

Literature subject report

2021 cohort

February 2022

ISBN

Electronic version: 978-1-74378-157-9



© State of Queensland (QCAA) 2022

Licence: <https://creativecommons.org/licenses/by/4.0> | **Copyright notice:** www.qcaa.qld.edu.au/copyright — lists the full terms and conditions, which specify certain exceptions to the licence. |

Attribution: '© State of Queensland (QCAA) 2022' — please include the link to our copyright notice.

Other copyright material in this publication is listed below.

1. Student responses in this report are excluded from the CC BY 4.0 licence.

Queensland Curriculum & Assessment Authority
PO Box 307 Spring Hill QLD 4004 Australia
154 Melbourne Street, South Brisbane

Phone: (07) 3864 0299

Email: office@qcaa.qld.edu.au

Website: www.qcaa.qld.edu.au

Contents

| | |
|--|-----------|
| Introduction | 1 |
| Audience and use | 1 |
| Report preparation | 1 |
| Subject data summary | 2 |
| Subject completion | 2 |
| Units 1 and 2 results | 2 |
| Units 3 and 4 internal assessment (IA) results | 2 |
| Total marks for IA | 2 |
| IA1 marks | 3 |
| IA2 marks | 4 |
| IA3 marks | 5 |
| External assessment (EA) marks | 6 |
| Final subject results | 7 |
| Final marks for IA and EA | 7 |
| Grade boundaries | 7 |
| Distribution of standards | 7 |
| Internal assessment | 8 |
| Endorsement | 8 |
| Confirmation | 8 |
| Internal assessment 1 (IA1) | 10 |
| Examination — analytical written response (25%) | 10 |
| Assessment design | 10 |
| Assessment decisions | 12 |
| Internal assessment 2 (IA2) | 17 |
| Extended response — imaginative spoken/multimodal response (25%) | 17 |
| Assessment design | 17 |
| Assessment decisions | 19 |
| Internal assessment 3 (IA3) | 25 |
| Extended response — imaginative written response (25%) | 25 |
| Assessment design | 25 |
| Assessment decisions | 27 |
| External assessment | 33 |
| Extended response — analytical response (25%) | 33 |
| Assessment design | 33 |
| Assessment decisions | 33 |

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: 149.

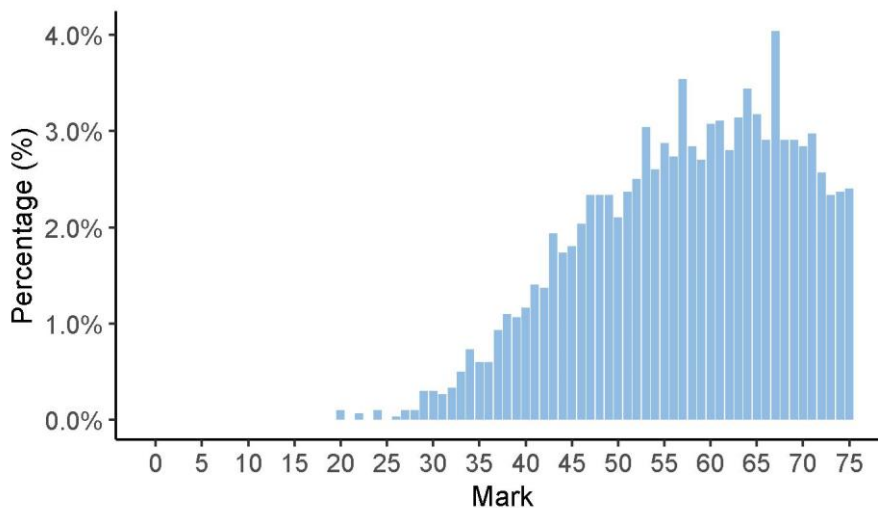
| Completion of units | Unit 1 | Unit 2 | Units 3 and 4 |
|------------------------------|--------|--------|---------------|
| Number of students completed | 3295 | 3174 | 2975 |

Units 1 and 2 results

| Number of students | Satisfactory | Unsatisfactory |
|--------------------|--------------|----------------|
| Unit 1 | 3216 | 79 |
| Unit 2 | 3098 | 76 |

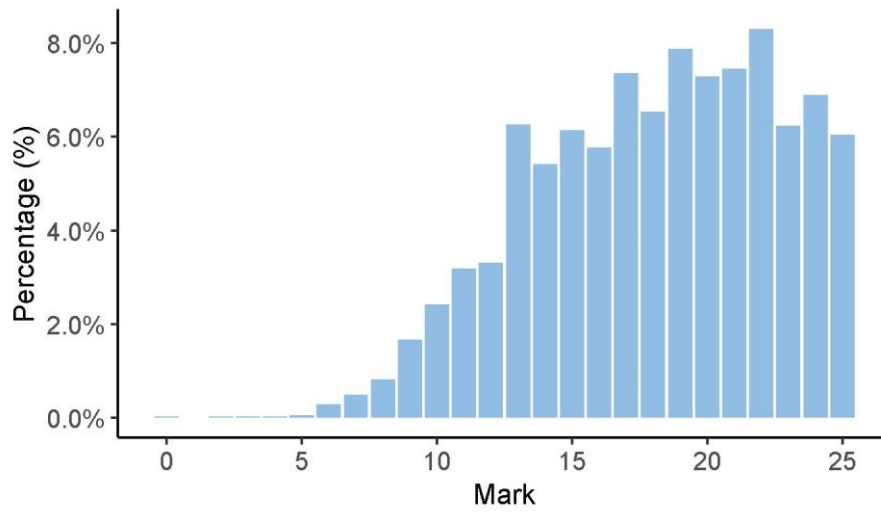
Units 3 and 4 internal assessment (IA) results

