English & Literature Extension subject report

2021 cohort

February 2022

Contents

Introduction

Despite the challenges brought about by the COVID-19 pandemic, Queensland's education community can look back on 2021 with satisfaction at having implemented the first full assessment cycle in the new Queensland Certificate of Education (QCE) system. That meant delivering three internal assessments and one external assessment in each General subject.

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

- applying syllabus objectives in the design and marking of internal and 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 of best practice where relevant, possible and appropriate.

Audience and use

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

- inform teaching and learning and assessment preparation

- assist in assessment design practice

- assist in making assessment decisions

- help prepare students for external assessment.

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

Report preparation

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

Subject data summary

Subject completion

The following data includes students who completed the General subject.

Note: All data is correct as at 17 December 2021. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 67.

Completion of units	Units 3 and 4
Number of students completed	640

Units 3 and 4 internal assessment (IA) results

Total marks for IA
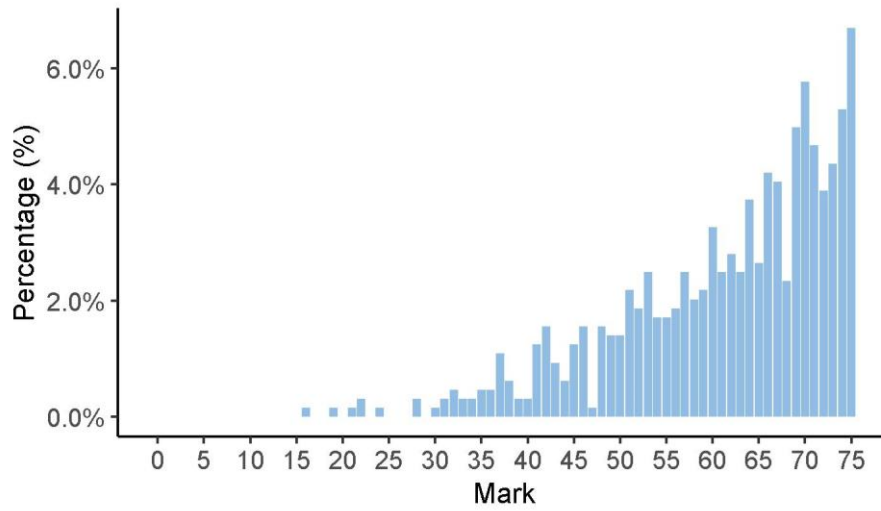
IA1 marks

IA1 total
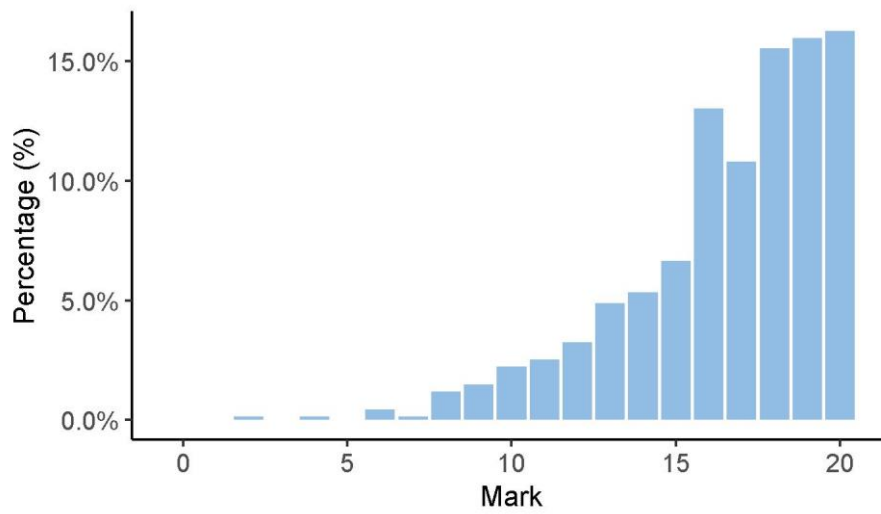
IA1 Criterion: Understanding and analysis of literary texts
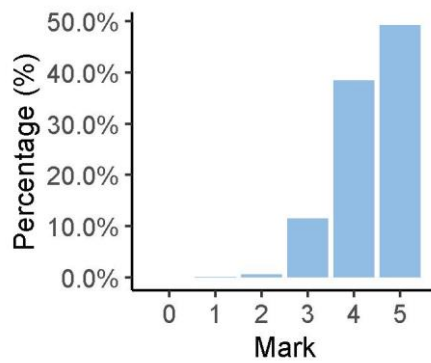
IA1 Criterion: Understanding and application of theories
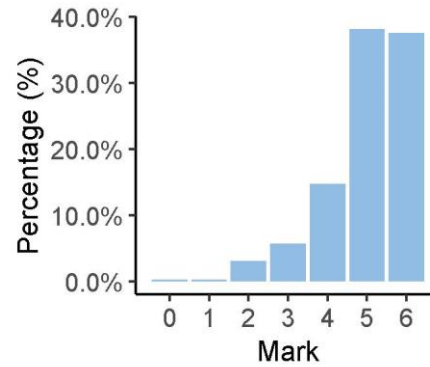
IA1 Criterion: Evaluation and synthesis
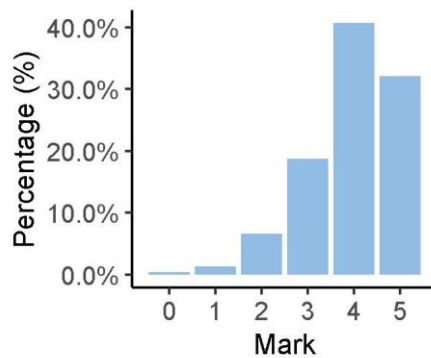
IA1 Criterion: Controlling textual features and conventions
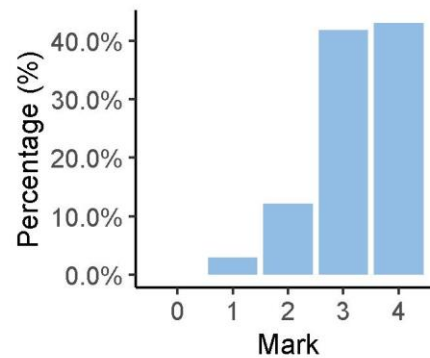
IA2 marks

IA2 total
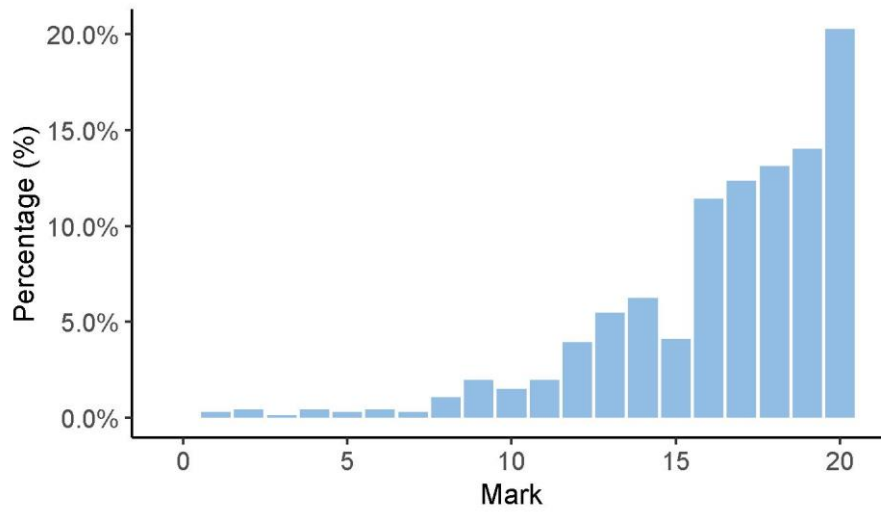
IA2 Criterion: Understanding and analysis of literary texts
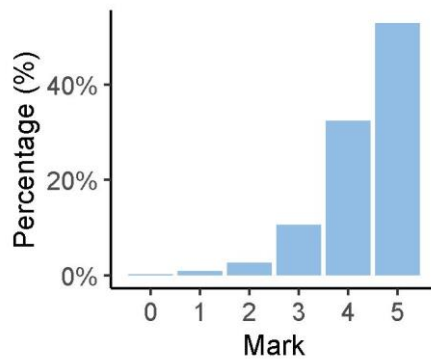
IA2 Criterion: Understanding and application of theories
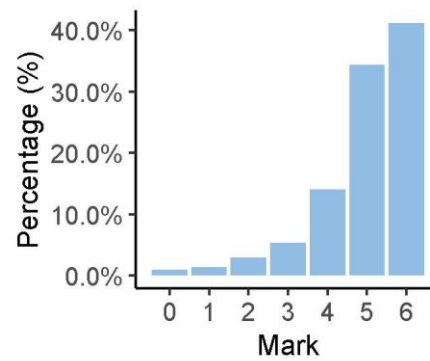
IA2 Criterion: Evaluation and synthesis
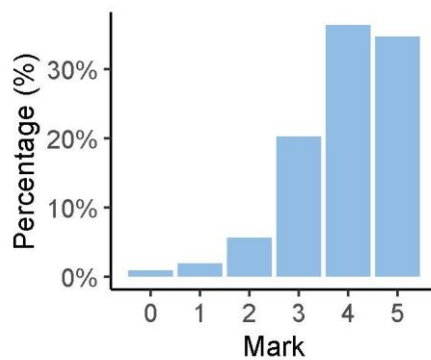
IA2 Criterion: Controlling textual features and conventions
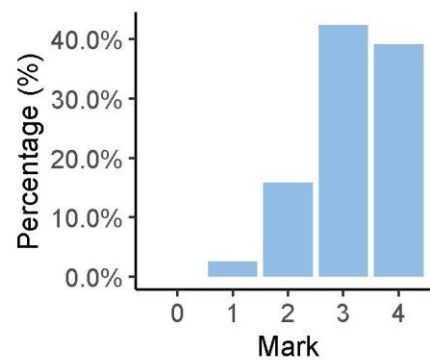
IA3 marks

