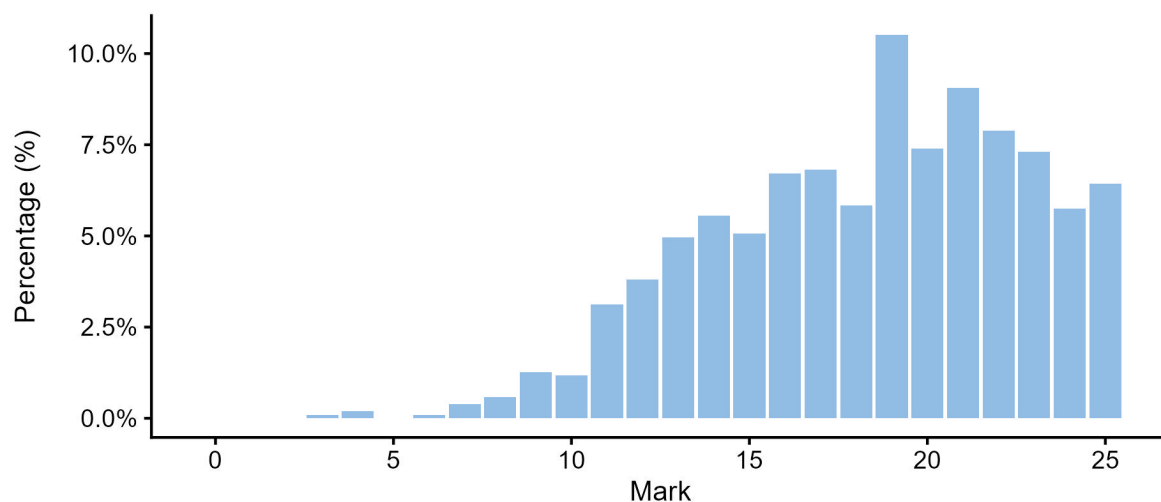


IA1 Criterion: Textual features

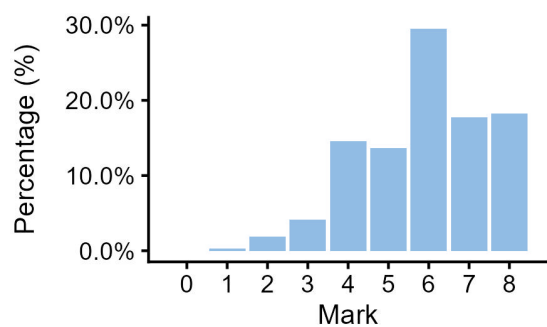


IA2 marks

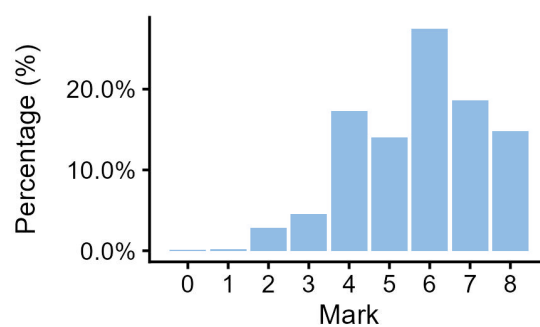
IA2 total



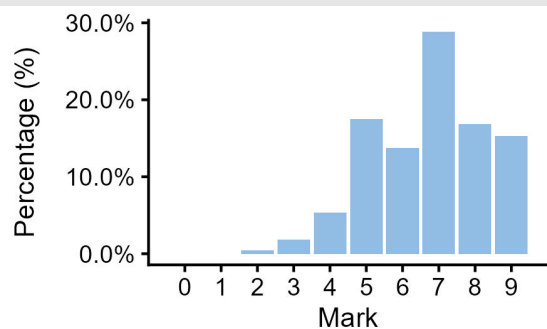
IA2 Criterion: Knowledge application



IA2 Criterion: Organisation and development

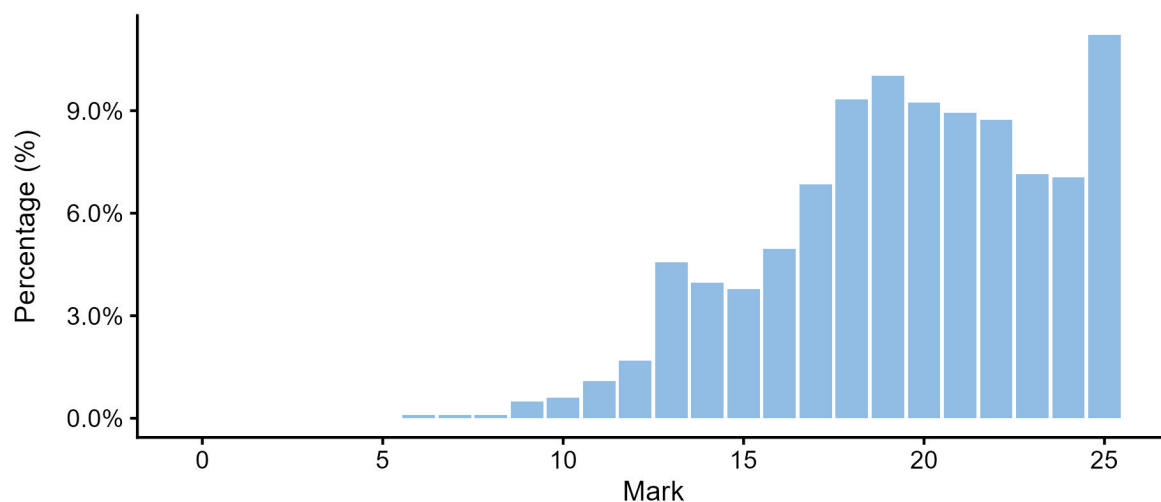


IA2 Criterion: Textual features

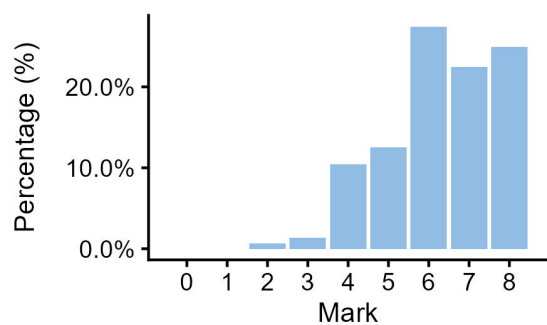


IA3 marks

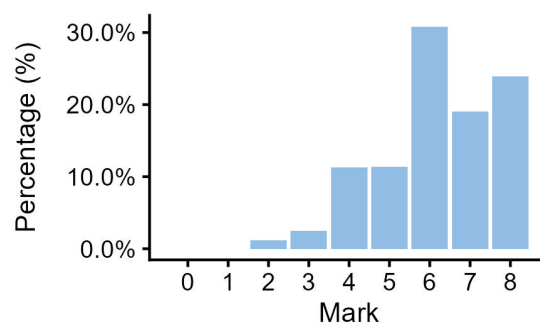
IA3 total



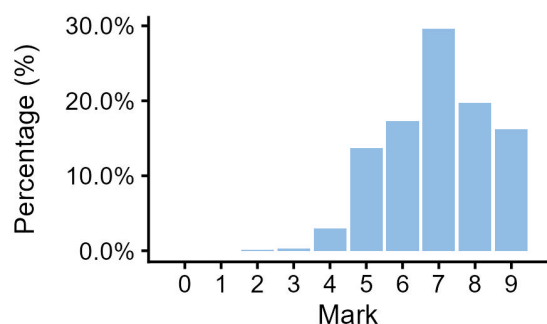