Total marks for IA

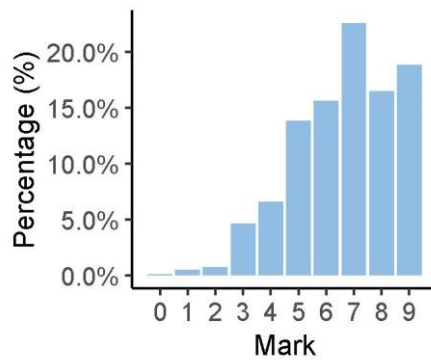


IA1 marks

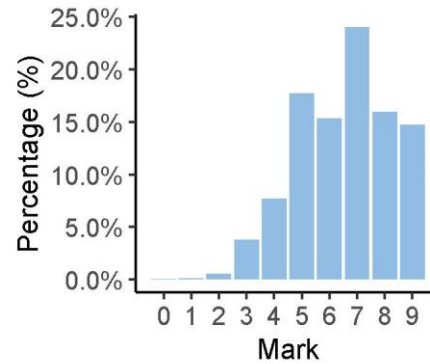
IA1 total



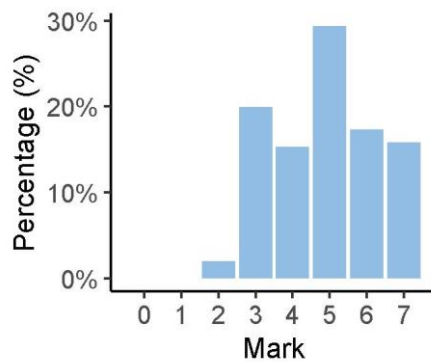
IA1 Criterion: Knowledge application



IA1 Criterion: Organisation and development

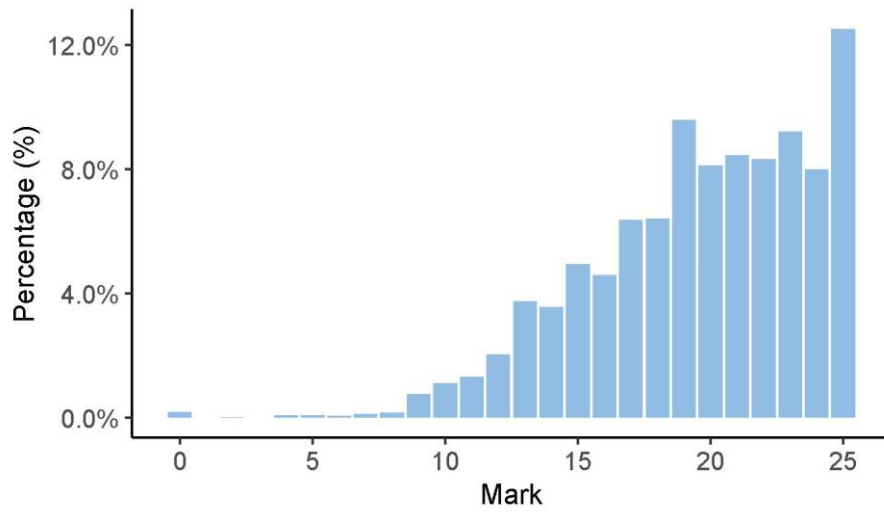


IA1 Criterion: Textual features

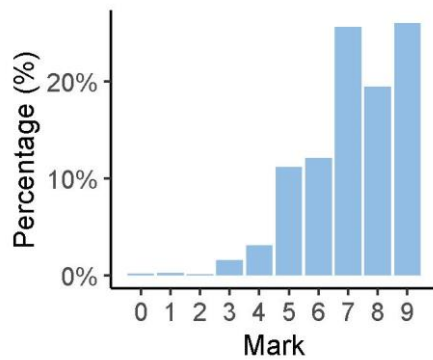


IA2 marks

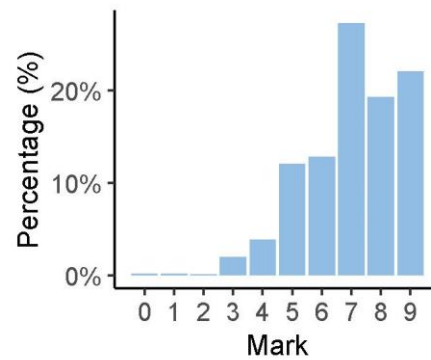
IA2 total



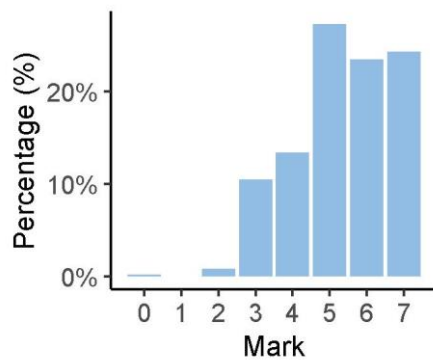
IA2 Criterion: Knowledge application



IA2 Criterion: Organisation development

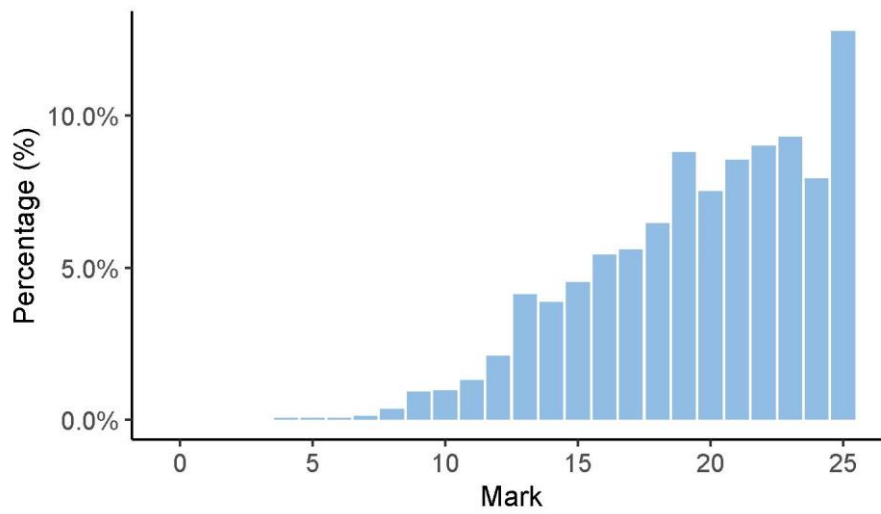


IA2 Criterion: Textual features

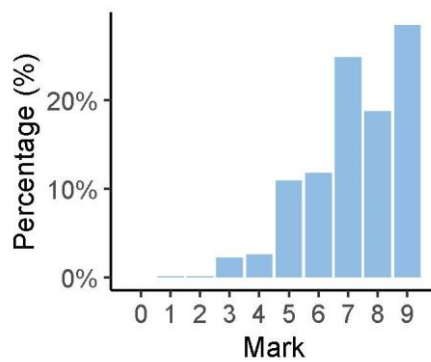


IA3 marks

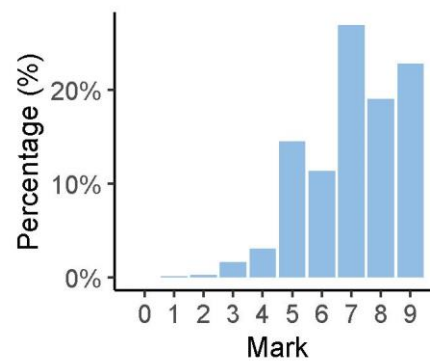
IA3 total



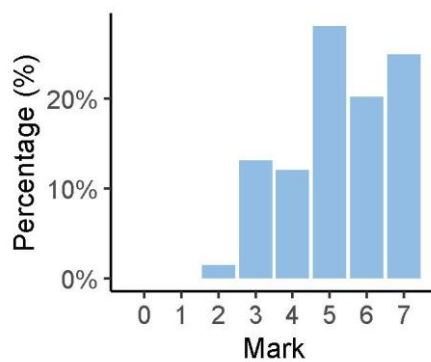
IA3 Criterion: Knowledge application



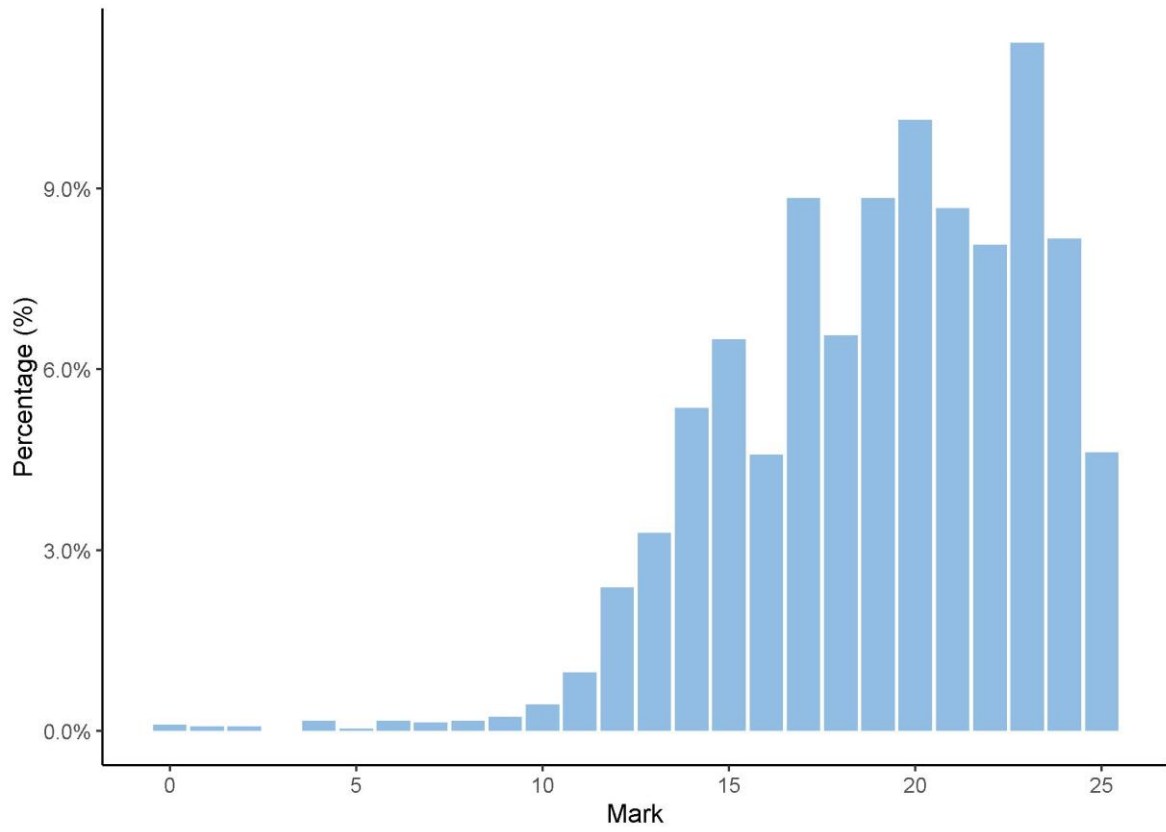
IA3 Criterion: Organisation and development