IA3 total
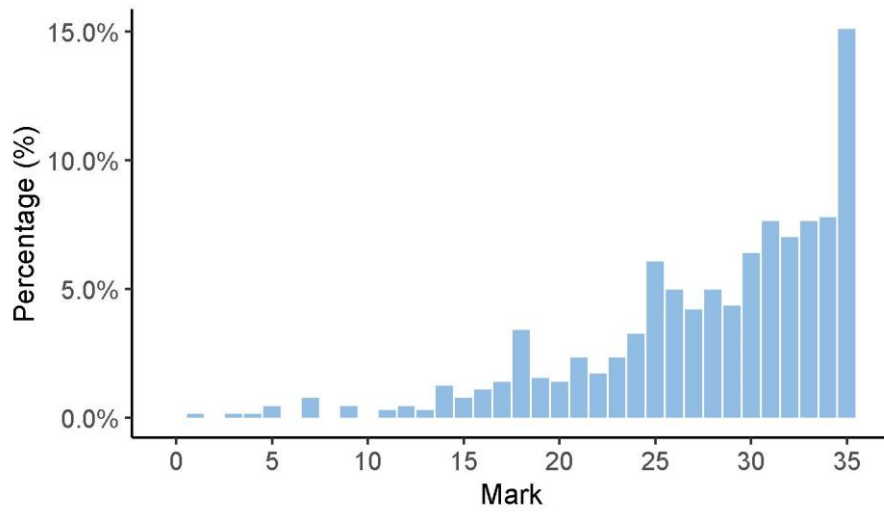
IA3 Criterion: Understanding and analysis of literary texts
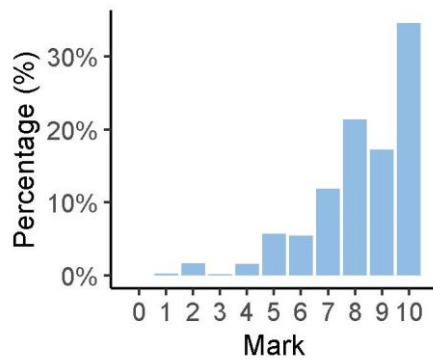
IA3 Criterion: Understanding and application of theories
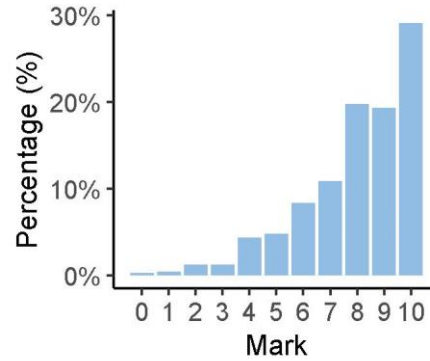
IA3 Criterion: Evaluation and synthesis
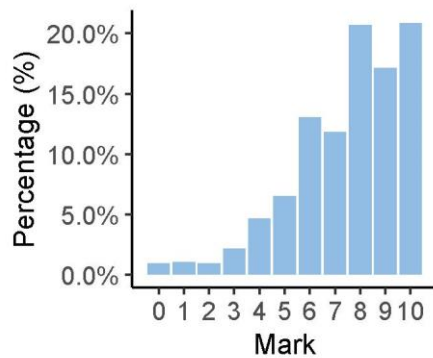
IA3 Criterion: Controlling textual features and conventions
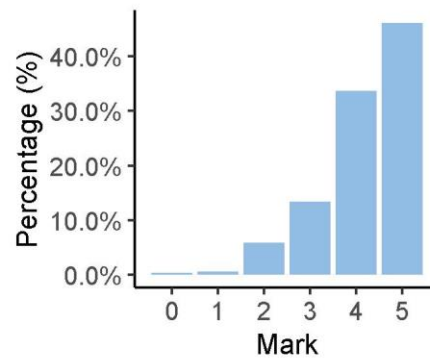
External assessment (EA) marks
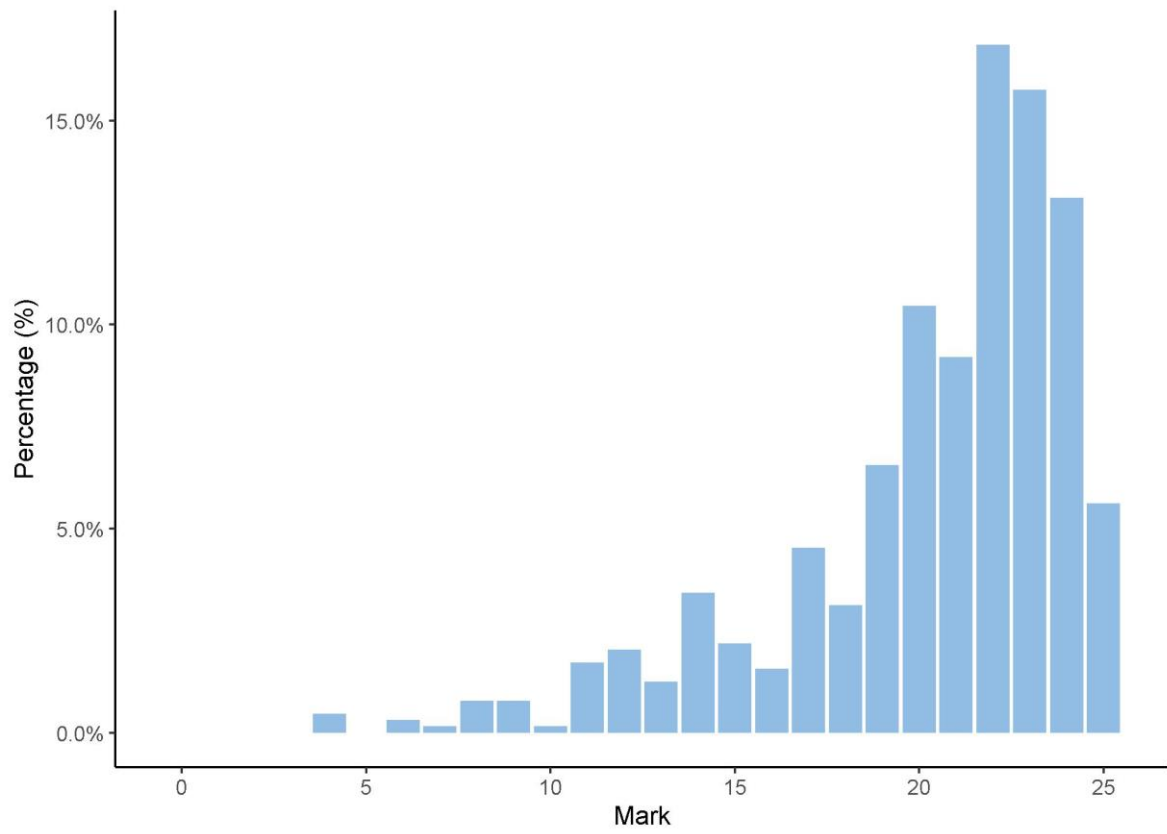
Final subject results

Final marks for IA and EA
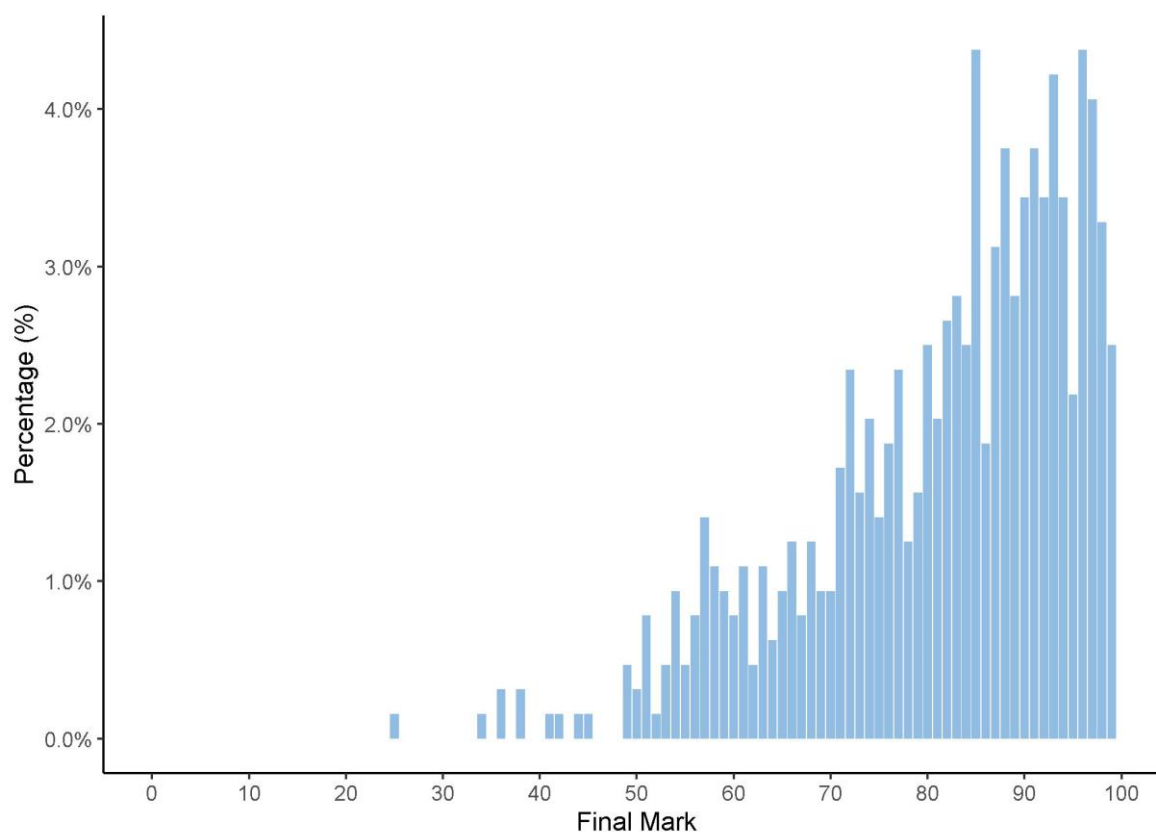
Grade boundaries

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	100–83	82–62	61–44	43–16	15–0

Distribution of standards

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

Standard	A	B	C	D	E
Number of students	366	202	64	8	0

Internal assessment

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

Endorsement

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

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

Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	75	75	72
Percentage endorsed in Application 1	87%	83%	63%

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 ISMG and are used to make decisions about the cohort's results. If further information is required about the school's application of the ISMG to finalise a confirmation decision, the QCAA requests additional samples.

Schools may request a review where an individual student's confirmed result is different from the school's provisional mark in one or more criteria and the school considers this result to be an anomaly or exception.

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	67	329	12	86.57%
2	67	317	0	94.03%
3	67	318	12	97.01%

Internal assessment 1 (IA1)

Extended response — reading and defence (20%)

The extended response focuses on applying particular aspects of either the reader-centred or author-centred theoretical approach to a text to produce a reading and an accompanying defence. In a reading, students make meaning of a literary text by applying interpretive strategies associated with a particular theoretical approach. In a defence, students analyse the reading they have produced, applying and evaluating aspects and strategies of the theoretical approach and explaining how the theoretical approach used has allowed them to make meaning of the text in particular ways.

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	5
Authentication	0
Authenticity	2
Item construction	2
Scope and scale	0

*Each priority might contain up to four assessment practices.

Total number of submissions: 75.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- used all the assessment objective cognitions in the task description and the scaffolding, e.g. analyse, in the reading, how the genre, structure and textual features of your selected text support your interpretation

- provided clear scaffolding that gave practical steps for approaching the task and did not repeat or redefine the task requirements, e.g. scaffolding that offered a chronological way of approaching the preparation of both a reading and a defence

- defined cognitions consistently throughout the task description and scaffolding, e.g. did not change 'analyse' to 'explain' in the task description or scaffolding

- used the specifications in the syllabus to design the task, and did not specify any requirements beyond the particulars of the task as outlined in the syllabus, e.g. directed students specifically to complete a reading and defence as separate written documents

- contextualised the task to have students write for a text with sufficient academic rigour, ensuring the ability to achieve Assessment objectives 6 and 7, e.g. tasks that named and defined the publication details and audience for the reading and defence ensured students used textual features appropriate to a theorised, extended analytical response with appropriate patterns and conventions of academic genres and communication, including correct terminology, citation and referencing conventions.

Practices to strengthen

It is recommended that assessment instruments:

- specify that two types of evaluation are required to complete the task, e.g. evaluation of the reading (Assessment objective 9) and evaluation of the theories used to make the reading (Assessment objective 8)

- specify that a reading requires students to analyse how the genre, structure and textual features of the selected complex literary text support a valid interpretation

- specify an audience for the reading and defence (the audience need not be the same for both), e.g. readers of a literary journal or film magazine

- provide opportunities for students to explore texts independently, e.g. offer direction on the types of texts that best suit the task requirements but do not create possible authentication issues by requiring the class the study the same text.

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	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 75.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- indicated the cognitions and steps required for both a reading and a defence, e.g. clarified that the reading required analysis and the defence required evaluation

- used clear language to cue students to complete all assessable elements of the task, e.g. defined the purpose of both a reading and a defence.

Practices to strengthen

It is recommended that assessment instruments:

- use bullet points to clearly step out processes and clarify task requirements, e.g. avoid using one block of writing to describe the creation of a reading and a defence

- use a layout that separates the conceptual demands of the reading and the defence — this indicates to students that the task has two distinct parts, each with its own audience

- include clear and precise scaffolding when the task is described verbatim from the syllabus, e.g. when choosing to make the task description brief, using only the language of the syllabus, ensure scaffolding provides details of the steps, cognitions and processes required to complete the task.