IA3 Criterion: Knowledge application



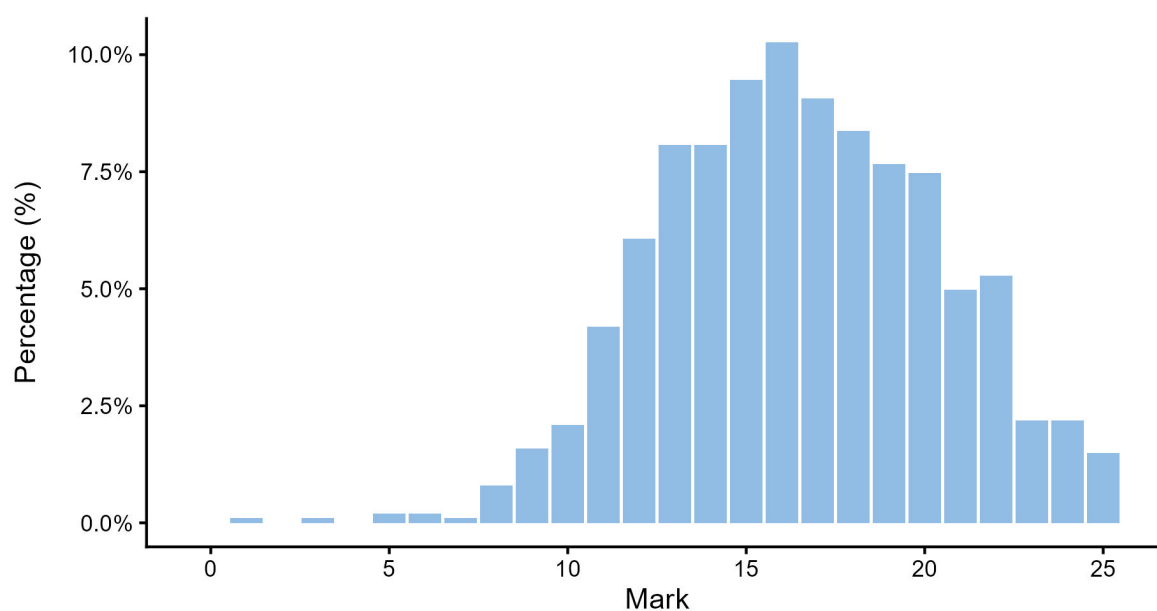
IA3 Criterion: Organisation and development



IA3 Criterion: Textual features

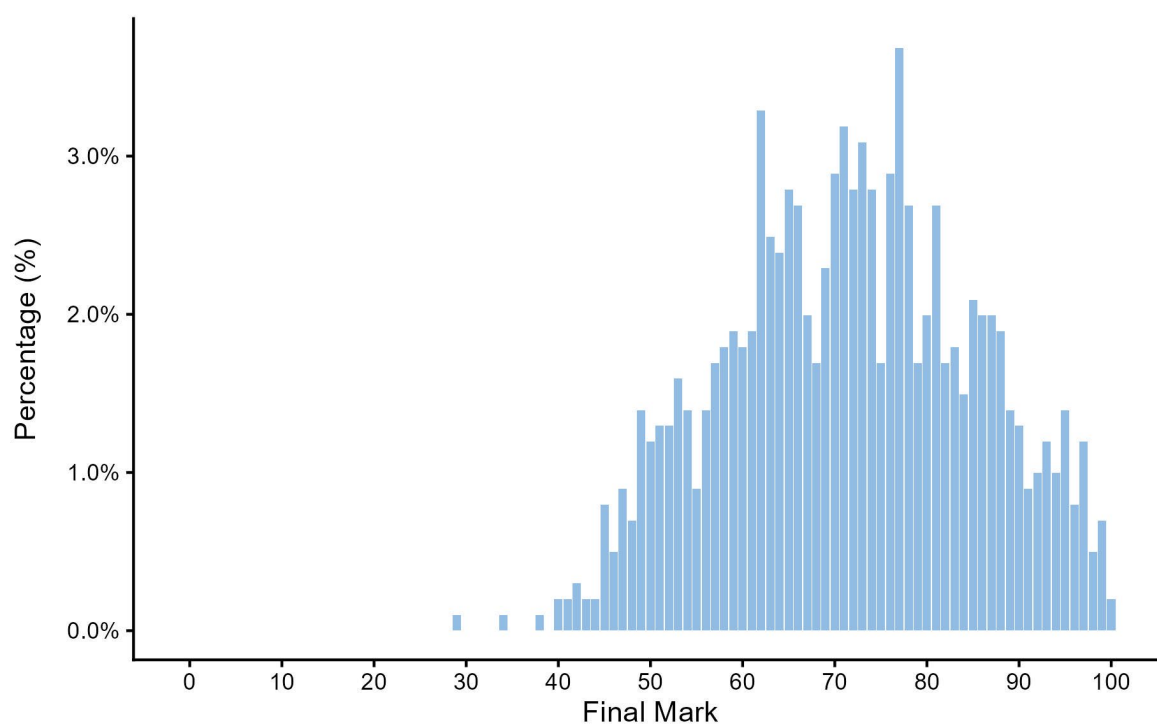


External assessment (EA) marks



Final subject results

Final marks for IA and EA



Grade boundaries

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

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

Distribution of standards

Number of students who achieved each standard across the state.