IA3 Criterion: Textual features

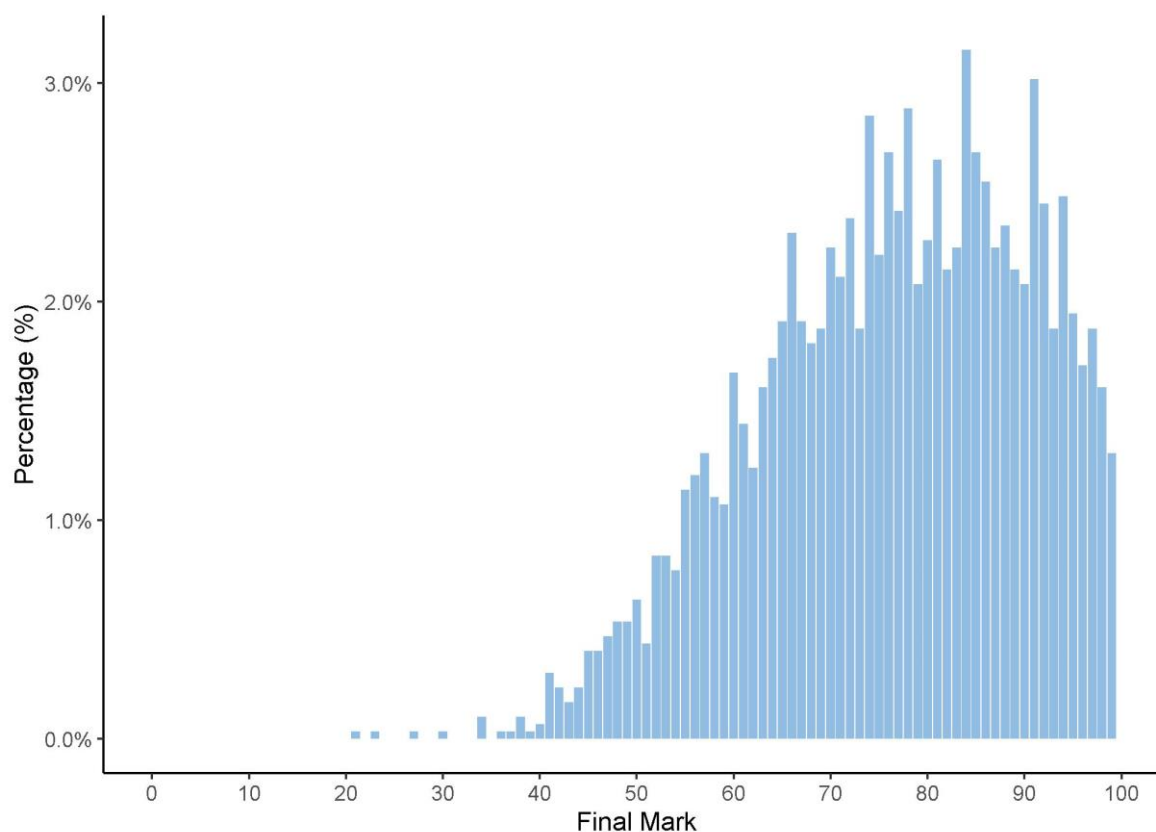


External assessment (EA) marks



Final subject results

Final marks for IA and EA



Grade boundaries

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

| Standard | A | B | C | D | E |
|----------------|--------|-------|-------|-------|------|
| Marks achieved | 100–83 | 82–65 | 64–43 | 42–16 | 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 | 1147 | 1208 | 591 | 31 | 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 | 149 | 149 | 149 |
| Percentage endorsed in Application 1 | 69% | 48% | 77% |

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 | 149 | 940 | 174 | 90.60% |
| 2 | 149 | 933 | 68 | 93.29% |
| 3 | 149 | 876 | 51 | 95.27% |



Internal assessment 1 (IA1)

Examination — analytical written response (25%)

The examination assesses the application of a range of cognitions to a provided question on a literary text from the prescribed text list.

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

Assessment design

Validity

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

Reasons for non-endorsement by priority of assessment

| Validity priority | Number of times priority was identified in decisions* |
|-------------------|---|
| Alignment | 38 |
| Authentication | 0 |
| Authenticity | 0 |
| Item construction | 6 |
| Scope and scale | 17 |

*Each priority might contain up to four assessment practices.

Total number of submissions: 149.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- showed clear alignment with assessment specifications, which require students to write an analytical essay in response to a seen question or task. This task requires students to examine how a particular literary text, selected from the prescribed text list, addresses issues and ideas related to culture and identity, and importantly, allows students to critique others' interpretations of or responses to that literary text
- gave students the opportunity to establish and maintain the role of essay writer and to inform readers of an interpretation of the literary text
- constructed the question or task clearly and unambiguously, identified the title of the literary text from the prescribed text list, and used cognitive verbs aligned with syllabus objectives to provide opportunities for students to demonstrate Assessment objectives 3, 4 and 5
- managed the scope and scale of question or task construction to ensure the opportunity for students to work within parameters that were neither too broad nor too prescriptive or narrow.

Practices to strengthen

It is recommended that assessment instruments:

- clearly prompt students to analyse others' interpretations of or responses to the literary text studied to allow students to demonstrate Assessment objective 3
- do not use the playwright as the critic, as this does not meet the syllabus specifications of others' responses to and perspectives on literary texts
- refer to an individual critic rather than a journal when citing others' interpretations
- adhere to the syllabus conditions: two hours, plus 15 minutes of planning time; students to be given the specific question/task one week prior to the assessment; no access to teacher advice, guidance or feedback once the task is distributed; 200 words of quotations from the studied text/s allowed, sighted and signed by the teacher; no other notes allowed
- use cognitive verbs that align appropriately with the assessment objectives (e.g. 'analyse') to ensure that students are adequately prepared for the unseen examination requirements of the external assessment.

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 | 2 |
| Language | 6 |
| Layout | 1 |
| Transparency | 4 |

*Each priority might contain up to four assessment practices.

Total number of submissions: 149.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used an effectively framed question or task, providing clarity for students on how they might formulate a thesis in relation to the focus of the question. This forms the basis for constructing a synthesised analysis of the literary text and a critique of others' interpretations of the text
- used language specific to the assessment objectives that avoided jargon, loaded phrasing or convoluted instructions, and avoided gender, racial or cultural bias
- were presented with clear, consistent formatting.

Practices to strengthen

It is recommended that assessment instruments:

- make the task/question clear and accessible for students when establishing the need for them to engage with others' interpretations of the literary text. This is a key aspect of the syllabus subject matter and Assessment objective 3

- provide a clear and accessible question or task that is not too complicated in its requirements for students, and that avoids using challenging linguistic phrases or challenging quotations that are too long and convoluted. This includes avoiding using run-on sentences or overusing similar words in close succession
- do not provide questions typed in italics as this reduces readability
- avoid sentence stems that complicate the instruction by splitting the infinitive
- avoid providing scaffolding that restricts students' responses by guiding them to a predetermined answer or that leads to similar, repetitive responses
- avoid too much complexity regarding 'others' interpretations of, and/or responses to,' the text. Overly complex questions may not clearly cue students to analyse the chosen literary text or provide clear, unambiguous opportunities to demonstrate the assessment objectives of the Knowledge application criterion
- provide a choice of a direct response to, or specific interpretation of, the chosen literary text. This will ensure students are clearly cued to demonstrate the relevant cognitions required in producing an analytical essay in response to a seen question or task under supervised conditions
- are read with extra vigilance to crosscheck the names of authors, poets and playwrights. These should be accurately spelt and free from errors.