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	Understanding and analysis of literary texts	91.04%	1.49%	4.48%	2.99%
2	Understanding and application of theories	88.06%	5.97%	5.97%	0%
3	Evaluation and synthesis	91.04%	5.97%	2.99%	0%
4	Controlling textual features and conventions	91.04%	2.99%	4.48%	1.49%

Effective practices

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

- for the Understanding and analysis of literary texts criterion, judgments for the discerning performance levels in Assessment objectives 1 and 5 were matched to the following characteristics in sample student responses

    - readings that articulated and developed a distinctive and perceptive overall interpretation of the selected complex literary text within either the reader-centred or author-centred approach — evidence of this interpretation may have been present in a thesis statement that was subsequently developed through arguments or the interpretation may have been arrived at as a result of exploration and analysis of the text in the reading

    - perceptive analysis of the selected text within the reading, through examination of how genre, structure and textual features support a distinctive interpretation — evidence of this analysis should be present in the response's specific, well-considered use of examples from the text, in arguments that support an overall thesis or interpretation

- for the Evaluation and synthesis criterion, judgments for the discerning performance levels in Assessment objectives 8, 9 and 10 were matched to the following characteristics in sample student responses

    - defences that specifically evaluated how the theoretical approach used has allowed them to make meaning of the text in particular ways

    - defences that made an appraisal by weighing up or assessing strengths, implications and/or limitations of the aspects of the theoretical approach that were used to explore the

reading. Responses might demonstrate this in a variety of ways, e.g. the response might explain how

- the author-centred approach prompted the student to source further information from extratextual evidence such as biographies to generate interpretations in the text. This evidence may constrain possible interpretations by aligning them to a preconceived or implied notion of the author

- the reader-centred approach enabled the student to make links between an older text and a more contemporary reading context, to open up possible interpretations that may have not been initially possible upon the text's publication

– defences that made explicit the aspects of the theoretical approach underpinning the reading, and evaluated how these affected the construction of an interpretation. These defences used specific quotations from their reading to demonstrate the interpretive strategies, and aligned these quotations to specific theoretical concepts and/or theoretical quotations

– readings and defences that were synthesised with discrimination. These responses featured ideas, analysis, theoretical concepts and supporting evidence selected for value or specific relevance to

- the resultant interpretation of the text within the reading

- the evaluation of the theoretical approach and how it allowed the student to make meaning

- for the Controlling textual features and conventions criterion, judgments for discerning performance levels in Assessment objectives 6 and 7 were matched to the following characteristics in sample student responses

– readings and defences used patterns and conventions of appropriate academic genres (such as the analytical essay) with consistency

– defences used specific and correct academic terminology, selected for relevance to the theoretical approach and the concepts or aspects being applied

– appropriate citation and referencing conventions were followed with consistency

– readings and defences used astute language choices and structures, which allowed for systematic analysis and evaluation suited to an academic audience

- for the Understanding and application of theories criterion, judgments for the discerning performance levels in Assessment objectives 2, 3 and 4 were matched to the following characteristics in sample student responses

– a recognition of the relationships between relevant interpretive strategies and theoretical concepts, and how these are reliant on contextual factors, e.g. responses may have recognised the subjectivity present within the author-centred approach through the application of concepts such as the implied author, or recognised the ideological context of interpretations in the reader-centred approach through the application of concepts such as gaps and interpretive communities

– reader-centred readings that articulated how interpretations of the text were linked to the individual student (as the reader) and their context

– author-centred readings that articulated how interpretations of the text were linked to the author/s and their context

– defences that applied theoretical concepts that were selected for specific relevance to the interpretive strategies used within their reading to generate an interpretation

- defences that explicitly examined the way the reading created interpretations of the text by utilising first-person analysis of the interpretive strategies associated with their theoretical approach

- readings that demonstrated specific practices and interpretive strategies associated with a chosen theoretical approach 'in action'. Responses that enacted the interpretive strategies of the chosen approach within the reading to generate an interpretation of the text were then able to develop a theorised examination of the reading in the defence, e.g.

  - in the author-centred approach, a reading may have established and analysed the link between the text and the author's generic influences and inspirations to generate meaning and an interpretation and then, in the defence, this could be examined with theory relating to concepts such as authorial collaboration and idioculture

  - in the reader-centred approach, a reading may have established and analysed the link between the text and the individual student's life experiences to generate meaning and an interpretation and then, in the defence, this could be examined with theory relating to concepts such as transactional theory.

Samples of effective practices

The following are excerpts from a response that illustrates the characteristics for the criteria at the performance level indicated. The excerpts may provide evidence of more than one criterion. The characteristics identified may not be the only time the characteristics have occurred throughout the response.

These student response excerpts have been included:

- to demonstrate how a response can produce discriminating interpretations of the selected literary text through discerning analysis of genre, structure and textual features, e.g. in the reading, its analysis arrives at the interpretation that the text is a 'searing indictment against the looming cultural distraction of technology', and specific, varied evidence from the text (e.g. the motif of fire, and allusions to McCarthyism and Nazi book burnings) is analysed to support this interpretation

- to demonstrate how responses can apply appropriate aspects of the author-centred theoretical approach with discernment to produce a systematic exploration of the reading, e.g. in the defence, the arguments use first-person to specifically analyse the interpretive strategies used in the reading, and how these aligned to author-centred theoretical concepts

- to demonstrate how responses can evaluate and synthesise at the discerning performance level. The response makes appraisals about the strengths, limitations and implications of the reading approach and how these affect the creation of meaning. For example, in the final three paragraphs of the defence, it considers how notions of the 'implied author' and 'Author God' were present in the reading of the text.

Evaluation and synthesis (5 marks) • discerning evaluation, in the defence, of those aspects of the author-centred theoretical approach that were used to explore the reading of the complex literary text • discerning evaluation, in the defence, of the reading of the selected complex literary text, making explicit the aspects of the theoretical approach that underpin it **Understanding and application of theories (6 marks)** • discerning understanding of relevant aspects of the author-centred theoretical approach in order to generate a reading of the selected complex literary text and then systematically explore this theorised reading in the defence • discerning application of appropriate aspects of the author-centred theoretical approach in order to generate an interpretation of the complex literary text in the reading and to develop a theorised examination of this reading in the defence	**Excerpt 1** The novel can be interpreted alternatively via a thorough examination of the 1950s political climate. For Bradbury, books were repositories of knowledge and ideas and feared a future of technological complacency. However, from his childhood to adult-life, he was blatantly exposed to the cloud of fear instilled by the Nazi book burnings and later by the era of McCarthyism and the Red Scare, which carried immense political repression, blacklists and censorship of literature and art. Bradbury's anxieties of such literary persecution left a distinct impression on *Fahrenheit 451*. By sacrificing herself for her beloved books, the old woman in the beginning depicts her imminent death as that of a martyr. In her final moments, she exclaims, "Play the man, Master Ridley; we shall this day light such a candle, by God's grace in England, as I trust shall never be put out" (Bradbury, 1953, p. 40), evidencing Bradbury's disposition against communist regimes through the symbolism of the old woman, reflecting the complexities of his own era. The mere construction of fictious elements throughout *Fahrenheit 451* are an allusion to the dominant discourse of the man behind the pages. The 'mythical' Phoenix, "that periodically burned itself to death and resurrected… to a restored youth" (Bradbury, 1953, p. 162), embodied by the "persona of Granger" (Bradbury, 1953, p. 160), is subliminal representation of Bradbury's optimism towards societal redemption. It becomes reflective of the chronic immorality of contemporary society, where "we're doing the same thing over and over" (Bradbury, 1953, p. 162). Beatty's possession of knowledge that he considers inapplicable is eventually met with his tragic demise as he is "burned to death" (Bradbury, 1953, p. 107), yet inadvertently marks a rebirth to a new intellectual life, a rebirth so vehemently envisioned by Bradbury. *Fahrenheit 451* exists as a vessel for Bradbury's searing indictments against the looming cultural distraction of technology and his waxing abhorrence for censorship. However, it is his conceptualisation of the universalities of humanity that transcend his own time and culture, and thus allow the text to be freed from the strictures of Ray Bradbury's authorial intent. **Excerpt 2** Foucault's author functions function as an accessory to Wimsatt and Beardsley's intentional fallacy (1954). An intentional fallacy is "the claim of the authors "intention upon the critic's judgement" (Wimsatt & Beardsley, 1954, p. 3) and therefore, an act I committed by scrutinising Bradbury's sociohistorical contexts as "intention has obvious affinities for the author's attitude towards his work, the way he felt [and] what made him write" (Wimsatt & Beardsley, 1954, p. 4). Whilst I acknowledge that this is fallacious, as " " (Wimsatt & Beardsley, 1954, p. 3), committing the act is inevitable as the ideas are evidently corroborated by the author functions. This fallacy is augmented by attribution and classification as Bradbury is still regarded as the pinnacle of the dystopian genre. The explicit use of this approach is problematic, however, as it assumes Bradbury's authorial intention without the foundation of his own, direct confirmation. To counterbalance the intrinsic antiquity of historical-based approaches, I have purposefully created "an implicit picture of an author who stands behind the scenes" (Booth, 1961, p. 151) and thus the reader's implied author, juxtaposing it against the biographical "real" author. This contemporary approach scrutinises the relationship between the text and Bradbury's personal life. The implied author is a concept that Booth (1961) stipulates as being a creation of "a superior second version of himself", which, for Bradbury, is a visionary with "superlative virtues (p. 217), who " " (p. 74-75). It is therefore imperative that we recognise the disparity between Bradbury and the text, understanding the divergence between the two. Nevertheless, the interpretations made through the lens of implied author can still be corroborated by those in intentional fallacy and author function, therefore validating them.

This student response excerpt has been included:

- to demonstrate how responses can produce discriminating interpretations of the selected literary text through discerning analysis of genre, structure and textual features, e.g. the analysis in the reading arrives at the interpretation that the text is 'an allusion to the frustration towards miscommunication between [Indigenous and non-Indigenous people], promoting a much longer, possibly more tedious, reconciliation'. It analyses specific and varied evidence from the text to support this interpretation, e.g. repetition of scenes and the use of music in the film.

| **Understanding and analysis of literary texts (5 marks)**
- discerning understanding of the selected complex literary text to develop a discriminating interpretation in the reading
- Discerning analysis, in the reading, of the genre, structure and textual features of the selected complex literary text in order to support a discriminating interpretation | Despite the film being a musical, it does not uphold the typical conventions of happy endings, random music and dancing, glamorous costumes, romance and Broadway vibes. Instead, it exhibits realistic characters, setting and plot in a real-life situation, dramatic themes and character development interlaced with a musical so that vision and music could communicate the narrative; akin to Indigenous storytelling. Across Perkins' body of work, specifically *Radiance*, she works from a female's point of view to portray "…**masculinity as a threat to Aboriginal women's sense of wholeness and belonging**" (Spark, 2001). Yet, in 'One Night the Moon', there is a departure from the representations that her films traditionally entail as she focuses on the perspective of a 'white' male. For instance, the station owner's most poignant scene is at the orientation; capturing his despair and loss of control, he is depicted from a panoptic position composed of a palette of dull and muted tones. From such a vulnerable angle, Perkins removes any control of himself, his land, family and pride.