Standard	A	B	C	D	E
Number of students	211	496	292	5	0
Percentage of students	21.02	49.40	29.08	0.50	0.00

Internal assessment



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

Endorsement

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

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

Refer to *QCE and QCIA policy and procedures handbook v7.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Internal assessment	IA1	IA2	IA3
Number of instruments	43	43	43
Percentage endorsed in Application 1	72	74	86

Confirmation

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

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

Refer to *QCE and QCIA policy and procedures handbook v7.0*, Section 9.6.

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

Number of samples reviewed and percentage agreement

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	41	308	0	100.00
2	41	308	0	100.00
3	41	306	0	97.56

Internal assessment 1 (IA1)



Examination — analytical written response (25%)

This assessment focuses on the analysis, interpretation and examination of representations of issues, ideas and attitudes in two different texts, one of which must be a literary text from the prescribed text list. The examination assesses the application of a range of cognitions to a provided question.

Student responses must be completed individually, under supervised conditions, and in a set timeframe.

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	3
Authentication	0
Authenticity	0
Item construction	2
Scope and scale	8

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- aligned with the syllabus specifications to analyse two texts, one of which was from the *Prescribed text list: English and EAL 2023–2025*, using full text titles and authors
- clearly cued students to analyse representations of issues, ideas and attitudes and stated the genre — analytical essay — that students must use to construct their written response
- used the cognitive verb 'analyse' to cue students how to respond to the task and provided clear instructions to support their understanding and execution of the task. For instance, 'Analyse how the play *Away* and film *Billy Elliot* represent the impact of personal growth through adversity'.

Practices to strengthen

It is recommended that assessment instruments:

- consider the scope of the literary text/s so students can manage the syllabus conditions. For instance, asking students to respond to a poetry anthology or a short story collection would be beyond the scope of the task. If teachers select an anthology, such as *Growing up Asian in Australia* edited by Alice Pung, cue students to choose one short story or memoir. If the text is a TV series, select one or two episodes for analysis rather than an entire season

- manage the scale of the task by
 - cuing students to analyse one concept or perspective. If the task offers students a choice, provide a list of possible concepts/perspectives
 - using language such as ‘analytical essay’ and ‘analysis’ consistently throughout the task
- avoid using unrelated cognitions such as ‘explore’ and ‘compare’. These cognitions are outside the syllabus conditions.

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	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- modelled accurate and consistent spelling, punctuation and textual features
- were succinct and avoided redundant language choices. For instance, teachers repeated the assessment conditions in the ‘context’ or ‘task’ section or copied and pasted directly from the syllabus specifications.

Practices to strengthen

It is recommended that assessment instruments:

- clearly identify the title and author of the text to be analysed from the prescribed text list
- include the title and author of the nominated second text using correct capitalisation and punctuation
- ensure the language used is objective, sensitive and inclusive of diverse learners in different contexts who are still developing their proficiency in Standard Australian English.

Additional advice

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

- Prescribed texts must be selected from the updated *Prescribed text list: English and EAL 2026–2029*. Be mindful of texts that may have been retired.
- In the Knowledge application criterion, Assessment objectives 3, 4 and 5 now use ‘and/or’ rather than ‘and’.
- Conditions now allow 100 words of quotations from the studied text/s not 200 words of quotations.

- Conditions now state time allocation but not word length.

Assessment decisions

Reliability

Reliability refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Knowledge application	100.00	0.00	0.00	0.00
2	Organisation and development	100.00	0.00	0.00	0.00
3	Textual features	100.00	0.00	0.00	0.00

Effective practices

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

- for the Knowledge application criterion, at the 8–9 performance level, responses
 - analysed representations of issues, ideas and attitudes in two different texts
 - demonstrated a discriminating examination of concepts, identities, times and places in both texts
 - clearly analysed the aesthetic features and stylistic devices and the cultural assumptions, values, attitudes and/or beliefs that underpin the texts, and their effects on the audience
- for the Organisation and development criterion, at the 8–9 performance level, responses
 - demonstrated a clear thesis and responsiveness to the question/task
 - included well-considered evidence from the chosen texts to strengthen arguments, including direct quotations and textual references
 - contained consistent selection and synthesis of subject matter from both texts to strengthen a cogent thesis. Responses were characterised by sustained development of ideas, logical sequencing, and the effective use of cohesive ties to create clarity and fluency throughout the response
- for the Textual features criterion, it was recognised that at the 6–7 performance level responses
 - controlled and manipulated language choices to present ideas with clarity
 - employed discerning control over grammar and sentence structures, use of textual features such as extended noun phrases and subordinate clauses to qualify claims and to synthesise subject matter
 - demonstrated a commanding use of academic tone, register and analytical verbs.

Practices to strengthen

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

- Assessment objectives 3, 4 and 5 now read ‘and/or’ rather than ‘and’ in the Knowledge application criterion.
- The syllabus conditions no longer include word length for examinations. The *QCE and QCIA policy and procedures handbook v7.0* (Section 8.2.6) provides guidance about managing response length. This guidance applies to more open-ended assessment techniques, such as essays, reports and presentations. By specifying a maximum length for student generated work for these techniques, the expected scope of the task is appropriately limited. Managing response length does not apply to examinations. For examinations, the syllabus assessment conditions specify the time allocated, including any perusal or planning time. Schools should design examinations with an appropriate number of questions, and provide suitable space or lines for responses, to guide students in completing the examination within the allowed time. A required or recommended word length must not appear on IA1 instruments.

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

- for the Knowledge application criterion, consider
 - the extent to which students interpret and analyse the ways cultural assumptions, attitudes, values and/or beliefs underpin texts rather than only summarise or explain content from both texts
 - how effectively students integrate examples from both texts to support a developed perspective, rather than relying on isolated or descriptive references that do not respond directly to the question or task on the endorsed assessment instrument
- for the Organisation and development criterion, consider
 - the extent to which the thesis is sustained and developed logically across the response, with each paragraph contributing to a cohesive line of argument rather than operating as a series of disconnected points
 - the control of cohesive devices and sequencing, ensuring that links between ideas, paragraphs, and texts supports clarity and fluency, rather than relying on repetitive or formulaic transitions
- for the Textual features criterion, consider
 - the extent to which there is clear emphasis on audience positioning, cultural context, and purposeful language choice
 - how effectively students use the register or metalanguage of literacy analysis to strengthen their arguments and develop ideas
 - the difference between discerning use of vocabulary and effective use.