Assessment decisions

Reliability

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

Agreement trends between provisional and confirmed marks

| Criterion number | Criterion name | Percentage agreement with provisional | Percentage less than provisional | Percentage greater than provisional | Percentage both less and greater than provisional |
|------------------|--------------------------|---------------------------------------|----------------------------------|-------------------------------------|---|
| 1 | Knowledge application | 92.62% | 7.38% | 0% | 0% |
| 2 | Organisation development | 93.29% | 6.71% | 0% | 0% |
| 3 | Textual features | 94.63% | 5.37% | 0% | 0% |

Effective practices

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

- the evidence in responses matched the characteristics of combination and use of a range of textual features, employed in different ways, to achieve the particular purposes of the writer. For example, the upper performance level qualifier of 'discerning' was matched to those responses where a range of grammatically accurate and appropriate language structures, and different clauses and sentence constructions, were used to meet the purpose of an analytical essay

- for the Organisation and development criterion, it was recognised that the thesis was supported by discriminating ideas that were not simply a restatement of others' interpretations of, and/or responses to, the literary text provided in the question
- it was recognised that the discrimination in the thesis enhanced the synthesis of subject matter from both the literary text and others' interpretations of, and/or responses to, the literary text throughout the entire analytical essay.

Samples of effective practices

The following is an excerpt from a response that illustrates the characteristics for the Knowledge application criterion at the performance level indicated. The sample may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

This student response excerpt has been included:

- to demonstrate evidence of discerning analysis of the effects of aesthetic features and stylistic devices in a literary text in prompting critical and emotional responses
- to demonstrate discerning analysis of the ways cultural assumptions, attitudes, values and beliefs underpin a literary text and invite audiences to take up positions
- to demonstrate a clear analysis achieved by 'dissecting for the purpose of finding meaning or relationships' and 'identifying patterns, similarities and differences'. It does not stray from its purpose in analysing, and nor does it simply state the names of aesthetic features or stylistic devices without purpose. The Knowledge application criterion is met through a comprehensive analysis of how the author has manipulated aesthetic features and language choices to construct specific meaning (as it relates to the thesis) and to create particular emotional and critical responses in readers
- to demonstrate discerning evidence of all assessment objectives in Criterion 2: Organisation and development.

| | |
|--|---|
| <p>Knowledge application (8–9 marks)</p> <ul style="list-style-type: none"> • discerning analysis of perspectives and representations of concepts, identities, times and places in a literary text, and of others' interpretations of, and/or responses to, this text • discerning analysis of the ways cultural assumptions, attitudes, values and beliefs underpin a literary text and invite audiences to take up positions • discerning analysis of the effects of aesthetic features and stylistic devices in a literary text in prompting critical and emotional responses | <p>Excerpt 1</p> <p>Firstly, Desai argues that lower caste Indians are trapped in their own social malaise of mental slavery, confining them to a pre-determined life of perpetual servitude. This is agreed through ^{Adiga's} metaphorical representation of Indian society, insinuating that the oppressive assumptions entrenched within India ^{emulate the} characteristics of a "rooster coop." When Ballam decipher this idea to Mr Jidab.</p> |
|--|---|

do, Adiga writes "Hundreds of pale hens and brightly coloured roosters...
 pecking each other" (page 173). When Adiga refers to those in the coop as
 "pale hens and ~~brightly coloured~~ ^{... roosters} Adiga, he dehumanises them to symbolise
 their lack of size, strength, and intelligence in contrast to humans,
 primarily being an expendable food source for the wealthy to pry on (exploit).
 Moreover, those enslaved by the coop have enthralled themselves so
 profoundly in their own naivety that they ~~are unable to recognise~~ ^{blind to}
 their own human abilities, ^{like} having free-will of life in the ^{Democratic} ~~rest~~ nation.
 Further, ^{Adiga} uses a metaphor when he describes the chickens
 to be "pecking each other." Chickens often peck others when
 one is wounded, frequently becoming so violent that these wounds
 are incapable of healing. Similarly, those in the coop ~~continue~~
 attempt to subjugate others, relentlessly pressing at their weaknesses
 until the chances of conjuring enough strength to break from the
 coop is marginal. Moreover, through symbolic dehumanisation and
 metaphorical messages, Adiga conveys that the ^{only way to}
 escape the coop is to rise above the propagators ^{and the social malaise} of it and
 realise ^{their} ~~the~~ ^{own} human abilities, justifying Delwadi's argument
 that ~~the~~ mental slavery is a social malaise that confines
 people to a predetermined life of perpetual servitude.
 Further, this prompts Barua's quest ^{to} escape, abandoning those

Organisation and Development (8–9 marks)

- discerning use of patterns and conventions of an analytical essay, and the role of essay writer, to analyse the literary texts
- discerning selection and synthesis of subject matter to support perspectives discerning organisation and sequencing of subject matter, including the discerning use of cohesive devices, to emphasise ideas and connect parts of the analytical text.

Excerpt 2

Following the European colonisation of Africa, a severe displacement of African nations' culture occurred in literature, due to the influx of flawed insight and ~~more~~ misrepresentation from European ~~and~~ authors. In her article 'Culture in Chinua Achebe's *Things Fall Apart*', Diana Akers Rhoads contends that in writing *Things Fall Apart*, Achebe seeks to correct this misrepresentation in literature, and 'show his people the dignity that they lost during the colonial period'. Rhoads' contention is somewhat justified, as although Achebe does seek to restore dignity to the Igbo, he also wishes to display his culture in the absence of bias, revealing both its dignified and undignified tenets. Achebe presents the loss of dignity through the character of the District Commissioner, and seeks to restore it by imparting spiritual power to Igbo traditional meetings and logistical ceremonies. However, he also presents critiques of Igbo society through the characters of Obierika and Nwoye.

Discerning thesis. * Chinua

Practices to strengthen

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

- when matching evidence to the descriptors for the Knowledge application criterion, attention should be given to
 - distinguishing analysis ('dissect to ascertain and examine constituent parts ... for the purpose of finding meaning or relationships and identifying patterns, similarities and differences') from identification ('recognise and state a distinguishing feature') of aesthetic features and stylistic devices
 - ensuring that quotations being used, and statements being made, are from and/or about the text/s within the endorsed task
 - determining if the analysis of evidence is concerned with the ways that audiences are invited to take up positions and the ways that audiences are prompted to critical and emotional responses. This is a crucial clause in objectives 4 and 5
 - ensuring that the specified interpretation of, and/or response to, the literary text is used consistently throughout the response to meet all aspects of Assessment objective 3.

Cursory mention of the interpretation of and/or response to the literary text (e.g. a mention in the introduction) does not provide evidence of discerning or effective analysis

- ensuring that the second and third descriptors, which reference the ways that literary texts invite audiences to take up positions and the ways literary texts prompt critical and emotional responses, are examined. Discerning analysis, as it pertains to these descriptors, requires responses to analyse for the purpose of ‘finding meaning or relationships’, particularly as they relate to the ways that critical and emotional responses are prompted by literary texts. Identification (‘recognise or state a distinguishing factor or feature’) and naming of aesthetic features should not be awarded ‘discerning’ or ‘effective’. These descriptors necessitate that the response deconstructs the choices in the literary text in order to examine (‘inquire or search into ... in a way that uncovers the assumptions and interrelationships of the issue’) the implicit and explicit ways that audiences are positioned
- when making judgments about the Organisation and development criterion, consideration is given to
 - ensuring that there is appropriate evidence of the synthesis of all aspects of the Knowledge application criterion rather than treating elements of analysis as separate. Synthesis of all aspects of analysis is required for the upper performance levels of the second and third descriptors in this criterion
 - ensuring that analysis is the student’s own work and words rather than large sections quoted verbatim from ‘others’ interpretations of, and/or responses to,’ the literary text, to ensure that it is the student who is providing clear synthesis and cohesion
 - determining if the patterns and conventions of an analytical essay are fulfilled, especially as they pertain to the use of cohesive devices, such as a thesis, topic sentences, and cohesive words and phrases
- teachers note that the performance-level descriptors for the Knowledge application criterion require students to engage with the practice of reading a text as literary. The relevant terminology and the requirements for analysis of a literary text are specified in the subject matter of the Syllabus section 1.2.5 and the subject matter of Unit 3: Literature and Identity.