Perkins creates a cyclical nature by repeating this scene at the end of the film, accompanied by "I Don't Know Anything Anymore." Initially with a very sparse texture, accompanied only by an acoustic guitar lightly arpeggiating chords to support the melancholic, hopeless vocals. The repertoire, however, is unresolved as it is played out of context; making it difficult to form meaning. However, when sung at the end of the film, the arrangement was musically developed, as the guitar harmonises its arpeggiated chords as well as a harmonica improvising which is a symbol of his turmoil. The piece seems out of kilter, and in effect, is incomplete as it does not correlate with Perkins' psyche, biography or phenomenon. |

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 in a student response to the performance characteristics of the Understanding and analysis of literary texts criterion, consideration be given to the extent to which the student response demonstrates a distinct interpretation of the text within the reading, that is supported and developed through analysis of genre, structure and textual features

- when matching evidence in a student response to the performance characteristics of the Understanding and application of theories criterion, consideration be given to the extent to which the student response demonstrates a distinct reading and defence

- the two parts of the assessment be kept separate; they should not be combined

- when matching evidence to the ISMG, careful consideration be given to whether the defence duplicates analysis of the text from the reading, rather than analysing the interpretive strategies and underpinning theoretical concepts, because the defence is not designed to reanalyse the text; its purpose is to develop a theorised examination of the reading and interpretive strategies (Syllabus section 2.1: 'In a reading, students make meaning of a text by applying interpretive strategies associated with particular theoretical responses. In a defence, students analyse the reading they have produced, explaining how the theoretical approach used has allowed them to make meaning of the text in particular ways')

- when matching evidence in a student response to the performance characteristics of the Evaluation and synthesis criterion, consideration be given to the extent to which the student response demonstrates

  – synthesis of ideas and analysis that aligns to the task length conditions of 1500–2000 words

  – in the defence, evaluation that aligns to the syllabus glossary definition of *evaluate* — 'make an appraisal by weighing up or assessing strengths, implications and limitations; make judgments about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria'. When matching evidence to the ISMG, careful consideration should be given to whether the defence evaluates the impact the interpretive strategies of the chosen theoretical approach had on the process of meaning making within the reading. Evidence of this will often be demonstrated through a student's first-person examination of how the reading practices associated with author or reader-centred approaches strengthened, limited or influenced their interpretations, e.g. by making them contingent on specific contexts or assumptions.

Additional advice

- Readings within the reader-centred approach should be written in first person, and should be specific and clear about how the interpretation of the text links to the individual student (reader). It is recommended that these links should be based on a range of personal (experiential, sociocultural and/or intertextual) understandings. Readings within this approach should develop a distinct interpretation of the text that is supported through textual analysis and connection to the individual student and their context. Exploration of the text that relies too heavily on 'review-like' reactions and levels of engagement/disengagement with the text can prevent responses from generating specific interpretations. For this reason it is recommended that students choose a text they find meaningful and can connect with on a personal level.

- Readings within the author-centred approach should be predominantly written in third person. An author-centred reading should go beyond identifying the author within the text, and instead generate an interpretation that stems from analysis of the ties between the text and authorship. Authorship does not need to be tied to a sole author and, particularly in the case of film texts, may consider the collaborative nature of authorship.

- The defence, whether author-centred or reader-centred, should be written in first person to provide students with the opportunity to explicitly refer to the reading practices and interpretive strategies they used within their reading, and evaluate how these affected meaning making. When using first person in their defence, students can be more specific about the meta-knowledge of textual and reading practices. This affords them greater opportunity to specifically explain how the theoretical approach has allowed them to make meaning of the text in particular ways.

- Schools and students should use the *Approaches to reading practice: A resource for English & Literature Extension* document as part of the teaching and learning preparing students for IA1. By understanding the interconnectedness between approaches and the differences between historical and contemporary versions of the approaches, students can develop their understanding of the theoretical approach and its complexities. This can assist students in evaluating the strengths, weaknesses, limitations and implications of the reading approach when they analyse their reading within their defence, e.g. they might recognise

  – that their reader-centred reading of a selected text was heavily influenced by their political stance and ideologies, and how this is influenced by sociocultural context as much as individual experience

- that their reader-centred interpretation of a selected text was an alternative reading that was influenced by prior knowledge and significant experience with the genre and its common textual features

- that their author-centred reading of a selected text acknowledged the significant impact of historical events on the author's creation of meaning

- that their author-centred reading acknowledged collaborative authorship and, in doing so, prompted a wider range of interpretations of the text.

- Both the reading and the defence should use clear academic genre patterns and conventions, e.g. analytical exposition or essay.

- The theoretical approach selected for the internal assessment should be clear and explicit in both the reading and the defence.

- Extra sections such as prefaces, abstracts or forewords are not required for this internal assessment task.

English & Literature Extension subject report   **Queensland Curriculum & Assessment Authority**
2021 cohort   February 2022

Page **20** of 47

Internal assessment 2 (IA2)

Extended response — complex transformation and defence (20%)

Students select a literary text suited to the demands of the assessment instrument (and different from the text selected for IA1). They select and apply aspects and strategies from text-centred and world-context-centred theoretical approaches to intervene in this selected base text, or part of the text, to create a complex transformation. In a complex transformation, the rewritten text invites alternative and/or resistant readings other than those the base text seems to invite. Alternative and resistant readings require students to move beyond merely inverting the base text's ideologies. Transformations must relate to repositioning the reader in a purposeful way and must be theoretically defensible.

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	1
Authenticity	1
Item construction	2
Scope and scale	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 75.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- specified all assessable cognitions in the task description and the scaffolding, e.g. used the cognitions (analyse, apply, evaluate, synthesise) when describing the task requirements

- specified the need for the transformation to intervene in the base text and produce a discursive shift, e.g. 'Alternative and resistant readings require students to make an ideological shift that moves beyond mere inversion. Transformations must relate to repositioning the reader in a purposeful way and must be theoretically defensible' (Syllabus section 2.5.2)

- specified an appropriate context to help students identify an audience and write in consideration of the audience, e.g. specified where, who and for what purpose they were presenting the spoken defence

- provided clear scaffolding that gave practical steps for approaching the task and did not repeat or redefine the task requirements, e.g. provided scaffolding that offered chronological way of approaching the preparation of a reading, a resistant reading, a transformation and a spoken defence

- provided opportunities for unique student responses by not mandating a base text, because authentication is best met through self-selected texts.

Practices to strengthen

It is recommended that assessment instruments:

- align with the duration of the task when specifying checkpoints, e.g. students have five weeks notification of the task and the checkpoints should reflect this condition

- specify the need for referencing, bibliographies and citations so that Assessment objective 6 is appropriately met — the mode of delivery (speech) does not exclude standard academic textual features

- move beyond the provision of the assessment objectives as scaffolding. Scaffolding must explain how to achieve the assessment objectives — not use them as a checklist.

Accessibility

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

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	2
Layout	0
Transparency	2

*Each priority might contain up to four assessment practices.

Total number of submissions: 75.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- specified that the complex transformation was not the focus of the task, e.g. language to clarify that the defence was the assessed component of the task

- specified the need for a discursive shift in the transformation — not a mere inversion — to ensure responses addressed the assessment objectives

- used language communicating the key aspects of the assessment, e.g. this assessment has two parts — a written or multimodal transformation, and a spoken defence

- specified the need for three separate files to demonstrate all aspects of the task — a video of the speech, a script and the complex transformation.

Practices to strengthen

It is recommended that assessment instruments:

- utilise layout, e.g. bullet points, headings and spacing, to separate the conceptual demands of the complex transformation and the defence, making the stages of the task clearer to students

- reword the assessment objectives if using them to cue students. Verbatim inclusion of the assessment objectives in the scaffolding does not explain how to achieve that objective. Rewording to contextualise in the context of the task is needed, e.g. analyse the way the genre, structure and textual features of your base text work together to shape your interpretation of the text.

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	Understanding and analysis of literary texts	94.03%	4.48%	1.49%	0%
2	Understanding and application of theories	94.03%	4.48%	1.49%	0%
3	Evaluation and synthesis	94.03%	4.48%	1.49%	0%
4	Controlling textual features and conventions	97.01%	1.49%	1.49%	0%

Effective practices

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

- for the Understanding and analysis of literary texts criterion, judgments for the discerning performance levels in Assessment objectives 1 and 5 were matched to the following characteristics in sample student responses

  - defences that articulated and developed a perceptive overall interpretation of the selected base text

    - these responses were specific about how this interpretation provided the motivation for the complex transformation, informed by their chosen world-context-centred

approach/es. Evidence of this interpretation was typically present within the defence introduction and subsequently developed through arguments

– perceptive analysis of the selected base text and complex transformation within the defence, through examination of how genre, structure and textual features supported a distinctive interpretation informed by their chosen world-context-centred approach/es

▪ evidence of this analysis was present in spoken defences' specific, well-considered use of examples from the base text

▪ these responses were clear about how this analysis provided the motivation for the complex transformation, and systematically analysed and compared features from the textual intervention with the original text

- for the Understanding and application of theories criterion, judgments for the discerning performance levels in Assessment objectives 2, 3 and 4 were matched to the following characteristics in sample student responses

– defences that demonstrated discriminating understanding of aspects of text-centred and world-context-centred theoretical approaches and applied. theoretical concepts that were highly relevant to the base text, the motivation or ideological purpose for the complex transformation, and subsequent exploration of the complex transformation itself, e.g.

▪ within the text-centred approach, a defence may have applied specific theoretical concepts from structuralism and semiotics to the base text in order to explore how it created meaning through binary oppositions and semiotic denotations and connotations, then articulated how this provided motivation to create an ideological shift through the complex transformation, applying these concepts to the transformed text to develop a discriminating comparison (this could be achieved by changing the denotations and/or changing the connotations of particular signifiers to reposition readers)

▪ within the text-centred approach, a defence may have applied specific theoretical concepts from post-structuralism to the base text to focus on its contradictions and disunities and explain how these allowed opportunities for intervention, then articulated how these contradictions or disunities were rewritten in the complex transformation to invite alterative and/or resistant readings (this could be achieved by foregrounding or exacerbating the contradiction within the transformation, so that readers would be conscious of it and reject it, or by manipulating and exploiting the multiplicity of meaning within a specific signifier to reposition readers)

▪ within the world-context-centred approach, a defence may have applied specific theoretical concepts from selected approach/es (e.g. feminism, Marxism, postcolonial criticism, ecocriticism, queer theory) to explore whose interests are served in the base text and how the political nature of the text silences specific voices, then explained how this theoretical concept prompted a specific change in the transformed text to ideologically reposition readers (this could be achieved by exaggerating or exacerbating the problem to bring it to the foreground, so that readers would reject the way the issue is seen as 'normal' in the base text, by allocating blame more specifically in the transformation, by having a character fight against the issue or become aware of it, or by juxtaposing dominant and oppressed characters)

– defences that

▪ recognised that the language of the text is crucial in constructing the particular representations of reality, and how ideological and discursive conflicts are played out in textual representations of culture

- in examining the base text and complex transformation, inquired not only into what is said, how it is said, and what is not said through an analysis of textual structures and features

- specifically explored these ideas, allowing the response to demonstrate the relationships among and within text-centred and world-context-centred theoretical approaches

- for the Evaluation and synthesis criterion, judgments for the discerning performance levels in Assessment objectives 8, 9 and 10 were matched to the following characteristics in sample student responses

  - defences that specifically evaluated how the text-centred and world-context-centred theoretical approaches allowed students to determine the invited and alternative reading/s of the base text, and the key assumptions and values underpinning these readings

  - defences that made an appraisal by weighing up or assessing the strengths, implications and/or limitations of the alternative reading position offered by the complex transformation, through systematic discussion of how the theoretical concepts and approaches underpinning their interventions repositioned audiences — these defences used quotations from the base text and complex transformation, aligning these to specific theoretical concepts and/or theoretical quotations

  - defences that were synthesised with discrimination — these responses featured ideas, analysis, theoretical concepts and supporting evidence selected for value or specific relevance to

    - the motivation (ideological purpose) for transforming the base text

    - how the rewritten text invites alternative and/or resistant readings

- for the Controlling textual features and conventions criterion, judgments for the discerning performance levels in Assessment objectives 6 and 7 were matched to the following characteristics in sample student responses

  - defences used patterns and conventions of appropriate spoken academic genres (such as an academic lecture or presentation) with consistency

  - defences used specific and correct academic terminology, selected for relevance to the theoretical approach and the concepts or aspects being applied

  - appropriate citation and referencing conventions were followed with consistency

  - defences used fluent spoken communication to create desired effects for their academic audience.