Samples

The following excerpt demonstrates a discerning response across the Knowledge application, Organisation and development, and Textual features criteria. The response shows a sophisticated understanding of class, morality, and character dynamics in *The Great Gatsby*. Conceptual insight is demonstrated through analytical statements such as ‘class consciousness recognises social and economic disparities, suggesting decadency and superiority within the novel’. This reveals an astute grasp of class as a thematic concern. Interpretation of characterisation is perceptive, ‘Nick Carraway’s insight condemned lifestyles conveying a

crucial message ...', showing understanding of Nick's moral stance and its narrative function. Similarly, 'Tom Buchanan ... asserting class dominance over Gatsby by humiliating him in front of Daisy ...', connects character action to broader social commentary. The controlled use of an academic register through terms such as class consciousness, hierarchy, dominance, and decencies, together with the use of complex and compound sentence structures, contributes to a response that is cohesive, confident, and analytical.

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

Class consciousness recognises social and economic disparities, ^{which justified} ~~justifying~~ dishonesty and superiority within the novel. An example of this ~~was~~ ^{was} old money in East Egg disdaining new wealth, whilst the new money in West Egg sought ~~social~~ ^{societal} acceptance, creating intense moral battles throughout the narrative. Nick Carraway's insight contrasted ^{these} lifestyles, conveying a crucial message warning of the narrative: "as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies were parcelled out ^{Good use of evidence to support ideas.} unequally at birth." Despite Nick's class being detached from other characters, he used repetition to reinforce his elitist father's words as ^{'snobbish'} ~~snobbish~~, emphasising that his viewpoint may seek to elevate the 'fundamental decencies' of the wealthy. The notion that these 'decencies' were ^{also} 'parcelled out unequally at birth' suggested that the elite may lack decency, their wealth shielding them from the consequences of their actions, diminishing moral integrity. Tom Buchanan, a privileged East Egg resident, consistently competed to preserve his established hierarchy, asserting ~~his~~ class dominance over Gatsby by humiliating him in front of Daisy: "I'll be damned if I see how you got within a mile of her unless you brought the groceries ^{to} the back door." A statement discrediting Gatsby's fortune highlighted his lower class background, equating him to grocery deliverers. This metaphor vehemently asserts rigid class boundaries, ^{urging the} ~~urging~~ the nouveau rich like Gatsby to remain in their lower social position.

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	7
Authentication	0
Authenticity	0
Item construction	3
Scope and scale	2

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- used the cognitive verb 'create' and the phrase 'own perspective' to align with the assessment objectives to cue students to apply their knowledge to develop a unique perspective on a contemporary social issue
- designed the task scaffolding to encourage students to undertake research on social issues, but emphasised that students must make selections and apply the relevant knowledge to develop their unique perspective
- cued students to include aesthetic features and stylistic devices to develop a persuasive argument that establishes their role as the writer
- cued students to 'create' a written response for a specific, relatable, authentic audience. This should help students establish and maintain the role of the writer and develop a credible relationship with the audience and context for the persuasive written text.

Practices to strengthen

It is recommended that assessment instruments:

- provide precise and error-free instructions
- avoid confusing or distracting phrases that are not in the syllabus and can increase students' cognitive load

- clearly state an audience that is familiar within the school context and its wider community to enable students to create a unique response for that audience. For instance, 'Prepare your script for an audience of your peers at a school assembly'
- select an appropriate and recognisable audience so students can make use of the ways this audiences' cultural assumptions, attitudes, values and beliefs can be exploited for persuasive purposes.

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	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used error-free textual features and accurate punctuation to ensure students could easily access the task.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

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

- In the Knowledge application criterion, assessment objectives 3, 4 and 5 now include 'and/or' rather than 'and'.
- Conditions now include word length of 'up to 1200 words' but no longer provide a range.

Assessment decisions

Reliability

Reliability refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Knowledge application	100.00	0.00	0.00	0.00
2	Organisation and development	100.00	0.00	0.00	0.00
3	Textual features	100.00	0.00	0.00	0.00

Effective practices

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

- for the Knowledge application criterion, at the 7–8 performance level, responses
 - matched the cognitions of ‘create’, and ‘use’ focusing on the creation of a perspective through reasoned argument to a persuade an audience
 - used a range of aesthetic features and stylistic devices for persuasive purposes. For instance, 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 or topic
 - drew from clear cultural assumption, attitudes, values and beliefs to create nuanced understanding of context, audience, and purpose
- for the Organisation and development criterion, at the 7–8 performance level, responses matched the genre stipulated in the endorsed assessment instrument, e.g. a persuasive speech or essay that established and maintained the role of writer to achieve a particular purpose
- for the Textual features criterion, at the 8–9 performance level, responses used a range of sentence styles and sophisticated punctuation choices appropriate for the genre to engage the audience, e.g. adverbial beginnings, evocative language for expression of voice, subject specific terminology.

Practices to strengthen

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

- Assessment objectives provide greater flexibility in how students meet criteria. For instance, in Assessment objective 4, students may focus on cultural assumptions, attitudes, values **and/or** beliefs, and in Assessment objective 5, they may use stylistic devices, aesthetic features, or both to achieve persuasive purposes, allowing for multiple approaches within their responses.
- Assessment objectives also emphasise clarity and precision in communication, with Assessment objective 6 supporting creative construction of perspectives within the persuasive text.
- Assessment objective 11 explicitly emphasises conventional spelling and punctuation as part of achieving persuasive effectiveness.

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

- for the Organisation and development criterion, to reach a high level, there needs to be evidence the genre has been exploited and the student's perspective manipulated beyond simple information or generalisations. Responses should expertly discuss the evidence provided, not merely provide an opinion statement about the research.

Additional advice

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

- Assessment objective 4 now allows students to address cultural assumptions, attitudes, values, and/or beliefs rather than requiring all four elements in every response, giving greater flexibility in demonstrating understanding.

Samples

The following excerpt demonstrates a discerning response across the Knowledge application, Organisation and development, and Textual features criteria. The response presents insightful and nuanced discussion of societal gender norms, linking multiple examples to broader social concepts such as toxic masculinity and gender discrimination. Analytical commentary, such as 'These features could be solely genetics, those interests are completely harmless, moreover, some men just prefer squats over curls!', reflects critical engagement beyond surface-level observation. Evidence is used discerningly to support argumentation, integrating real-world context with abstract reasoning, as shown in, 'This illustrates a critical reality: us Australians are drowned in glorified violence, discrimination, and abuse of power disguised as masculinity'.