Additional advice

- While students can engage with a variety of ‘others’ interpretations of, and/or responses to,’ a literary text, the inclusion of peripheral information (e.g. quotations or analysis from other literary texts) is beyond the scope and scale required for this assessment instrument. Close literary analysis should focus on the literary text and ‘others’ interpretations of, and/or responses to,’ the specific literary text named within the endorsed task. The inclusion — or expectation of inclusion — of extra material beyond the endorsed task should not be considered in the assessment decision. The subject matter for this unit does not require students to include additional texts within their response to the assessment instrument. *One* other interpretation of, and/or responses to, the literary text would be adequate for the purpose of the assessment task and assessment decisions.
- Schools should select a critique or response that provides enough depth and detail for students to respond appropriately. Providing singular statements or sentences can inhibit the students’ ability to appropriately respond to this assessment instrument. Students should also be provided with a copy of the interpretation and/or response to the literary text to allow them to select and synthesise subject matter to support perspectives in the essay.
- ISMGs need to be completed carefully and accurately. Schools should ensure that the annotated ISMG matches the provisional marks entered into the Student Management application.



Internal assessment 2 (IA2)

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

This assessment focuses on the reinterpretation of ideas and perspectives in a literary text from the prescribed text list. It is an open-ended task. While students may undertake some research in the creating of the extended response, it is not the focus of this technique.

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 | 91 |
| Authentication | 2 |
| Authenticity | 1 |
| Item construction | 10 |
| Scope and scale | 6 |

*Each priority might contain up to four assessment practices.

Total number of submissions: 149.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- showed clear alignment with assessment specifications that require students to reimagine the original or base text, selected from the prescribed text list, for a new cultural context. These instruments provided clear instructions for students that
 - the reimagined text needs to invite the audience to question or reflect on the dominant cultural assumptions, attitudes, values and beliefs that underpin the base text and/or the new cultural context
 - there should be a distinct sense of time and place
- employed authentic assessment design that allowed students to meet Assessment objective 2 in establishing and maintaining the role of speaker/signer/designer and relationships with audiences

- featured conditions that clearly aligned with syllabus specifications of four weeks notification and preparation
- employed effectively constructed task descriptions with clear information identifying the base text from the prescribed text list, and outlined how it would need to be reinterpreted or reimagined for a new cultural context
- managed scope and scale effectively by focusing on one base text, rather than multiple texts, such as several poems or short stories
- provided explicit instructions and cues for students to use nonverbal features in multimodal responses and video recordings, including facial expressions, gestures, proximity, stance and movement to allow students to demonstrate Assessment objective 11.

Practices to strengthen

It is recommended that assessment instruments:

- make clear how the imaginative response students are to produce is a reimagining of the base text, or an aspect of the base text, rather than the entire novel, play or film
- avoid selecting a broad or general audience as this may limit the student's ability to develop the role of the speaker/signer/designer. Schools must specify that audiences are familiar with the literary text
- ensure there are clear and appropriate ways for students to reimagine the assigned base text to establish a distinct sense of time rather than keeping the response in the same cultural context
- do not contain any requirement for students to complete additional work that sits outside the syllabus specifications for this assessment instrument. Imaginative responses students create are to be treated as standalone texts, and there is no requirement for students to write a context statement, explanation or defence for their reimagination. The content and construction of the assessment response should make the new cultural context apparent. It is recommended that schools revisit the specifications in Syllabus section 4.4.2
- ensure the development of checkpoints are consistent with the conditions in the syllabus specifications that four weeks notification and preparation is all that is required. Schools should consider collecting evidence in the spoken/recorded mode for drafting purposes
- communicate clearly to students that the length conditions set out in the syllabus are 5–8 minutes for spoken responses and 6–9 minutes for multimodal responses, and provide guidance on appropriate editing and drafting processes for meeting these length requirements.

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 | 1 |
| Language | 3 |
| Layout | 0 |
| Transparency | 7 |

*Each priority might contain up to four assessment practices.

Total number of submissions: 149.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided clear and transparent checkpoints consistent with information regarding the task for students by providing feedback on a spoken or multimodal response, i.e. a video recording or digital draft in the required mode of delivery
- used language consistent with the imaginative genre that avoided bias, particularly in terms of linguistic phrases and/or pronoun use.

Practices to strengthen

It is recommended that assessment instruments:

- give students the opportunity to demonstrate Assessment objective 11. Schools need to explicitly cue students to demonstrate nonverbal features in their spoken or multimodal response to provide evidence of facial expressions, gestures, stance and movement, as outlined in the Textual features criterion
- display an understanding of the differences between spoken and multimodal responses, as indicated in the document Confirmation submission information: Literature 2019. For multimodal responses, students present or submit responses that integrate more than one mode, e.g. a website or blog, vlog, digital folio
- offer texts without a wide time period or that do not include elements of time travel between different cultural contexts. Using base texts that already include a wide range of cultural contexts can prevent students from reinterpreting that text's perspectives or identities for a new cultural context.

Assessment decisions

Reliability

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

Agreement trends between provisional and confirmed marks

| Criterion number | Criterion name | Percentage agreement with provisional | Percentage less than provisional | Percentage greater than provisional | Percentage both less and greater than provisional |
|------------------|------------------------------|---------------------------------------|----------------------------------|-------------------------------------|---|
| 1 | Knowledge application | 95.30% | 4.7% | 0% | 0% |
| 2 | Organisation and development | 94.63% | 5.37% | 0% | 0% |
| 3 | Textual features | 97.32% | 2.68% | 0% | 0% |

Effective practices

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

- the ISMG was applied with careful attention to the qualifiers for each performance level. For example, for the Textual features criterion, the upper performance level qualifier of ‘discerning’ was matched to those responses where language choices and the use of spoken/signed and nonverbal features (and complementary, if appropriate) were suitable to the new cultural context and incorporated purposefully to prompt emotional and critical audience responses
- for the Textual features criterion, it was recognised that responses provided clear evidence of all aspects of Assessment objective 11
- for both the Knowledge application criterion and the Organisation and development criterion, it was recognised that the descriptors require engaging audiences with a reimagined text. The creation of a new cultural context, and time and place for the reimagination that is significantly different from those of the base text, and the development of this throughout the response, is a key feature of this assessment instrument.

Samples of effective practices

The following is an excerpt from a response that illustrates the characteristics for the Knowledge application criterion at the performance level indicated. The sample may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout a response.

This student response excerpt has been included:

- as an example of discerning manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin the text to invite audiences to reinterpret Edgar Allan Poe’s short story *The Tell-tale Heart* for a new cultural context
- as an example of complex creation of perspectives and representations of concepts, identities, times and places, including subtle incorporation of a range of Gothic elements to ensure it is a reimagination without simply retelling the story
- to demonstrate discerning use of aesthetic features and stylistic devices in a reimagined text to prompt emotional and critical responses with deliberate use of foreshadowing, dramatic irony, extended metaphor, and the motif of the ‘tell-tale heart’ for a contemporary reimagining.