Samples of effective practices

The following are excerpts from a response that illustrates the characteristics for the criteria at the performance level indicated. The excerpts may provide evidence of more than one criterion. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

These student response excerpts have been included:

- to show how a response can produce discriminating interpretations of the selected base text through discerning analysis of genre, structure and textual features, e.g. the analysis in the defence arrives at an interpretation that the text 'reduces [women] to an object to be used only for the male's motive' and specific textual features are analysed to support and develop this interpretation

- to demonstrate how a response can apply appropriate aspects of text-centred and world-context-centred approaches with discernment, to explore meaning in both the base text and the complex transformation, e.g. the defence applies the feminist concepts of 'masquerade' and 'mimicry' to the base text and complex transformation — specific evidence from the base text is aligned to theoretical quotes about Riviere's 'masquerade' to explore the base text's problematic invited reading, and the response then applies this concept to the complex transformation to make a deliberate comparison that demonstrates how readers are repositioned to see this feminine masquerade as unnatural and inappropriate

- as an example of a response that evaluates and synthesises at the discerning performance level. The response articulates how post-structuralist theoretical concepts such as disunities and deferral of meaning enabled the student to deconstruct and unravel the invited reading of the base text and to reposition readers in the complex transformation, e.g. the response details how the complex transformation has exploited the multiplicity of meaning in the signifier 'just' within the base text to reposition readers to 'reject the idea that women are expected to humour men's attempts at winning them over only to be used as pawns', moving from the base text's plea to 'just love' to a complex transformation title of 'Just a Game'.

| **Understanding and analysis of literary texts (5 marks)**
- discerning understanding of the selected base text in order to develop discriminating interpretations
- discerning analysis of how the genre, structure and textual features of the base text and the complex transformation support discriminating interpretations

Understanding and application of theories (6 marks)
- discerning understanding of relevant aspects of text-centred and world-context-centred theoretical approaches in order to systematically explore meaning in the base text and the complex transformation
- discerning understanding of relationships among and within text-centred and world-context-centred theoretical approaches used to systematically explore meanings in the base text and complex transformation
- discerning application of appropriate aspects of text-centred and world-context-centred | **Excerpt 1**

Structuralism

As Structuralism outlines that "things cannot be understood in isolation" (Barry, 2017, pg.39) , it allowed me to make clear changes to the base text's binaries and connotations that reinforce the notion that women have their own independence and do not exist solely for male gain. Structuralism recognises that meaning is made through difference, as " concepts… are defined not positively", "but negatively by contrast with other items in the same system." (Saussure 1983, cited in Chandler, 2010) In the base text the binary oppositions of 'dangerous' and 'generous' are used to convince the woman that he is safe and loving, reassuring her that he'll "be generous" and that he's "not dangerous". This communicates to readers that these qualities are not already expected, solidifying the idea that women should accept less than the bare minimum from men as they are nothing more than tools for their pleasure. Recognising that "the binary oppositions which we employ in our cultural practices help to generate order out of the dynamic complexity of experience" (Chandler, 2010) , I altered this binary opposition to overtly display his dangerous characteristics and portray his generosity as merely an early perception of him. In 'Just a Game', she notices his "dangerous eyes". By having her recognise it as a feature that would ordinarily be used to charm women, and then not succumbing, the idea that women don't exist for male gain is strengthened. Likewise, I use the opposite side of this binary in the transformation as she states that she's "heard he's quite generous." This highlights men's tendency to use fake generosity to entice females, ultimately revealing he is the opposite. Additionally, "the term 'connotation' is used to refer to the socio-cultural and 'personal' associations of the sign." (Chandler, 2010) 'Fine China' has the signifier of 'weapon', which holds the connotation that her love is something to be used against another man, the ideology centred in jealousy and pride. He demands her to "give [him] a weapon", expanding that he wants "[her] love". This again reduces her to an object to be used only for the male's motives. In altering this ideology, keeping in mind that "there can be no neutral, objective description which is free of an evaluative element" (Chandler, 2010), I transformed this connotation to mean literal weapons that he wanted to utilise for war. He describes her connections and place in society as "weapons [he could] use to win this war", giving her the agency to decide whether to use these for her own personal gain or to please a man. In repositioning readers to refuse these ideologies, structuralism effectively allowed me to transform the meaning of certain signs in the base text and highlight that women are more than objects for male pleasure. |

theoretical approaches to reposition audiences in a theoretically defensible way through the construction of a complex transformation

Evaluation and synthesis (5 marks)

- discerning evaluation of the aspects of text-centred and world-context-centred theoretical approaches used to determine the invited and alternative reading/s of the base text and to reposition audiences in the complex transformation
- discerning evaluation of the alternative reading position offered by the complex transformation, making explicit the aspects of the text-centred and world-context-centred theoretical approaches that underpin it
- discerning synthesis of analysis of literary texts, text-centred and world-context-centred theoretical approaches and interpretations with supporting evidence

Excerpt 2

The Feminist concept of masquerade can be defined as how "womanliness [can] be assumed and worn as a mask… to avert the reprisals expected if she was found to possess it". (Riviere, 1929) The base text describes women as only a "collectible", completely reducing her to a physical object of value, disregarding her other 'mostly male' traits such as intelligence. Readers are then faced with the idea that women must hide their traits that are not blatantly feminine in order to be perceived as attractive. Recognising that a "need for reassurance" leads women to "compulsively… seek some attention or complimentary notice from a man" (Riviere, 1929), the transformation portrays her intelligence and non-physical assets by making her well-versed in economy, with "ideas of how to expand the trade routes". By forcing these traits to be apparent, readers are able to reject the base text's invited reading that women are just to be stared at and enjoyed. Moreover, the concept of mimicry was fundamental in challenging the base text's ideologies as "the only way to deconstruct patriarchal conceptualisations of femininity … is to adopt these male fantasies of the feminine ideal and overplay them." (Reeves, 2019) 'Fine China' encourages women to lean into their 'roles' to get treated with respect, willing her to "act like you're my girl". This spreads a message that respect is a transaction, rather than expected. Acknowledging the idea that "one must assume the feminine role deliberately" (Reeves, 2019), the transformation encourages readers to reject the notion of adopting male fantasies for their gain and recognise that mimicry is not a valid way to reconstruct power hierarchies between genders. She considers if "forgiving him was worth the benefits" but ultimately decides it wasn't, displaying how women can choose their own independence and identity.

Excerpt 3

Post Structuralism

As Post-Structuralism suggests that "we are not really in control of the linguistic system" (Barry, 2017, pg. 62), it allowed me to clearly alter the base texts disunities and deferral of meaning in order to challenge the invited reading that women are primarily seen from a materialistic point-of-view. It is recognised that disunities will occur when "signs erupt into multitudes of signifiers that differ and defer infinitely" (Mambrol, 2016). In the base text, he says that "life is just a game, but I'm not playing". Clearly, his lyrics suggest he is the definition of a 'player' and while he describes her as an object, it becomes increasingly apparent that his pursuit of her is almost game-like. This underlying message communicates to readers that romance is a game to be played and won. Recognising that disunity is "the disruption of presence and interplay of presence and absence" (Mambrol, 2016), I altered this disunity to outline the game-like aspects that the base text is encouraging. In the transformation, it is outwardly described as "all a game" that they "must win", in which he admits to it being a game and instead of her being the prize, she is a tool he wants to use for ulterior motives. This exacerbates how women are used by men to reject that toxic idea of romance. Furthermore, deferral is "the systematic play of differences, of the traces of differences, of the spacing by means of which elements are related to each other". (Shepherd, 2007) In the base text, he wills her to "just love [him]", the signifier of 'just' making it seem a simple task that almost certainly ends with them together. The pressure he puts on her to decide conveys to readers that women don't have a choice but rather something is always expected. By conceding that "the circulation of signs defers the moment in which we can encounter the thing itself" (Derrida, translated by Bass, 1982), 'Just a Game' exploits these expectations and instead suspends this meaning by making it clear that he "will never love [her]." This challenges the toxic ideology and makes it clear that love is not a certainty but instead something that is taken for granted, rejecting the idea that women are expected to humour men's attempts at winning them over only to be used as pawns. In repositioning readers to reject the idea of women as objects, Post-Structuralism was effective in making women's worth apparent and exploiting the contradictions and disunities that occur in the base text.

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 in a student response to the performance characteristics of the Understanding and analysis of literary texts criterion, consideration be given to the extent to which the student response demonstrates

  – a distinct interpretation of the base text that provides the motivation and ideological purpose for their complex transformation, informed by their chosen world-context-centred approach/es

  – specific and detailed analysis of genre, structure and textual features within the base text and the complex transformation, through direct and indirect references, noting that an overreliance on general or indirect evidence (e.g. plot) can prevent responses from being discerning or effective

- when matching evidence in a student response to the performance characteristics of the Understanding and application of theories criterion, consideration be given to the extent to which the student response demonstrates

  – specific and detailed understanding and application of aspects of text-centred theoretical approaches (e.g. structuralism, post-structuralism, narratology, psychoanalytic criticism and/or other text-centred approaches) — while analysis of the base text and the subsequent complex transformation might be motivated by ideological purpose (and therefore the chosen world-context-centred theoretical perspective), responses should apply specific theoretical concepts from text-centred approach/es to explore how 'ideological and discursive conflicts are played out in … textual representations'[1]

  – application and understanding of specific theoretical concepts related to the chosen world-context-centred approach/es (an overreliance on the general ideological purpose of the chosen approach without subsequent analysis of specific theoretical concepts within this approach can prevent responses from demonstrating effective or discerning understanding and application), e.g. a response utilising Marxist criticism could investigate how the base text naturalises worker alienation and commodity fetishism, and how their complex transformation repositions readers in relation to these concepts

- when matching evidence in a student response to the performance characteristics of the Evaluation and synthesis criterion, consideration be given to the extent to which the student response demonstrates

  – evaluation that aligns to the syllabus definition of *evaluate* — 'make an appraisal by weighing up or assessing strengths, implications and limitations; make judgments about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria' — when matching evidence to the ISMG, careful consideration should be given to the response's evaluation of how the chosen aspects of text-centred and world-context-centred theoretical approaches allowed for a determination about the invited and/or alternative reading/s of the base text and how the complex transformation repositioned audiences in relation to that

[1] Queensland Curriculum and Assessment Authority 2017, *Approaches to reading practices: A resource for English & Literature Extension*, p. 15, QCAA, Brisbane, Australia, www.qcaa.qld.edu.au/downloads/senior/snr_eng_extn_20_res_read_prac.pdf.

– synthesis of ideas and analysis aligned to the task length conditions of 8–10 minutes for the spoken/signed defence

– when matching evidence in a student response to the performance characteristics of the Controlling textual features and conventions criterion, consideration be given to the extent to which the student response demonstrates textual features, patterns and conventions of academic genres and communication that are appropriate to an extended, theorised spoken analytical response for an academic audience. While spoken delivery and the role of the speaker is not assessed discretely within its own objective, consideration should be given to how the response utilises appropriate genres suited to the task and audience, e.g. an academic lecture or presentation.

Additional advice

• Defences should be communicated in first person to help students be specific about their own reading practices, textual changes to the base text and the theoretical concepts that underpin these.