Ideas are structured logically, progressing from specific examples to general principles. For instance, the response begins with gendered labels, extends to societal critique, and concludes with exploration of psychological and social consequences. Sophisticated use of stylistic devices, including contrast, rhetorical questions, and colloquial language, engages the reader and enhances persuasive effect. 'If you want to humiliate a woman you call her a prostitute, if you want to humiliate a man, you call him a woman,' employs parallel structure for impact. Lexical precision and variety are evident throughout, with controlled sentence variation to enhance emphasis and rhythm, as seen in, 'Framing sensitivity as a weakness rather than a strength, men's freedom to explore and express a fuller range of emotions and interests are immorally chiselled down...' The integration of technical vocabulary with a persuasive tone contributes to a cohesive, confident, and analytically assured response.

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

If you want to humiliate a woman you call her a [redacted]; if you want to humiliate a man, you call him a woman. Picture a woman: with soft facial features, bountiful glute gains, and a petite, skinny figure. What would society label her? Genetic lottery winner and 21st-century Marilyn Monroe. She's also a feminist and makeup expert? Chefs kiss. However, picture a man with any one of these features or interests. Boom, society would immediately label him a shade of [redacted] with the intent of an offensive metaphor. Muscular, tall, "teaching 'em bad guys with those fists" type of "Alpha" and "Sigma"? That's what a "real man" should be like. However, what's inherently wrong with the previously mentioned characteristics? If they're deemed as ideals for women, then why are they so belittling for men? These features could be solely genetics, those interests are completely harmless, moreover, some men just prefer squats over curls! This illustrates a critical reality: us Australians are drowned in glorified violence, discrimination, and abuse of power disguised as masculinity, toxic masculinity. Toxic masculinity glorifies excessive emotional suppression and rigid gender norms among Australian youths, trapping them in a cycle of doubt, disconnection, and fear. In effect, it directly undermines our commitment to equality, fairness, and individual dignity. By imposing rigid standards for "masculinity" and pressuring men to conform, objectifying and restricting women to idealised norms, toxic masculinity heavily strains interpersonal relationships.

To begin with, toxic masculinity elevates dominance and physical strength as ultimate virtues, confining men to narrow outlets of self-expression and branding any show of vulnerability as a fatal flaw. Framing sensitivity as a weakness rather than a strength, men's freedom to explore and express a fuller range of emotions and interests are immorally chiselled down and buried under layers of imposed masculinity. This phenomenon is particularly evident on social media platforms, where countless young men face humiliation and cyberbullying simply for not conforming to the narrow, rigid standards of so-called masculinity.

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	3
Authentication	0
Authenticity	1
Item construction	0
Scope and scale	2

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- 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 was
 - flexible and allowed students to choose a live spoken, pre-recorded or multimodal response
 - aligned with syllabus specifications
- specified the creative genre or provided students a list of options to choose from to create the imaginative response
- featured an open-ended task asking students to respond to a particular situation, task or scenario based on the literary text that was being studied. For instance, 'You are to compose and present a spoken dramatic monologue in role as one of the characters from the film. Your monologue should fill in a gap in the text or offer new insight into the character or other aspects of the text'.

Practices to strengthen

It is recommended that assessment instruments:

- provide a familiar audience to allow students to maintain the role of speaker/designer

- provide an appropriate audience so students can use specific language choices that allow them to appeal to the cultural assumptions, attitudes, values and beliefs to engage the audience to take up positions
- use scaffolding to support the students' independent execution of the task, not to guide them towards a predetermined response. This will allow them to cover the required ISMG's assessable objectives and performance-level descriptors.

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

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- made relevant language choices that provided a clear focus for the execution of the imaginative spoken/multimodal response and avoided including unnecessary words.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

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

- In the Knowledge application criterion, Assessment objectives 3, 4 and 5 now use 'and/or' rather than 'and'.
- In the Textual features criterion, Assessment objective 11 now uses 'mode-appropriate features'. This change provides schools with greater flexibility to design tasks using a range of modes, such as a dramatic monologue, vlog, podcast, social media reel, digital narrative, or eulogy. Please note that nonverbals have been replaced with gestural, and facial expressions are no longer mandated.
- Conditions now include 'up to 8 minutes' for spoken responses and 'up to 9 minutes' for multimodal responses.

Schools should also:

- provide feedback on a spoken or multimodal response to best support the needs of the EAL learner (*QCE and QCIA policies and procedures handbook v7.0*, Section 8.2.6). A draft should be submitted in the mode as specified in the syllabus, e.g. a student presenting a spoken task practises in class and receives feedback on the mode of the response. This feedback provides students with important insights on how to further develop/improve their delivery.

Assessment decisions

Reliability

Reliability refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Knowledge application	100.00	0.00	0.00	0.00
2	Organisation and development	100.00	0.00	0.00	0.00
3	Textual features	97.56	2.44	0.00	0.00

Effective practices

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

- for the Knowledge application criterion, at the 7–8 performance level, responses evidenced understanding of
 - the springboard text including relevant cultural assumptions, attitudes, values and beliefs that underpin the text and invite audiences to take up positions
 - 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 to accurately portray the text
- for the Organisation and development criterion, at the 7–8 performance level, responses
 - evidenced the chosen imaginative genre for the spoken or multimodal response, such as a monologue, digital narrative, vlog or eulogy with relevant subject matter, from the springboard text to support the perspectives
 - demonstrated a coherent structure appropriate to the chosen imaginative genre, with a clear progression of ideas that supported the development of the character's perspective. The integration of elements from the springboard text was purposeful and enhanced the authenticity of the narrative voice
- for the Textual features criterion, at the 8–9 performance level, responses demonstrated
 - a range of stylistic devices and genre-specific conventions to shape meaning and evoke emotion. Language choices were intentional and sustained, contributing to the overall impact and effectiveness of the imaginative response

Practices to strengthen

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

- ISMGs now provide more guidance on assessing mode-appropriate features such as vocal delivery, pacing, and clarity in spoken or digital formats. This supports more consistent judgments across varied imaginative genres.

- This is now a clearer expectation in the Organisation and Development criterion that more explicit and relevant integration of ideas from the springboard text to support the imaginative perspective is required, rather than being implied.
- The 2025 syllabus highlights deliberate and sustained language choices that reflect characterisation and audience engagement. This shift encourages students to use stylistic features more intentionally to evoke emotion and convey perspective.

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

- for the Organisation and development criterion, consider
 - the time limit within the syllabus guidelines. Adherence to time constraints is essential to ensure equitable conditions and authentic genre delivery. Overlong or underdeveloped responses can compromise the coherence and progression of ideas
 - drafting and feedback requirements. Feedback should be provided in the spoken or multimodal mode to support students in developing genre-appropriate structure and delivery. Written-only feedback on the script may not adequately prepare students for the demands of the spoken task
- for the Textual features criterion, consider the mode-appropriate features and not rely solely on the written script. There is a need to assess vocal delivery, engagement, and presentation features, not just the written component. Students should be encouraged to rehearse and refine their spoken performance.