**Knowledge application
(8–9 marks)**

- subtle and complex creation of perspectives and representations of concepts, identities, times and places in a reimagined text
- discerning manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin the text, to invite audiences to reinterpret the base text
- discerning use of aesthetic features and stylistic devices to prompt critical and emotional responses

Excerpt 1

Excerpt 1 content (video, 1 min 55 sec)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_literature_19_ia2_s1_e1.mp4

BEAUTIFUL! – very, very stunningly beautiful my mother had once been. It was said she would turn heads at beauty contests and- alas! she was but part of the audience. I adored her- true! She had always been here for me in times of misfortune and dissension in my life, and I was forever grateful of her. Her kindness and compassion and the empathy her kind heart had towards other people, made me cherish her-oh so much more. My only friend, she had been through the early years in my living- she was my rose in a valley of thorns, being my life. I loved her, very profoundly until up to her death... I thought that my mother's health would be the least of the concerns I would have, the pain and deep disapproval of life I had being the heftiest. She had suffered from a sickening stroke whilst slicing up dinner one evening and its sad that I say I could no longer stand the sight of her. What would others have thought of her? Would they disapprove? The left side of her (once pleasing) face distorted downwards- a waxwork sat too close to a roaring furnace. She now spoke in murmurs and word's garbled, and the freshly formed furrows protruded and plagued her face. Like the Columbia River, they branched, a dark purple repugnance. She was given special medication for the pain; however, I am in admittance that the medication was scarcely given to HER alone as desperate straits I myself was in and the desires for self-relief became unbearable. I would often meet shadows moving through the darkness, and my demons haunted me in the night. It may sound that I am making myself out to be mad, but this is hardly the truth. I see, hear and know things that many others cannot! Some visions brought pain, others brought fortune in the form of insight and knowledge. So how can I be called mad if the spectrum of human emotion still survived

Excerpt 2

Excerpt 2 content (video, 1 min 42 sec)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_literature_19_ia2_s1_e2.mp4

I had a habit of feeding a crow outside our kitchen window. At the crack of dawn, I would creak over to where the light glared through the foggy glass and there he would be, my dark omen. Due to the odd positioning of the sun and where he sat on the windowsill, he tended to cast a very large shadow that engulfed me from where I stood. I called him Hannibal, because he most enjoyed when I brought him live food like mice. I very much enjoyed watching him play with the small organism, letting it run before he would grab its tail, flip it over and poke a small hole in its belly with his beak. Then again it would get up and try to escape, part of its gut trailing behind it, not knowing how to act, and the crow would perch, watching it, stalking it, playing with it.

Our apartment had the peculiar sense of seeming smaller every day, like it was closing me in, entrapping me. The furniture seemed larger, taking up more and more space and the oxygen became more and more scarce and stale. I felt like I could nearly reach my hand from one wall whilst simultaneously touching the other. It came to bare the resemblance of an asylum, and how ironic it was to feel like I was the prisoner. The pale white peeling walls were the bars of the holding cell, and I, the psychopathic maniac. These walls were thickly hollow- about two men standing back on back, I'd began to work out. Whenever I exited the building, I felt in a dream state, like the rest of the world was an hallucination- the apartment seemed to be the only place to ground me- however loathed it was by me.

Practices to strengthen

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

- teachers note that the performance-level descriptors for the Knowledge application criterion are informed by the importance of the response being a reimagining of aspects of the base text to invite audiences to reinterpret the base text. Manipulation ('adapt or change to suit one's purpose') requires a purposeful construction rather than a simple repetition of ideas, perspectives and representations from the base text. This is most evident when responses manipulate cultural assumptions, attitudes, values and beliefs, of both the base text and the new cultural context, to create a new text that may position audiences differently from how the base text positions them. Responses may show a connection to the base text, but evidence of reimagining to allow audiences to reinterpret must be apparent
- when matching evidence to the descriptors for the Knowledge application criterion, attention should be given to determining if the use of aesthetic features and stylistic devices prompts emotional and critical audience responses. This is most evident when aesthetic features and stylistic devices are used to show a development of the 'perspectives of characters and/or representations of concepts, identities, times and places' and/or assist the reinterpretation of the base text
- a retelling of narrative elements from the base text, and responses that do not move beyond expository narratives as 'telling', are not judged as 'subtle and complex', 'discerning' or 'effective'
- teachers note that for the Organisation and development criterion, the first descriptor references the ways the patterns and conventions of the chosen genre for the response 'invite audiences to reinterpret the base text'. This requires students to show significant evidence of reimagination within their response. While it may be appropriate to include sections of the base text or clips from a film or TV series, an overreliance on the base text could limit students' ability to 'invite the audience to question or reflect on the dominant cultural assumptions, attitudes, values and beliefs that underpin the base text and/or the new cultural context'
- decisions about matching evidence in a reimagined response with the ISMG are informed by a clear understanding that this is an individual task. While it may be appropriate for other people to appear within a spoken or multimodal response, they should be regarded as a prop, so the focus of the assessment decisions about the spoken content is on the individual student who is being assessed
- when making judgments for the Textual features criterion, both multimodal and spoken responses should provide clear evidence of the use of appropriate nonverbal language features, including facial expression, gesture, proximity and stance, as appropriate to the creation of the character's or characters' identity, by ensuring the student who is being assessed for the reimagined text appears on screen.

Additional advice

- Schools should ensure that the genre type or construction of a multimodal response is appropriate to the content and the perspective and/or identity represented in the response. While narrative picture books or diary entries may be appropriate to some contexts, opportunities to demonstrate evidence of appropriate language choices (Assessment objective 9), use of aesthetic features and stylistic devices (Assessment objective 5), and use of spoken/signed and nonverbal features (Assessment objective 11) may be limited with these response types.

- Responses that are interventions in a text or responses that are constructed as an 'epilogue' rather than a reimagining of the base text for a new cultural context are not appropriate for this assessment instrument. This is because they do not provide opportunities for students to demonstrate Assessment objectives 3 and 4 in the Knowledge application criterion or Assessment objectives 1 and 2 in the Organisation and development criterion. This assessment instrument requires students to reimagine a base text rather than fill in a 'gap' or 'silence'. Schools are reminded that the terms 'gap' and 'silence' are not used within the Literature syllabus.
- The simple replication of characters or events from the literary text placed in a modern context is not appropriate for this assessment instrument. Responses for this assessment instrument should draw on, but not simply repeat, ideas and perspectives in the base text to reimagine and reinterpret ideas and perspectives to create a new text for a new cultural context. Responses that simply transpose a character from one time period to another may lack the aesthetic features and stylistic devices required to demonstrate Assessment objective 5 and do not align with the subject matter of Unit 3: Literature and identity.
- It is recommended that schools use texts that are appropriate for reimagination and responses that are suitable to the task, offering clear opportunities to demonstrate the objectives of the Knowledge application criterion. For example, tasks that require students to research and take on the role of a person from a particular culture may not be authentic or appropriate and can limit students' ability to 'create a reimagined text for a new cultural context' that 'prompts emotional and critical audience responses'.
- Schools should note that responses to IA2 that were awarded higher marks were likely to have
 - incorporated a clear sense of character into the construction of the reimagined text to help invite audiences to question or reflect on the dominant cultural assumptions, attitudes, values and beliefs that underpin the base text and/or the new cultural context
 - used a short time period to frame and manage the reimagination for the new cultural context to provide clear evidence of the assessment objectives for the Organisation and development criterion
 - used a specific genre appropriate to the task (selected either by the school or chosen by the student) for the reimagination of the base text to create perspectives and representations of concepts, identities, times and places in the reimagined text. This also allowed them to demonstrate all aspects of Assessment objective 11.



Internal assessment 3 (IA3)

Extended response — imaginative written response (25%)

This assessment focuses on the reinterpretation of ideas and perspectives in a literary text from the prescribed text list. It is an open-ended task. While students may undertake some research in the creating of the extended response, it is not the focus of this technique.

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 | 32 |
| Authentication | 0 |
| Authenticity | 3 |
| Item construction | 5 |
| Scope and scale | 7 |

*Each priority might contain up to four assessment practices.

Total number of submissions: 149.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- aligned with syllabus specifications to enable students to develop and compose an original, imaginative written text as an open-ended task, for a specified audience
- provided authentic framing of the task that enabled students to develop their own subject matter without too much scaffolding, particularly with regards to genre, purpose, audience and context
- employed item construction that followed the accepted features of the item type for an extended response and cued students to create
- managed scope and scale to ensure students were able to demonstrate the performance levels within the syllabus conditions.

Practices to strengthen

It is recommended that assessment instruments:

- do not stipulate a prescribed literary text for the IA3. Schools were reminded that there is no prescribed text list for this assessment instrument. It should be noted that the IA3 in Literature does not require a springboard text, unlike IA3 in English
- support students in task design for the creation of their 'own perspectives and representations of concepts, identities, times and places' and prompt critical and emotional responses from the audience
- give students opportunities to recognise an audience for their imaginative written response to assist in appropriate language choice and structure direction.