• Students are not required to read their complex transformation aloud as part of their defence. Instead, their spoken defence should clearly explain and analyse the complex transformation by using relevant and specific direct and indirect evidence that allows them to analyse and evaluate how readers have been repositioned in relation to the base text's ideologies. Students can assume their academic audience is familiar with both the base text and the complex transformation prior to listening to their defence.

• Schools should use the resource *Confirmation submission information: English & Literature Extension 2020* to help ensure the required evidence is collected and stored for IA2. Specifically, it is important that for the spoken/signed response

– recording occurs in a space with suitable lighting

– the camera is placed at an appropriate distance from the student

– the camera remains directly in front of the student

– vocal delivery is clearly audible for the duration of the response

– the video file is a continuous recording of the spoken defence with no pausing or editing.

• All files must be correctly labelled within the Confirmation application in the QCAA Portal.

• Schools and students should use the Approaches to reading practice: A resource for English & Literature Extension document as part of the teaching and learning preparing students for IA2. The interconnectedness between text-centred and world-context-centred approaches is outlined within this document, which can assist students in demonstrating their understanding of the relationships between the approaches within their spoken defence.

• Students should be directed to select a specific publication, rather than a generic storyline, as their 'base text'. This becomes especially important for texts where there have been multiple retellings, e.g. fairy tales and fables. By using a specific publication, students have greater opportunity to be precise and specific with their analysis of genre, structure and textual features of the base text.

• While complementary features such as a slideshow are not required by the syllabus for the spoken defence, this is an example of a convention of academic communication that is appropriate for the task and its audience. These conventions can allow students to emphasise points of their spoken defence. If they are used, it is important to remember that students must remain visible for the duration of the video recording.

Internal assessment 3 (IA3)

Extended response — academic research paper (35%)

Students explore different way/s of reading their selected complex literary text/s through the application of at least two theories or aspects of theories to produce an academic research paper. These theories may be drawn from different theoretical approaches, or from the same theoretical approach. The selected complex literary text/s must be different from those selected for IA1 and IA2. Students use these theoretical approaches to produce a close reading of at least one selected complex literary text and to explore a focus question. The focus question should allow them to evaluate how effective these theoretical approaches have been in exploring and producing the close reading. Students may use class time and their own time to develop a response.

Assessment design

Validity

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

Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions*
Alignment	26
Authentication	0
Authenticity	1
Item construction	4
Scope and scale	2

*Each priority might contain up to four assessment practices.

Total number of submissions: 75.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- specified all assessable cognitions in the task description and the scaffolding, e.g. used the cognitions (analyse, apply, evaluate, synthesise) when describing the task requirements

- identified the need for a focus question to prompt the evaluation of theories or aspects of theories

- specified an appropriate context to help students identify audience and write in consideration of audience e.g. a context that required the academic tone of an extended academic research paper and demanded that Assessment objectives 6 and 7 were met

- defined all aspects of the task (e.g. selection of complex text/s, focus question, evaluation of theories) and their suitability in providing a close reading

- identified the need for students to manage scope by being discerning when selecting texts and theoretical approaches to explore the focus question

- utilised the authentication checkpoints to help students manage response length.

Practices to strengthen

It is recommended that assessment instruments:

- define cognitions consistently throughout the task description and scaffolding, e.g. do not change 'analyse' to 'explain' in the task description or scaffolding

- specify that when choosing film texts, a close reading of the film requires the analysis of the film's genre, structure and textual features

- reword the assessment objectives if using them to cue students. Verbatim inclusion of the assessment objectives in the scaffolding does not explain how to achieve that objective. Rewording to contextualise in the context of the task in needed, e.g. when performing your close reading, consider the way your chosen theories work together, either in contrast or in tandem; evaluate the ways your chosen theories have produced your theorised interpretation of the text/s.

Accessibility

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

Reasons for non-endorsement by priority of assessment

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

*Each priority might contain up to four assessment practices.

Total number of submissions: 75.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- had scaffolding that gave clear steps to complete the task, using plain language to cue students effectively, e.g. specifying that focus questions must allow for evaluation.

Practices to strengthen

There were no significant issues identified for improvement.

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	Understanding and analysis of literary texts	98.51%	0%	1.49%	0%
2	Understanding and application of theories	100%	0%	0%	0%
3	Evaluation and synthesis	98.51%	0%	1.49%	0%
4	Controlling textual features and conventions	98.51%	0%	1.49%	0%

Effective practices

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

- for the Understanding and analysis of literary texts criterion, judgments for the discerning performance levels in Assessment objectives 1 and 5 were matched to the following characteristics in sample student responses

    – the production of a valid and perceptive close reading of the selected complex literary text/s that aligns to the syllabus glossary definition of *close reading*, which states, 'one of the goals of this intense scrutiny of a text's characteristics is to understand how the stylistic and formal aspects of a work of literature contribute to meaning'

    – frequent and perceptive analysis of relevant generic, structural and textual features from the chosen literary text/s to support understandings and/or draw specific conclusions about meaning — responses that made conscious and deliberate efforts to read a text with care and attention to how direct evidence of the text's language and structures helped generate meaning were able to produce more discriminating and valid close reading/s

- for the Understanding and application of theories criterion, judgments for the discerning performance levels in Assessment objectives 2, 3 and 4 were matched to the following characteristics in sample student responses

    – a specific, signposted focus question that was complex in nature and allowed students to explore close reading/s through application of at least two selected theories

    – communication and demonstration of how specific differences, similarities or relationships between the chosen theoretical approaches help to develop and explore the focus question and associated close reading/s of the text

    – direct application of pertinent, specific and detailed theoretical concepts, quotations and citations to the complex literary text/s — responses that applied aspects of at least two theoretical approaches, which were selected for their direct bearing on the focus question and production of a close reading of the text, were able to demonstrate the discerning performance levels in Assessment objective 4

- for the Controlling textual features and conventions criterion, judgments for the discerning performance levels in Assessment objectives 6 and 7 were matched to the following characteristics in sample student responses

    – consistent use of patterns and conventions of appropriate academic genres (such as the analytical essay)

    – specific, detailed and correct academic terminology, selected for relevance to the theoretical approach/es and the concepts or aspects being applied to the complex literary text/s

    – responses used astute language choices and structures, which allowed for systematic analysis and evaluation suited to an academic audience

    – appropriate citation and referencing conventions were followed with consistency

- for the Evaluation and synthesis criterion, judgments for the discerning performance levels in Assessment objectives 8, 9 and 10 were matched to the following characteristics in sample student responses

    – deliberate and conscious appraisal of the aspects of theoretical approaches that were used to produce close reading/s, through examination and determination of the merit, value, or significance of these applied theories to explore the focus question and produce interpretations of the text

    – use of the focus question to synthesise ideas and facilitate the evaluation of the close readings produced by applying selected theories to the text. Successful responses were articulate and explicit when referring back to their focus question and how the theorised analysis of the text within each of their approaches produced strengths, insights, limitations and/or implications. Evidence of this synthesis was typically found in the conclusions drawn from arguments but could also be evident in other parts of a response.

Samples of effective practices

The following are excerpts from a response that illustrates the characteristics for the criteria at the performance level indicated. The excerpts may provide evidence of more than one criterion. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

These student response excerpts have been included:

- to demonstrate how a response can produce discriminating interpretations of the selected complex literary text through discerning analysis of genre, structure and textual features — this response develops a discriminating close reading of *The Great Gatsby*, analysing the way Gatsby 'curates his ideal-*I* based on the ultra-wealthy Dan Cody' and drawing the conclusion that 'Gatsby's loss of touch with reality is indicative of his psychosis'

- to show the application of appropriate aspects of selected theories to explore a focus question and produce a close reading of the text, e.g. the response applies Kristeva's psychoanalytic concept of abjection and Lacan's concept of the Imaginary Order to specific details of Gatsby's past and his attempts to repeat it

- as an example of a response that evaluates and synthesises at the discerning performance level. The response is specifically synthesised to explore the focus question 'To what extent does James Gatz trap himself in the Imaginary Order?' Arguments draw conclusions that evaluate the effectiveness of theoretical concepts and approaches in responding to this focus question and producing close reading/s. For example, the response states 'Therefore, although Gatsby is reluctant to advance from the Imaginary Order, the characters belonging to the 'old money' class implicitly and explicitly enforce the division between him and them, attempting to progress him to the Symbolic and Real Orders'. The conclusion provides further evidence of explicit and discerning synthesis and evaluation.

Understanding and analysis of literary texts (10 marks)	**Excerpt 1**
• discerning understanding of at least one selected complex literary text to develop discriminating close reading/s • discerning understanding of ways of reading the selected complex literary text/s to develop discriminating interpretations • discerning analysis of the genre, structure and textual features of the selected complex literary text/s to support discriminating interpretations **Understanding and application of theories (10 marks)** • discerning understanding of relevant aspects of at least two selected theories in order to explore a focus question and to develop and explore close reading/s of the selected complex literary text/s • discerning understanding of relationships among and within aspects of the selected theories in order to develop and explore a focus question and the associated close reading/s of the selected complex literary text/s • discerning application of appropriate aspects of at least two theories to a selected complex literary text/s to produce a close reading, or readings, of that text, or texts, and to explore a focus question	Gatsby curates his ideal-*I* based on the ultra-wealthy Dan Cody. Originally named James Gatz by his parents, Gatsby never accepted the name, in the same way his "imagination had never really accepted them as his parents at all" as they were "shiftless and unsuccessful farm people" (Fitzgerald, 1925, p.98[1]). Instead, Gatsby "invented just the sort of Jay Gatsby that a seventeen-year-old boy would be likely to invent" (98) by identifying Cody in his "own specular image" (Hitchcock, 2008, p.158). After meeting Cody and stepping onboard his yacht, Gatz experienced instant jubilation as he saw "all the beauty and glamour in the world" (100). Mirroring the man he aspired to become elicited the new name of "Gatsby"; a name that "sprang from [Gatz's] Platonic conception of himself" (98). After Cody died, "the vague contour of Jay Gatsby had filled out to the substantiality of a man" (101). Gatsby believed that he could continue to embody the figure he had been mirroring since he was seventeen, and "to this conception he was faithful to the end" (98). However, Fitzgerald alludes that Gatsby's persona is unnatural through a series of paradoxes. When Nick first meets Gatsby, he describes him as an "elegant young rough-neck" (48), showing his initial suspicions of him. Later when Nick is deconstructing Gatsby's plan for his future, it is described as a "vast, vulgar, and meretricious beauty" (98), and when it is reported that Gatsby ran away from his parents as a teenager, he recalls how "the most grotesque and fantastic conceits haunted him in his bed at night" (99). The paradoxes of "vulgar" juxtaposed with "beauty", and "grotesque" with "fantastic" infer the disruption and confusion caused by the divergence between Gatsby's external image and self-conception. Therefore, Gatsby's loss of touch with reality is indicative of his psychosis.

| **Evaluation and synthesis (10 marks)**

• discerning evaluation of the strengths and limitations of the selected theories that were used to produce close reading/s of complex literary text/s and to explore a focus question

• discerning evaluation of the close reading/s of the selected complex literary text/s, making explicit the aspects of the theories that underpin these

• discerning synthesis of analysis of the selected complex literary text/s, the applied theories and resultant interpretation/s with supporting evidence | **Excerpt 2**

Gatsby attempts to repeat his past after he believes he has "revised its premise" so that he can live out the "fantasy that his socially [...] muddled pedigree has prevented" (Meehan, 2014, p.80). However, Daisy sees through Gatsby's mirage. At one of Gatsby's parties, Nick states that she was "offended" and "appalled by West Egg [and] its raw vigour that chafed under the old euphemisms and by the too obtrusive fate that herded its inhabitants along a short-cut from nothing to nothing" (107). Jordan also does not believe Gatsby's falsified pedigree as she states, "I just don't think he went [to Oxford]" (49). Kristeva notes how although the abject repulses, it "fascinates desire", explaining Tom's reason to investigate Gatsby's past (Kristeva & Lechte, 1982, p.125). After Tom attends Gatsby's party, Tom describes the scene as a "menagerie" (107), further enforcing his separation from Gatsby through diminishing Gatsby's lifestyle to an exhibition and him and his guests to animals. Nevertheless, Tom is interested in Gatsby and asserts he would "like to know who [Gatsby] is and what he does" and that he will "make a point of finding out" (108). Tom later exposes Gatsby as a bootlegger. As soon as he is discovered to be a fraud within the upper-class, he appears "as if he had just 'killed a man'" (134). Attempting to reconcile the situation and justify his façade, he overcompensates to Daisy by "defending his name against accusations that had not been made" (134). Even as she slips away, Fitzgerald writes that "the dead dream fought on" (134) as Gatsby is unable to accept his subjection. Gatsby's identity is reinforced as "an outcast who places (is placed), separates (is separated), situates (is situated) and therefore wanders, instead of recognising himself, desiring, belonging or refusing" (Kristeva & Lechte, 1982, p.129). Therefore, although Gatsby is reluctant to advance from the Imaginary Order, the characters belonging to the "old money" class implicitly and explicitly enforce the division between him and them, attempting to progress him to the Symbolic and Real Orders.