Samples

The following excerpts demonstrate a discerning response across the Knowledge application, Organisation and development, and Textual features criteria. The response shows a discerning understanding of *The Crucible*, capturing Elizabeth's voice and the moral weight of John Proctor's choices. Aesthetic features are used with precision to evoke the play's solemn tone and thematic depth, as seen in, 'His name was his soul, and he would not see it broken' and 'The fire. The truth. His name,' which employ symbolic repetition to convey integrity and sacrifice. Expressive language and sustained spoken mode features engage the audience, while gestures, pacing, and vocal delivery enhance characterisation and emotional resonance. Purposeful integration of costuming, physical presence, and multimodal elements contribute to a compelling and authentic portrayal.

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

Excerpt 1**Eulogy for John Proctor**

Spoken by Elizabeth Proctor

In this town of Salem, where fear has become our daily bread and suspicion our bitter drink, it would be easier to remain silent. For what words can reckon with the fire we ourselves have lit? But silence would not honour the man we bury today.

John Proctor was my husband. A man not perfect, but steadfast. A sinner, yes, as we all are, but one who refused to sin again, even if it meant the saving of his life. In this place where devils are said to whisper and dreams condemn, his was a voice of truth. And that truth has cost him everything.

From the moment the first cries of witchcraft stirred the streets of Salem, this town has been consumed by fear, fear of the Devil, of shame, of one another. But fear, my brethren, is a poor shepherd. Under its watch, we have hanged not only neighbours, but truth itself.

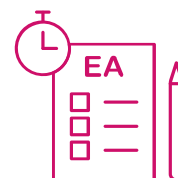
John stood before the magistrates, the ministers, the scribes of our town, and refused to soil his soul with a lie. "Because it is my name," he cried. "Because I cannot have another in my life." His name, how precious that one word is in a town where a name can damn or deliver. He stood in the centre of that fire and did not run from it. Though many gave their names to lies, he held to the truth.

Excerpt 2

Video content: (2 min, 38 secs)

<https://youtu.be/-Onrjgqfqlg>

External assessment



External assessment (EA) is developed and marked by the QCAA. The external assessment for a subject is common to all schools and administered under the same conditions, at the same time, on the same day. The external assessment papers and the external assessment marking guide (EAMG) are published in the year after they are administered.

Examination — analytical extended response (25%)

Assessment design

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

The examination consisted of an analytical response to a literary text from the prescribed text list in the form of an analytical essay for an audience with a deep understanding of the text (35 marks).

There were 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:

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

Assessment decisions

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

Effective practices

Overall, students responded well when they:

- for the Knowledge application criterion
 - addressed the question stem directly. For questions such as ‘How is the reader invited to view ...’, successful responses focused on aspects of reader positioning, including 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 character or element within the broader narrative, conceptual or cultural framework

- explored how the concept or representation (e.g., human nature, morality, identity, reputation, healing, society) is shaped by the cultural assumptions, attitudes, beliefs, and values of the text's context. Strong responses highlighted how these aspects position the audience to adopt particular viewpoints or engage critically
- incorporated multiple features of the concept or element being explored, e.g.
 - for concepts such as human nature (*All the Light We Cannot See*), morality (*Macbeth*), identity (*Never Let Me Go*, *The Yield*), or society (*Pride and Prejudice*), responses discussed how different characters, events, or symbols represented competing or complementary perspectives
 - for specific characters or elements, such as Etienne (*All the Light We Cannot See*), Margrét (*Burial Rites*), Tommy (*Never Let Me Go*), Emilia (*Othello*), or Sergeant Greg Raco (*The Dry*), high-level responses analysed their conceptual, narrative, and reader-positioning 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 through its concepts, character arcs, or stylistic choices
 - for 'Analyse the significance of ...' questions, high-level thesis statements asserted why the chosen character or element is integral to the text, considering its contribution to concept, character development, or audience engagement
 - ensured paragraphs transitioned smoothly, maintaining a cohesive argument that strengthened the thesis throughout the response
- for the Textual features criterion
 - used a formal, academic register appropriate to analytical writing and avoided colloquial or overly emotive language
 - employed varied sentence constructions to articulate nuanced ideas effectively.

Practices to strengthen

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

- in the Knowledge application criterion
 - focus on directly addressing the question stem, whether it asks, 'What comment does the text make ...' or 'Analyse the significance of ...', 'The novel invites...', or 'How is the reader invited...', e.g.
 - *Othello*: analyse how Shakespeare presents key concepts and ideas, including reputation, trust, and jealousy, showing how these shape character decisions and invite the audience to consider human behaviour, ethical responsibility, and the consequences of moral choices
 - *Pride and Prejudice*: examine how Austen's depiction of social class, pride, and reputation positions readers to critique societal norms and assumptions about character
 - *The Dry*: analyse how Harper portrays community, secrecy, and morality to convey the advantages and pressures of life in a small country town

- develop nuanced analysis for ‘Analyse the significance ...’ questions by considering how specific characters, objects, or events shape meaning, e.g.
 - *Othello*: analyse how Emilia’s choices illuminate gender dynamics, loyalty, and moral responsibility, contributing to the play’s broader commentary on trust and deception
 - *Pride and Prejudice*: examine how Mr Wickham’s character functions as a foil to Darcy, highlighting societal prejudices and prompting critical engagement with notions of reputation and integrity
 - *The Dry*: investigate how Sergeant Greg Raco’s role and actions reveal moral and social dynamics within the town, providing insight into human behaviour under pressure
- examine how aesthetic features and stylistic devices support the text’s commentary and reader engagement. High-level responses interpret how these features construct meaning rather than simply identifying them, e.g.
 - *Othello*: consider how Iago’s use of dramatic irony and manipulative rhetoric positions the audience to evaluate trust and deception
 - *Pride and Prejudice*: explore how free indirect discourse conveys Elizabeth’s perspective and invites readers to question social norms
 - *The Dry*: analyse how descriptive setting and narrative pacing shape the reader’s understanding of the town’s moral landscape
- teach students to move beyond plot recount by linking evidence to interpretation, e.g.
 - summary: ‘Emilia gives Desdemona’s handkerchief to Iago, who manipulates Othello.’
 - interpretation: ‘This act, seemingly minor, triggers tragedy and highlights concepts of trust, betrayal, and moral consequence, prompting readers to reflect on human vulnerability and responsibility.’
- in the Organisation and development criterion
 - students should craft thesis statements that respond directly to the question and demonstrate a discerning understanding, e.g.
 - credible: ‘Shakespeare presents jealousy as a destructive force.’
 - discriminating: ‘Shakespeare uses jealousy to reveal the fragility of trust and the moral consequences of manipulation, inviting the audience to consider the complexity of human relationships.’
 - use the thesis as the anchor for analysis. Arguments should develop logically and consistently support the thesis
 - explicitly teach students to connect ideas within and across paragraphs. Each piece of evidence should extend logically from the thesis, e.g.
 - in *Pride and Prejudice*, students might discuss Wickham’s deceit, develop its implications for social prejudice, and link it to Austen’s critique of societal assumptions
- in the Textual features criterion
 - provide word banks of analytical verbs (e.g., emphasises, reveals, positions, reflects) and ensure students use them consistently
 - maintain tense consistency, particularly present tense, throughout analysis
 - teach accurate punctuation for proper nouns and possessives, e.g. Othello, Wickham, Raco’s investigation