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 | 1 |
| Language | 3 |
| Layout | 0 |
| Transparency | 3 |

*Each priority might contain up to four assessment practices.

Total number of submissions: 149.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- showed transparency. Some schools chose not to include scaffolding, which is not compulsory, but scaffolding does provide purposeful prompts and cues for students to best demonstrate the assessment objectives
- used language effectively to provide students with the opportunity to respond by crafting an original literary text
- made effective, accessible use of layout
- avoided sensitive or loaded language.

Practices to strengthen

It is recommended that assessment instruments:

- are less specific in their instruction with regards to genre. Some assessment instruments were required to amend the framing of the task to allow for greater original composition of an imaginative text and to enable students to demonstrate Assessment objective 1
- include consistent instructions and language cues.

Assessment decisions

Reliability

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

Agreement trends between provisional and confirmed marks

| Criterion number | Criterion name | Percentage agreement with provisional | Percentage less than provisional | Percentage greater than provisional | Percentage both less and greater than provisional |
|------------------|------------------------------|---------------------------------------|----------------------------------|-------------------------------------|---|
| 1 | Knowledge application | 96.64% | 3.36% | 0% | 0% |
| 2 | Organisation and development | 97.32% | 2.68% | 0% | 0% |
| 3 | Textual features | 97.32% | 2.68% | 0% | 0% |

Effective practices

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

- for the Knowledge application criterion, the ISMG was applied with careful attention to the qualifiers at each performance level. For example, responses that incorporated a clear and appropriate development of a character/identity and/or perspective across the text, using purposeful organisation, selection and synthesis of subject matter to support perspectives and invite audiences to take up positions were identified as 'subtle and complex' and 'discerning' or 'effective'. Additionally, the response was strengthened when the character/s or identities showed development across the piece, through the incorporation of a plot twist and/or the audience's understanding about a concept/identity was shaped or moved across the piece
- for the Organisation and development criterion, responses were clearly an original, imaginative text of the student's own personal construction and the evidence in the response matched the characteristics of making 'purposeful' and 'considered' use of different elements of the chosen imaginative text type to invite audiences to take up positions
- for the Textual features criterion, it was recognised that all the descriptors for the upper performance levels require students to make language and writing choices 'for particular purposes'. For example, responses that used a range of language choices and structures for particular purposes, rather than using jargon or overly complex language not appropriate for the text type, provided clear evidence to be matched with appropriate performance-level descriptors. Additionally, matching evidence to the performance-level descriptors showed awareness that minor lapses in grammar, punctuation, or spelling — especially when these are used for purpose as stylistic choices by a student writer — did not necessarily disqualify a response from being judged as 'discerning'.

Samples of effective practices

The following is an excerpt from a response that illustrates the characteristics for the criteria at the performance level indicated. The excerpt may provide evidence of more than one criterion.

The characteristics identified may not be the only time the characteristics have occurred throughout a response.

This student response excerpt has been included:

- to demonstrate discerning language choices and aesthetic features use to provoke unease. Clear and purposeful experimentation with the Australian Gothic with clever intertextuality invites readers to take on a position about the concept of home
- as an example of strong characterisation and clear development of a character in a distinct time and place
- as an example of subtle and complex manipulation of cultural assumptions, attitudes, values and beliefs across the response
- because it contains carefully crafted stylistic devices in mood and setting to prompt critical and emotional responses from the reader.

| | |
|--|--|
| <p>Knowledge application (9 marks)</p> <ul style="list-style-type: none"> • subtle and complex creation of perspectives and representations of concepts, identities, times and places in an imaginative text • discerning manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions • discerning use of aesthetic features and stylistic devices to prompt emotional and critical audience responses | <p>Excerpt 1</p> <p style="text-align: center;"><u>Towards Home</u></p> <p>He's two hundred metres offshore when he sees the smoke. ✓</p> <p>It is a fundamental force of human nature to crave fear, to seek it, to tip toe the very boundaries of our existence. Fear drives men to the ocean. ✓ <i>body opening</i></p> <p>The current swells upward, driving cold water that churns with a quiet, threatening force beneath his bare feet. A chill clambers up his legs, clutching at his heart, drawing the heat from him beneath the thick wetsuit plastering his chest. Above, the sky is wet with fevered tones of dusk; deep crimson and lurid yellow throbs above him, clinging to the clouds as the sun dips lower below the horizon. It is almost time to go; darkness holds horrors that whisper in the night and crouch behind the tussocks with watchful eyes. ✓</p> <p>The Thruster board beneath him is faded cream, dimpled with layers of coconut-scented wax, greasy under his fingertips. It had been dormant in the shed at Darlinghurst for almost a decade when it was dragged from its hibernation and lashed with fifteen-dollar Bunnings straps to the rusted roof racks of their 2004 Mercedes Sprinter. They didn't even have a spare tyre at that point, and they would soon learn that service stations were scarce once you passed Smokey Bay. The Nullarbor was even worse. But they got here, didn't they? ✓ <i>rise</i></p> <p>Cliffs scar the coastline, penetrating the ocean below as waves toss bull kelp around their bases. The kelp gathers in swathes, swelling and rolling with raging, wet malice; a dark mass heaving against the coast. Its leathery tendrils, latched firmly onto the rocks with holdfasts larger than his hand, hide abalone and secrets. ✓ <i>wash down</i></p> |
|--|--|

Organisation and development (9 marks)

- discerning use of the patterns and conventions of an imaginative text, and the role of the writer, to achieve particular purposes and relationships with audiences
- discerning selection and synthesis of subject matter to support perspectives
- discerning organisation and sequencing of subject matter to achieve particular purposes, including discerning use of cohesive devices to emphasise ideas and connect parts of an imaginative text

Excerpt 2

A semitrailer roars around the road above him, dragging him back to the present. ✓

Now, the rocks are dark, fringed with frothing white. Forever restless; unsettled and resentful. The water here is violent, but he loves it. There is freedom in submission. He pushes the board under an oncoming wave, the first in the set. A moment of silence as the water envelopes him, as his lungs slowly drain of oxygen, and the world is quiet. The wave crashes over him, but he escapes it. It rolls over his back, a welcome force that drives him deeper. ✓

He could never take control before. He struggled against Laura, the tension a thick, writhing rope between them as they fought through their desk jobs. She had an iron will, and was out before dawn every weekday training for the Western Sydney Marathon. That would have been a week ago. Maybe. ✓
 ✓ She soared in her HR role at the Macquarie Group, leading teams of hundreds to celebrate minute successes in a country of little consequence. They were ants, swarming around with no direction, serving some capitalist pig that lounged in his penthouse. Every ant hill gets devoured by an echidna, eventually.

Another wave passes beneath him. ✓

Excerpt 3

But Laura always needed to be cared for. Despite her success, she craved him in the evenings, needing his direction and soothing, his assertion and dominance. He fell into that role. The loyal boyfriend that cared for his woman; a leader in the office, in the kitchen, in bed. It was suffocating. Then they came ✓
 ✓ Home, and finally he could release. Submit.

She used to come surfing with him. But she battled the waves, tried to paddle against the current and force herself onto the ocean in a way utterly unnatural to the movements of the sea. ✓
 ✓ She wanted him to teach her, to guide her through the movements of her body. He tried, and for a while it had worked, and she gathered her confidence, wobbling but grinning as she stood on her longboard, dark clouds gathering behind her.

Then the sharks came. ✓

Dark shadows passed beneath her, their bodies sliding under the water. She screamed; the seas were haunted. Dark eyes that stared at nothing, that stalked her movements, circled her board. He saw nothing, and insisted that it was fine, but she would return to the shore looking shaken and pale. Disturbed. She didn't come back after that. But almost every day, he returns, succumbs to waters free of phantoms. ✓✓

A single tern soars overhead, dipping and gliding on the rising air currents. Its tawny feathers make imperceptible movements from its wingtips, whispering in an unknown language. It too yields to the earth, allowing the wind to take control and guide its safety. Do birds find meaning in that?