Lacan's theories of psychological development, supplemented by Kristeva's theory of abjection, suggest that Gatsby predominantly traps himself in the Imaginary Order as he believes he can become his ideal-*I*, despite the contrary beliefs of others in society who view him as the abject (disregarding his Lacanian Father). Even when he achieves his *objet a* – Daisy – and realises that she does not live up to his vision, he continues to believe that his transformation to his ideal-*I* will be complete with Daisy in his future. Gatsby's unwavering pursuit of his ideal-*I* stagnates him, causing him to "remain solely in the Imaginary Order [...] render[ing] [him] incapable of functioning in society" (Tyson, 2006, pp.31-32), as he is unable to accept his singular subjectivity. |

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 in a student response to the performance characteristics of the Understanding and analysis of literary texts criterion, consideration be given to the extent to which the student response demonstrates

  – detailed and specific analysis of the genre, structure and textual features of the selected complex literary text/s that demonstrates the syllabus definition of *close reading*

  – frequent, direct references to the text are required, 'giving attention to its language and structures' and how they 'help generate meaning' — this analysis should be used to generate and support valid interpretations, which draw conclusions from the text

- when matching evidence in a student response to the performance characteristics of the Evaluation and synthesis criterion, consideration be given to the extent to which the student response demonstrates

  – synthesis of ideas, analysis and evaluation that aligns to the task length conditions of 2500–3000 words (total including quotations)

  – deliberate and explicit evaluation, which makes an appraisal of the strengths, implications and limitations of the selected theories, and their effectiveness in producing a close reading of the text/s to explore a focus question — evidence of this will often be demonstrated through a response's synthesis with its focus question, e.g. arguments can draw conclusions about the close reading/s produced and determine the merit, value or significance of the theoretical approach in producing interpretations that explore, answer or partially answer the focus question

- when matching evidence in a student response to the performance characteristics of the Understanding and application of theories criterion, consideration be given to the extent to which the student response demonstrates

  – clear signposting of the focus question within the response — as the focus question is a prominent part of all assessment objectives within this criterion, responses should communicate their focus question explicitly, and be deliberate in their exploration of this question through a close reading of the text

  – understanding of the relationships among and within aspects of selected theories, e.g. how relevant theoretical approaches may complement one another and/or how they may clash

  – detailed and specific application of aspects of at least two selected theories, chosen for relevance to the focus question. As an extended academic research paper, the theoretical concepts, quotations and citations should be of sufficient detail and scope to produce a close reading of the text, through direct and frequent application to genre, structure and textual features. While frequent use of theory is required for this assessment task, the theory should be directly applicable to the student's analysis of the text and the production of a close reading. Lengthy, textbook-like introductions to the theoretical approach/es or their historical context may limit a response's ability to demonstrate the effective or discerning performance levels within this criterion. Succinct contextualisation of theoretical ideas can allow for the application of this theory to the complex literary text/s to be prioritised.

Additional advice

- The theoretical approach/es selected for the internal assessment should be clear and explicit.

- Focus questions should be complex in nature and require students to apply their chosen theoretical approaches to the literary text to answer, partially answer, or explore them. If a focus question can be answered without theorised analysis (e.g. it is self-evident in the text and does not require theory), students may need to refine their question when developing their response, e.g.

  – a focus question such as 'Will analysis of *The Great Gatsby* through Marxist and feminist criticism reveal that female characters are marginalised and objectified?' does not specifically necessitate theory to provide an answer or exploration, as female oppression is self-evident within the text

  – to enable more theorised analysis, the focus question above could be refined to ask 'Will analysis of *The Great Gatsby* through Marxist and feminist criticism reveal that female agency is only permitted insofar as it supports the patriarchal economic system? What are the consequences when female characters transgress or test the boundaries of their gendered economic roles?'

  – because the second focus question uses theorised terminology such as 'female agency' and 'patriarchal economic system' that relates to the chosen theoretical approaches, it necessitates the application of theory for analysis and exploration. Additionally, because the second focus question is concerned not with simply identifying an issue but with the consequences and effects of the issue, the focus question can prompt deeper exploration and draw more specific conclusions and interpretations from the text.

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.

Extended response — theorised exploration of unseen texts (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.

Conditions

Time: 2.5 hours, which includes 30 minutes for reading and annotations

Length: 800–1000 words (excluding quotations)

Other: selection of three unseen short texts of comparable complexity provided in the examination.

The examination assessed subject matter from Unit 4. The question was derived from the context of Unit 4 (Area of study: Theorised exploration of texts).

The assessment required students to use their knowledge of text-centred and world-context-centred reading practices and interpretive strategies to construct a theorised exploration of an unseen short literary text.

The stimulus comprised three original short texts of comparable complexity. These texts were written for the examination and were designed to elicit a unique student response that was a theorised close reading.

Assessment decisions

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

Effective practices

Overall, students responded well to:

- the opportunity to demonstrate effective understanding of the issues and concerns that particular world-context-centred theoretical approaches analyse within texts

- the opportunity to use register appropriate to a close theorised reading

- the opportunity to apply aspects of feminist and Marxist theoretical approaches to the stimulus texts *Fulfilment* and *A Letter of Protest*. These stimulus texts were popular among the subject student cohort. While *Speak to Us* was not responded to as frequently, students who had specific knowledge and understanding of postcolonial criticism responded effectively to this stimulus text.

Criteria: Understanding and application of theories AND Understanding and analysis of literary texts

Effective student responses:

- articulated a clear theorised interpretation of the stimulus text, informed by understanding of text-centred and world-context-centred theoretical approaches. In many cases this overall theorised interpretation was demonstrated within the thesis statement, and then developed through later arguments and conclusions. Effective responses for this assessable element used knowledge and understanding of theories to draw an overall conclusion about the text and its meaning. The following interpretations for each stimulus text are examples that represent a perceptive and judicious understanding of theoretical approaches. This understanding is used to form an overall conclusion about the text and its results. These interpretations use specific terminology relevant to theoretical approaches

  - *Fulfilment* positions audiences to reject economic rationalism and prioritise intrinsic moral value over efficiency

  - *Fulfilment* criticises the bourgeoisie's monopolisation of the proletariat and the individualistic ideologies that entrench inequality

  - *Speak to Us* condemns the cultural commodification that stems from colonisation

  - *Speak to Us* criticises anthropocentric views towards nature and the orientalisation of indigenous culture and peoples

  - *A Letter of Protest* attempts to rebuke patriarchal hegemony, but is limited in its ability to do so because of the internalised misogyny within the female narrator

  - *A Letter of Protest* criticises the systemic privilege that has been historically afforded to bourgeois men who conform to patriarchal values of dominance, ownership and idolisation of war

- applied a range of relevant theoretical concepts from both text-centred and world-context-centred approaches to the stimulus text in order to explore meaning and draw conclusions about the text's results and effects. Responses that applied particular parts of the theoretical approaches to develop and explore their overall theorised interpretation were awarded high marks in this assessable element. The use of specific and relevant theoretical terminology assisted in achieving this. The student cohort

  - applied the following world-context-centred theoretical concepts

    - for *Fulfilment* — Marxist criticism concepts such as alienation, false consciousness, reification, class struggle, commodity fetishism and commodification, criticism of capitalist ideology, base and superstructure

    - for *Speak to Us* — postcolonial criticism concepts such as orientalism, subaltern theory, eurocentrism, othering, cultural appropriation and commodification. Additionally, ecocritical concepts such anthropocentrism and semiotic fallacy were applied to the text. Marxist criticism concepts were also applied to this text effectively

    - for *A Letter of Protest* — feminist criticism concepts such as gender performativity, misogyny, écriture féminine, essentialisation and patriarchy. Marxist criticism concepts were also applied to this text effectively

- applied the following text-centred theoretical concepts effectively to all three stimulus texts

  - narratological concepts such as external and internal focalisation, narrative distance and perspective. Aspects of genre theory, and concepts such as metanarrative (and postmodern skepticism of this) were also applied

  - structuralist, semiotic and post-structuralist concepts such as binary oppositions, signification, denotation and connotation, discourse theory and aporia

  - psychoanalytic criticism concepts such as desire and lack, repression, ego, superego and id

- analysed how specific examples of the writer's generic style, structure and textual features shaped the text to prompt critical and emotional responses in readers. Responses that examined the text in depth by scrutinising particular events, words, symbols and moments and recognised the text as a construct designed to give shape to ways of thinking about the world gained higher marks in this assessable element. These responses developed clear interpretations that drew meaning from the text, forming conclusions about its purpose, results and/or effects

- revealed a specific and detailed understanding of the intricacies of the stimulus text. Responses that constructed an overall meaning from the text and considered the complexities that develop this meaning achieved high marks in this assessable element.

Criterion: Synthesis

Effective student responses:

- communicated a discriminating and thoughtful thesis. Evidence of a discerning or effective thesis was typically found in the introduction of a student response; however, in some cases it was arrived at later in the essay through the development of arguments. Often, a response's overall theorised interpretation of the stimulus text also served as the thesis of the essay

- constructed arguments that caused the thesis to become more complex or intricate, or elaborated and expanded upon it across the reading. In doing so, these arguments would give reasons for overall interpretations by exploring intricacies of the text and applying aspects of theory

- developed conclusions that were justified and arrived at through explicit argument and analysis. These conclusions often summarised specific theorised interpretations, results and/or effects of the stimulus text

- selected a discriminating range of evidence from the stimulus text, which was explicitly and purposefully used to support the reading's theorised interpretations.

Criterion: Controlling textual features and conventions

Effective student responses:

- used specific, relevant and correct terminology from text-centred and world-context-centred theoretical approaches. These included specific theoretical concepts and terms within approaches, which allowed students to develop and add complexity to their theorised interpretation of the stimulus text.

The following excerpts have been selected to illustrate effective student responses in one or more of the syllabus assessment objectives. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

Samples of effective practices

This student response excerpt has been included:

- to demonstrate how a response achieves higher marks in the Understanding and analysis of literary texts criterion. This excerpt shows a discriminating understanding of the complexities of the chosen stimulus by exploring the hybrid construction of masculinity found within Collier, the protagonist of Georgette Riley's novel

- to show a discriminating interpretation of how the writer's generic style, structure and textual features shape the text. This excerpt examines how particular word choices from both Georgette Riley and MB Warburton allow for the text to criticise patriarchy's influence on art and culture.