- vary sentence length strategically. Use concise sentences for conclusions and longer sentences for detailed analysis or layered argumentation.

Samples

Extended response

The following excerpts are from a response to Question A for *All the Light We Cannot See* by Anthony Doerr. It required students to respond to the question, 'What comment does the novel make about human nature in times of war?'

Effective student responses:

- answered the examination question, and did not incorporate elements of a prepared response
- used quotations and textual references to strengthen their arguments
- used register for a literary analysis, which was held throughout the essay
- established control of textual features and conventions to develop ideas.

These excerpts have been included to illustrate:

- an authoritative interpretation of relevant representations of concepts and identities, arguing that Doerr examines the shifting nature of human behaviour under the moral tensions of war. The response positions resilience, ethical discernment, and corruption as central constructs, interpreting characters such as Marie-Laure, Werner and von Rumpel as deliberately crafted embodiments of hope, moral ambiguity, and destructive ambition. From the opening sentence, the response consistently frames the text as an intentional construction that interrogates how individuals navigate 'encroaching times of darkness'. The discussion also integrates perspectives that reflect the cultural assumptions underpinning the narrative, including ideas about innocence, indoctrination, greed, and the ethical pressures of wartime Europe
- a distinct and discriminating thesis that directly addresses the task, proposing that Doerr uses motifs of darkness and light, juxtaposition, and internal focalisation to critique how war alters human nature and tests individuals' capacity for moral choice. This focus is maintained as the response explores how symbolic objects — such as the Sea of Flames and the radio — shape characters' motivations and values. The writing uses a range of simple and complex sentence structures to clearly articulate ideas and effectively elaborate argumentation
- precise vocabulary choices that enhance analysis and demonstrate a sophisticated understanding of the text's representations. Terms such as 'ethical discernment', 'ambiguous pressures', 'indoctrination', 'destructive force', 'resilience', 'adversity', 'ambition', and 'devastation' reflect conceptual clarity and elevate the analytical tone. The response maintains language that prioritises interpretation and argument rather than summary, consistently linking stylistic devices, such as recurrent symbols and motifs, internal focalisation, parallelism, and juxtaposition, to the construction of meaning.

Excerpt 1

When darkness closes in, character is measured by the choices made, the courage summoned, and the capacity to see beyond fear, exercising ethical discernment ~~amid~~ ^{amidst} ambiguous pressures and sustaining resilience despite ~~at~~ unknown outcomes. Within Anthony Doerr's novel, "All the Light we Cannot See," ~~human~~ ^{human} nature drastically changes ~~in times of war~~, leading to individuals seeking to find hope amidst the encroaching times of darkness. It is through the expert employment of reoccurring symbols and motifs, internal focalisation, and parallelism and juxtaposition, where Doerr critiques the shifting of human nature amidst the ambiguity of war. This is exemplified through the loss of innocence in times of devastation, the Nazi Regime indoctrin~~ing~~ ^{acting} individuals, and greed ^{as} a destructive force whilst resilience aids individuals to find hope in times of darkness.

Excerpt 2

Amidst the darkness of war, individuals ~~are~~ ^{such} as von Rumpel abuses greed which serves to be a destructive force, whilst resilience ^{within} ~~in~~ Marie-Lave and Werner Pfennig acts to find hope. Specifically, the Sea of Flames is seen to fuel von Rumpel's ambitions, acting as a driving, destructive force, shaping his own nature in times of war. Opposingly, connection through symbolic objects ^{such} ~~such~~ as the radio assists individuals to become resilient in the face of adversity. Whilst in pursuit of finding the Sea of Flames, von Rumpel mentions that he is doing it "...for himself. For the Reich," and that "Sometimes, the eye of the hurricane is the safest place to be." Significantly, this reveals the greediness and desire of von Rumpel. Doerr's thoughtful employment of symbolism, showcases the corrupt and inhumane behaviours of Nazis/Nazis.

The following excerpts are from a response to Question A for *Othello* by William Shakespeare. It required students to respond to the question, 'What comment does the play make about the importance of reputation?'

These excerpts have been included to illustrate:

- an authoritative interpretation of relevant representations of concepts and identities, arguing that Shakespeare's tragedy exposes how passion, honour, reputation, and reason can be destabilised under patriarchal, hierarchical, and socially volatile conditions. The response interprets the play as a deliberate construction that foregrounds the vulnerabilities that render individuals susceptible to manipulation, positioning Othello's masculine identity, Desdemona's virtue, and Iago's opportunism as central to the text's dramatic tension. The response frames the Jacobean context as integral to understanding the dynamics of power, social order, and moral judgment, sustaining this interpretive stance as it traces how these pressures function as catalysts for tragedy
- a distinct and discriminating thesis that directly addresses the task, proposing that Shakespeare's representation of aspiration, reputation, and emotional instability serves as the catalyst for moral corruption and the 'devastating consequences of unchecked ambition'. This thesis is explicit and directs the development of the interpretation, structuring the argument around two key claims: that the weight of masculine honour and social standing clouds moral clarity, and that the mechanisms of deception and manipulation exemplify the collapse of ethical awareness within the Venetian society. The writing employs a controlled range of sentence structures to clearly articulate and elaborate these interrelated ideas

- precise vocabulary choices that enhance analysis and demonstrate a sophisticated understanding of the play's representations. Terms such as 'vulnerability', 'patriarchal anxieties', 'hierarchical pressures', 'fragilities', 'susceptibility', 'manipulation', 'unchecked ambition', 'emotional and moral self-awareness', and 'moral corruption' demonstrate conceptual control and elevate the academic tone. The response maintains a focus on interpretation rather than summary, consistently linking Shakespeare's manipulation of agonism, oxymoron, and formal diction, as well as the broader dramatic construction, to the shaping of audience understanding.