Understanding and analysis of literary texts (10 marks)	
• examination of how the writer's generic style, structure and textual features shape the text • discriminating interpretation of how the writer's generic style, structure or textual features shape the text • discriminating understanding of the complexities of the chosen stimulus	Thirdly, the text's criticism of the patriarchy hones in on how it influences art and culture through its condemnation of Warburton's rejection of "Collier's Last Stand," Georgette's novel. "Collier's Last Stand" is a symbol of an alternate construction of masculinity that does not adhere to patriarchal values of male dominance. Collier, the protagonist of the novel, rejects "the systematic butchering" and "mass murder" that the "egotistical actions of... male politicians" causes during war. From this, readers conclude that Collier represents slippage between the masculinity / femininity binary. Georgette created a male character that possesses the emotional empathy and "victim" status that is reminiscent of conventional constructions of femininity. However, Warburton judges Georgette's hybrid construction of masculinity to be "'steeped in dullness,'" and that there would be "limited interest' in it." Warburton is of this opinion because Georgette's understanding of masculinity does not align with his comprehension of it. In fact, the construction of masculinity that Georgette criticises— the "egotistical [actions of their] male politicians" who revel in "wholesale destruction"— is more likely to align with Warburton than the one Georgette endorses. As a result, Warburton rejects Georgette's manuscript, and symbolically her alternate representation of unconventional masculinity. This is metaphorical for the

These student response excerpts have been included:

- to demonstrate how a response achieves higher marks in the Synthesis criterion. This response provides a discerning thesis — that *Fulfilment* 'positions readers to recognise that whilst individualistic discourse is hegemonic in our world, collectivism is the only way to minimise suffering of lower classes'. This thesis also provides evidence of a discriminating theorised interpretation, which draws upon aspects of Marxist criticism

- to show discerning application of aspects of text-centred and world-context-centred approaches to the stimulus. These excerpts demonstrate application of specific elements of structuralist theory — binary oppositions — to produce a theorised exploration of the stimulus text. The response explains how the human/machine binary is a 'false dichotomy', as readers are aware the machines are produced by humans; however, the machines are afforded more freedoms than the proletariat workers. The response applies specific aspects of Marxist criticism, such as analysis of contemporary power structures and hegemonic ideologies

- to demonstrate how a response develops arguments that expand upon the thesis and provide conclusions about the effects of the text on readers.

| **Synthesis (7 marks)**
- discerning thesis
- arguments to support the thesis developed across the reading
- defensible conclusions based on the arguments

Understanding and application of theories (8 marks)
- discriminating theorised interpretation of the stimulus text
- discerning application of aspects of text-centred and world-context-centred approaches to the stimulus
- complex range of relevant strategies for a theorised exploration | **Excerpt 1**

The short science-fiction story 'Fulfilment' is about consumerism, and reveals that the capitalist world's promulgation of unrelenting ~~avarice and~~ materialistic avarice and gluttony of ~~modern society~~ has oxymoronically, bred a lack of humanity in the anthropocene. 'Fulfilment' is a savage indictment of the corporate world, its monopolisation of the proletariat, and bourgeoisies (and their money-saving endeavours), thus pitting the ideologies of individualism and collectivism against each other, with readers ultimately being positioned to ~~view~~ recognise that whilst individualistic discourse is hegemonic in our world, collectivism is the only way to minimise suffering of lower classes. Through depicting the unjustice of capitalism, readers are ~~instead~~ both compelled to adopt ~~itself~~ and existentialist perspective that life for some is not worth ~~living~~, yet also challenged to adopt humanist ideology to revolt against the corporate juggernaut. |

Excerpt 2

wellbeing. Similarly, there is a binary opposition between humans/machines, which although begins as a structuring principle that stabilises meaning, is eventually revealed to be a false dichotomy whose instability undermines the text's unity. This binary draws on readers' cultural ideas of technology, in that they are assumed produced, and to be ^controlled by humans, irrespective of their autonomy. However, ~~although in the beginning,~~ this cultural assumption is eventually undermined, as readers are forced to identify that, ironically, these machines have more freedom and power than members of the same species that created them. ~~Whilst the~~ The 'Big Brother' style device is given the dignity of a name, "Elena", whilst the humans remain anonymous, reflecting they have been reduced to subservient beings. This juxtaposition of contemporary power structures – [as roles are reversed, where the machine is more powerful than the human (^eg. Elena gives orders such as "remove yourself") – thus destabilises readers' cultural assumptions ~~out~~ about machines and their negative impacts on sentient beings (humans). Finally a binary between winning/losing is used to ~~reinforce~~ elucidate, but challenge, ^existentialist ideology. Through ~~calling~~ The ^currency ~~"credit points",~~ the reference to "points" as currency imbues vivid imaginations of a meritocracy: the more you do, the more you gain, ^and the more likely you are to ~~win~~ ~~the~~ win the game of life. ~~Whilst this is privileged – on of~~ At the beginning of the text, ~~with the~~ fiscal narrator's ^endeavours ~~being~~ ^are constructed as harmless, ~~and~~ normal and encouraged ("a smiley emoji appeared", ~~iconoclastic~~ iconoclastic of good), ^this ~~is~~ ~~prison~~ ~~destabilised~~ privileging collapses by the end, as the competition the capitalistic world breeds between co-workers is revealed to be literally life-threatening ~~hidden~~ (the "tired-looking man... limped] into the darkness", leaving the narrator ^with "at least one leg broken, maybe more" due to the allure of a "bonus payment" for being the "leading worker"). Thus, not only does the text demonstrate class struggle in the aristocracy's (Quantum's) oppression of the proletariat, it also highlights that capitalism produces alienation ~~of~~ between members of the same class. Therefore, the binary oppositions reinforce that the corporate juggernaut negatively impacts society.

This student response excerpt has been included:

- to show that in the Understanding and application of theories criterion, the response demonstrates a discriminating theorised interpretation of the stimulus for *Speak to Us*, with its interpretation of how the stimulus text presents a critique and condemnation of a Eurocentric colonialist discourse by exploring the harms of the appropriation and commodification of native culture. The response includes an application of a complex range of relevant strategies to produce this theorised exploration, which is evident in the accurate discussion and application of the terms 'subaltern' and 'hybridity' from postcolonial theory. The response provides a discriminating interpretation of how generic conventions, structures, and textual features, including text structures, language choices, symbolism and binary opposition, support this interpretation

- to show a discerning thesis, which is convincingly supported through the development of a series of arguments across the reading. The thesis develops through the response, with the conclusion pointing out how the stimulus represents colonialist ideologies as self-destructive. These arguments are used to draw defensible conclusions about how the text positions the reader. A range of evidence is used discerningly to support those conclusions

- as an example of accurate and discriminating use of sentence structures and vocabulary to develop ideas. The response uses punctuation accurately and purposefully and uses simple and complex words that are mostly spelt correctly.

Understanding and application of theories (8 marks)
- discriminating theorised interpretation of the stimulus text
- discerning application of aspects of text-centred and world-context-centred approaches to the stimulus
- complex range of relevant strategies for a theorised exploration

---

world that motivates it. Applying a post-colonial critique the text can be seen as an attempt to reclaim the sanctity of culture for the karaya people, changing the narrative of colonisation, domination and repression of culture.

Synthesis (7 marks)
- discerning thesis
- arguments to support the thesis developed across the reading
- defensible conclusions based on the arguments

Applying a post-colonial critique, the resolution of the text reveals it to be an attempt to reunite the narrative of colonisation. To elaborate, Ramon's desire to "learn" and possess the Karaya culture can be seen as an attempt to construct a metanarrative of colonisation. The Head of Atabey can be seen as a symbolic representation of the Karaya culture whereby his symbolic attempt to steal it consistently results in the destruction of culture and identity as upon lifting the zemi from its pulpit "water cascades from the walls," "~~stone~~ stones from the ceiling give way" and the culture is drowned/buried and lost to collective memory. The 'groans' of the tomb at each new attempt ~~and it~~ is evidence of pathetic fallacy intended to communicate the anguish of the Karaya people at having their culture consistently devalued and placed under threat. ~~Ramon~~ The text is however an attempt to reclaim this identity. With elements of magical realism

Practices to strengthen

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

- assisting students to further develop their skills for the following assessable elements within the Understanding and application of theories criterion and the Understanding and analysis of literary texts criterion

    – understanding the syllabus glossary definition of *interpret*, and how this is contextually relevant to the subject and the external assessment. While many students provided interpretations of the stimulus text, these were not always theorised. A theorised interpretation uses knowledge and understanding of theoretical approaches to bring out the meaning of the stimulus text and draw conclusions from it. An example of an interpretation of a text that is not theorised would be the summation that *Fulfilment* demonstrates how one mistake can ruin everything when workers are mistreated. To improve this and demonstrate an understanding of relevant theoretical approaches, a response could instead develop a more effective theorised interpretation that *Fulfilment* communicates that economic advancement is an ideological myth used to coerce the proletariat to accept alienating working conditions. This improved interpretation draws upon understanding of Marxist theory to draw a conclusion about the meaning of the stimulus text. Some responses summarised or recounted the issues in the literary text rather than interpreting the meaning and drawing conclusions about the effects of the text and its complexities

    – applying specific theoretical concepts within chosen theoretical approaches to the stimulus text so that a range of relevant strategies are used for a theorised exploration of the text and an effective theorised interpretation is developed. Explicitly teaching students the syllabus glossary definition of *aspect* (i.e. 'a particular part of a feature of something; a facet, phase or part of a whole') can assist with this. While many responses explored the issues that feminist or Marxist critics focus on, such as sexism and classism, they did not apply specific aspects of those theoretical approaches, and therefore did not develop a theorised exploration effectively. For example, exploring the sexism Georgette Riley faces within *A Letter of Protest* is not in itself specific enough to suitably demonstrate understanding and application of feminist theory. Specific concepts such as (but not limited to) gender performativity, écriture féminine, essentialisation and male/female gaze could be applied to develop this exploration of sexism in a more theorised way

    – recognising and analysing how the writer's generic style, structure and textual features are used to shape the text for specific cultural, social and/or aesthetic purposes, to prompt readers to generate critical and emotional responses to the issues in the text. Many responses did not recognise the text as a construct which was inviting readers to reject or support particular ideologies. It is important for students to understand how inclusion of particular ideologies within a text does not necessarily mean the text is upholding these ideals. For example, *Fulfilment* prompts condemnation of extreme capitalist ideologies by exploring the consequences of laissez-faire capitalism on the individual. Some responses confused Quantum's priorities within the world of the text with the writer's purpose of the text. Similar confusion between the text's issues and its effects appeared in some student responses to *Speak to Us* and *A Letter of Protest*

- assisting students to further develop their skills for the following assessable elements within the Synthesis criterion

  - communicating a clear thesis statement which is developed in later arguments. This thesis can provide evidence of markers of an overall interpretation of the stimulus text. If this thesis is theorised it can provide further evidence for markers for additional assessable elements in the marking guide

  - developing the thesis in arguments by exploring its complexities or adding detail to it, and providing specific conclusions based upon these arguments. These conclusions can be drawn within arguments and within the final paragraph of the essay. Often these conclusions detail the effects, consequences, impacts and/or results of the text on the reader

  - using evidence explicitly to support interpretations and theorised exploration of the text. An overreliance on plot summary and recount can prevent responses from achieving high marks in the Synthesis criterion

  - synthesising their application of text-centred and world-context-centred approaches together to create a whole interpretation of the text. This can be demonstrated by connecting arguments, ideas and conclusions drawn from the text, together with cohesive devices used to develop the overall interpretation

- assisting students to further develop their skills for the following assessable elements within the Controlling textual features and conventions criterion

  - using specific vocabulary and correct terminology relevant to the text-centred and world-context-centred theoretical approaches used to explore the stimulus. The inclusion of relevant theoretical concepts and terms can provide evidence of language choices and other assessable elements within the EAMG.