Excerpt 1

Throughout literature, Shakespeare's plays have endured by exposing the vulnerabilities ~~of~~ of human ^{nature} ~~emotions~~, laying bare how societal ideals and personal feelings like passion, honour and reputation destabilise reason and morality, and obstruct moral judgement. Written around 1603-09 amid ~~the~~ the transitional Elizabethan-Jacobean ~~era~~ ^{in the tragedy of Othello} anxieties surrounding patriarchy, hierarchy and social order, Shakespeare dramatises the fragilities that render individuals susceptible to ^{manipulation} ~~manipulation~~.

This essay will argue how the importance of reputation in a hierarchical society will ultimately serve as the catalyst and initiator of tragedy. The two arguments that unfold ~~this~~ ^{are firstly} firstly, the heavy reliance of masculine identity on ~~the~~ social standing clouds morality and, secondly the very mechanics of reputation exemplifies moral corruption within the men of the Venetian society.

Through Shakespeare's careful manipulation of aphorism, oxymoron and formal diction, the play positions the audience to understand the devastating consequences of unchecked ambition, highlighting the importance of emotional and moral self-awareness.

Excerpt 2

Loss of Self: The Influence of Reputation in ~~Self~~ Self-worth.
 The play further adds to the importance of reputation through Cassio's
 demotion: "Reputation, reputation, reputation! Oh, I have lost my reputation!"
 executes the repetition of "reputation" to the emotional urgency of the loss,
 while the exclamatory diction further immobilises the severity of his tarnished image.
 This reflects the Jacobean era's priorities that identified masculinity based on
 power. Additionally, the metaphor of jewels in "Good name in man and
 woman, my dear lord, is the immediate jewel of their souls" elevates the
 undeniable importance of social standing in an era that set it as the preliminary
 recognition of existence. Furthermore, the formal diction supplies rhetorical
 weight to the 'apophorism,' revealing the shallowness of Venetian ideologies.
 Through Iago's moral awareness of reputation's worth and Cassio's emotional
 turmoil as he loses it, the play urges the audience to re-evaluate the
~~consequence~~ repercussions of granting & unwavering strength to reputation, while
 undermining the value of inner virtue and morality.

The following excerpt is from a response to Question A for *The Yield* by Tara June Winch. It required students to respond to the question, 'August had to leave her home and return to truly understand her identity. Discuss'.

This excerpt has been included to illustrate:

- an authoritative interpretation of relevant representations of Country, cultural survival, identity, and intergenerational trauma, arguing that Winch's novel positions language reclamation as a powerful act of resistance against colonial erasure. The response interprets *The Yield* as a deliberately crafted narrative that intertwines three perspectives to illuminate how stories, memory and language function as restorative forces for Indigenous communities. From the outset, the interpretation foregrounds the historical and cultural context of dispossession, emphasising how the return of August to Massacre Plains and her reconnection with Wiradjuri language symbolise the resilience and continuity of First Nations identity
- a distinct and discriminating thesis that directly addresses the task, proposing that Winch's representation of cultural survival and linguistic reclamation enables characters to resist the impacts of colonisation and reclaim a renewed sense of belonging. This thesis directs the development of the interpretation, structuring the discussion around the idea that the rediscovery of Albert's dictionary facilitates August's transformation from trauma and displacement to hope and agency. The writing logically sequenced claims that examine how

the mechanisms of storytelling and memory enable the reclamation of identity and collective empowerment

- precise vocabulary choices that enhance analytical authority and demonstrate conceptual control, such as intergenerational trauma, cultural survival, reclamation, belonging, dispossession, resistance, agency, and restoration. The response maintains an interpretive focus by consistently linking Winch's manipulation of multiple narrative voices, symbolic motifs (such as the dictionary), and Wiradjuri lexicon to shape the audience's understanding about language as cultural strength. These considered lexical choices elevate the academic tone and reinforce the interpretive stance.

Tara June Winch's 2019 novel, 'The Yield', explores the ongoing impact of Australian colonialism since 1788, depicting how the government oppression negatively affected the Aboriginal people in the face of attempted erasure. Set on 500-acre of ~~land~~ fictional land called the Massacre Plains in ~~Nor~~ Ngurambang, Winch, as a First Nations author, embeds the historical and cultural context of the stolen generation in the novel to reclaim Indigenous identity as an act of resistance and healing. The story weaves the three intertwined perspectives together: together; the narrative of August Gondiwindi, a Wiradjuri girl seeking cultural recovery; her grandfather, Albert Gondiwindi's voice that's represented through his storytelling in his dictionary; and the colonial epistolary written by Reverend Greenleaf. In 'The Yield', the returning of August back to Australia to truly understand her identity highlights the concept of intergenerational trauma from her unresolved grief, the cultural survival ^{through Albert's dictionary} that actively resist colonial oppression to reclaim her identity, and her reconnection with country that develop her sense of belongings. Due to ~~Not only~~ August's suffering from ~~in~~ her traumatic past, her character development throughout the novel ~~exhibits~~ ~~the~~ cultural survival as she returns back to her country. At the end of the novel, August ~~at~~ the discovery of Poppy Albert's dictionary by August ~~highlights the importance of~~ is a powerful symbolism that highlights the

importance of not only ~~for~~ language preservation and ~~strongly~~ storytelling, but the cultural survival that lies within the Wiradjuri words of the dictionary. This made August ~~not realise~~ ^{realise} By ~~discovery~~ discovering the dictionary, it made August ~~to~~ ^{realise} that she ~~realise that~~ truly belongs in this country and that she's starting to navigate herself and reclaiming her identity. Moreover, ~~as when~~ ^{the Wiradjuri} language in Albert's dictionary is an important source of bringing the Indigenous ~~identity~~ ^{culture} ~~to~~ and hope together. One of the Wiradjuri word ~~the Albert learnt~~ ^{that Albert learnt}, 'Wanga-gyung', means lost, but the spirit woman adds, but not lost always. This significant word implies that there's a possibility of hope ~~for~~ and as August discovers hope, she began ~~to~~ to reclaim her identity and protest to stop the mining company for ~~destroying~~ ^{taking} away their land. It's also evident that she also values intergenerational knowledge by understanding Albert's dictionary to resolve her missing sense of belongings. Hence, ~~the concept~~ ^{reclaim} which underscores the concept of cultural survival as an important aspect to ~~it~~ August's identity.