He does. ✓

**Textual features
(7 marks)**

- discerning language choices for particular purposes
- discerning combination of a range of grammatically accurate/appropriate language structures to achieve particular purposes, including clauses and sentences
- discerning use of written features, including conventional spelling and punctuation, to achieve particular purposes

Excerpt 4

The camp. Rainbow flags, drenched in poison. They hung, low between the stakes that pierced the ground at irregular intervals around the ring of trailers. No smell wafted from them, but a ring had emerged from the dirt; a thin line of barren ground circling the camp, where the dripping liquid snuffed the life from the blades of grass. He stepped over them, careful not to let his bare feet brush the fabric. Blisters had erupted last time. Miriam insisted its necessity, for it keeps the dingoes out of the camp. Keeps the children safe. Sweat clung to his linen tunic, dripping down his back in salted rivers. ✓

Gabriel would lean, nimbly undressing an apple with his pocketknife, against the door of the cream, peeling school bus that he had spent more than one night in, beneath the pocketed vinyl ceiling. No one ever said anything, though. Gabriel was the first person to really welcome them. He showed him the importance of removing the old life, of forgetting the ideas from Sydney, of untethering himself from Laura. This was their new home. Their lives weren't confined to their van, where they had surrendered to the harsh will of the landscape as they first drove across the country, for the camp provided a refuge. ✓

It had smelled like rain. Miriam had approached him, firmly grasping his shoulder as a smile touched her lips. The dingoes would be out soon. ✓

Excerpt 5

Dingoes eat their own kind. They pull pups from their mothers, circle trapped dogs as if debating whether they're worth consuming. He's heard them in the night, the wailing desperate cries of young as they are slowly encircled, then devoured by their own relatives, their own pack. Intestines are found trailing alongside scrubby bushes, twigs heavy with pieces of tissue. Rotting flesh. ✓

They hadn't spoken to their families in four weeks. They were just so absorbed in their new lifestyle: meditation and surfing and profound discussions. It was life changing, truly. One could never have intellectual conversations in the city, and they were lucky to be welcomed so deeply Home. ✓

Excerpt 6

But as he sees them descending down the path, shrouded in yoghurt-coloured linen, something stirs inside him. When dingo pups feel trapped, they make a final, desperate cry for their mothers. But she cannot help them, for death haunts them all. ✓

The last tendrils of light are drawn over the knife-edge horizon, and the cove sinks into a heavy darkness. He rides on his stomach into shore. His knuckles are the colour of bone, his fingers cramped from the dull cold of the sea he's leaving behind. His chest spasms into a shiver, and his long hair is plastered to his neck in matted, damp clumps. ✓

What does it feel like to drown? To sink so deeply under the water, to let the oxygen slowly drip from your mouth. To let the ocean penetrate you. To lose yourself to your surroundings. ✓

The board jars as the fins scrape the sand. He stands and feels the Earth under his feet. Gabriel is there waiting for him, holding a hand to the small of his back. He leads him up the track, away from the ocean. Towards Home. ✓

Practices to strengthen

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

- when making judgments about the Knowledge application criterion, consideration is given to
 - determining if the manipulation of the ways cultural assumptions, attitudes, values and beliefs underpin texts is apparent and purposefully used to invite audiences to take up a position. For example, setting a text within a historical context may not necessarily provide evidence of the upper performance levels in the second descriptor
 - determining if an appropriate range of interconnected, purposefully manipulated aesthetic and stylistic features (including, but not limited to, motif, pathetic fallacy, or symbolism) are employed to shape the representations and perspectives created in responses

- ensuring that responses that overuse nouns and noun groups in place of the purposeful use of aesthetic features and stylistic devices to prompt emotional and critical audience responses are not judged as ‘discerning’ or ‘effective’
- ensuring that responses that do not move beyond expository narratives or ‘telling’ are not judged as ‘subtle and complex’, ‘discerning’ or ‘effective’.
- when making judgments about the Organisation and development criterion, consideration is given to
 - ensuring responses that make little use of cohesive devices or employ simplistic and repetitive cohesive devices, rather than making purposeful use of a variety of cohesive devices to emphasise ideas and connect parts of an imaginative text, are not judged as ‘discerning’ or ‘effective’
 - determining if the use and manipulation of the chosen imaginative genre type is successful in inviting audiences to take up a position. For example, the use of images that are disconnected or loosely related to the student’s response should not be considered ‘discerning’ or ‘effective’ simply for their inclusion
- teachers should note that this assessment instrument requires the creation of an original, imaginative written text. In constructing their own imaginative text, students may draw on a range of literary texts and writers they might have studied throughout the course. However, students should not create or be rewarded for responses that repeat or reuse others’ work. For example, the creation of ‘fan fiction’ or the use of pre-established plot and characters should not be judged as ‘subtle and complex creation’ or ‘discerning manipulation’.

Additional advice

- While this task requires students to determine and develop a clear purpose, students should not be required to complete context statements, rationales, inspiration statements, authorial introductions or similar. This is outside the scope of the task and should not be included in the assessment or assessment decisions.
- The response to this assessment instrument should be a standalone piece that creates concepts, identities, times and places within the text itself rather than relying on additional statements. While schools could include such activities within their teaching and learning, they should be considered a learning activity rather than a part of the assessment, and these statements should not be included within the assessment decision or the confirmation submission.
- Instruments that specify a publication time and place with a narrow focus (e.g. a publication about the Civil Rights Movement) limit student opportunities to make their own decisions about subject matter and purpose as specified in the syllabus. Instead, assessment instruments should provide a context, audience and type of publication that is authentic and appropriate for the student’s independently developed and composed ‘original, imaginative written text’, and that allows for student agency in deciding ‘on subject matter and a genre that best suits their purpose/s’.
- It is not appropriate for students to copy plot points and/or characters from other texts for this assessment instrument. While students are able to use ideas or concepts from text types that they may have studied, their work must be their own original creation. Instruments that require students to write a response to a specific text or the work of specified writers narrow students’ choices and options.
- Schools are reminded that there is no prescribed text list for this assessment instrument, and using a diverse range of genre types and extracts of genres to model responses for students

can enable them to demonstrate the objectives successfully. However, teaching and learning activities should make it clear that students have independence and agency when responding to the task, and that the extracts studied should not be repeated and are not prescribed genre types.

- Schools are reminded that, while students could explore and combine a range of genre patterns and conventions to create their 'original literary text', the instrument requires 'use of patterns and conventions of an imaginative genre'. Essays and personal reflections are not appropriate response types for this instrument.

It is recommended that assessment instruments:

- be framed in a way that makes clear to students that they have independence and agency in responding to the task, and that in constructing their own imaginative text they may draw on a range of literary texts and writers they might have studied throughout the course
- allow for student choice in subject matter, and in shaping perspectives and representations of concepts, identities, times and places in their imaginative 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 — analytical response (25%)

Assessment design

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

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

- Paper 1, Section 1 consisted of 16 extended items — two for each of the eight text options. Each student responded to one item on one text studied (25 marks).

The examination assessed subject matter from Unit 4. Questions were derived from the context of Unit 4, Independent explorations.

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

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

External assessment texts:

- *Bleak House* — Charles Dickens
- *In Cold Blood* — Truman Capote
- *King Lear* — William Shakespeare
- *Mrs Dalloway* — Virginia Woolf
- *That Deadman Dance* — Kim Scott
- *The Poisonwood Bible* — Barbara Kingsolver
- *The Quiet American* — Graham Greene
- *The Tempest* — William Shakespeare

Assessment decisions

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

Effective practices

Overall, students responded well to:

- in Knowledge application, the requirement to
 - provide an authoritative interpretation of the text by providing an account that drew meaning about the perspectives or representations relevant to the specific wording of the selected question/task
 - provide a lucid examination and interpretation of the stylistic and aesthetic choices made by the writer, transitioning between these and the effects of the writer's choices on audiences' critical and emotional responses. Effective student responses went beyond merely identifying and labelling the use of stylistic devices or simply restating the cultural assumptions, attitudes, values or beliefs that underpin the text
 - demonstrate a deep engagement with the literary text studied in Unit 4. Student responses that were unique in their establishing of a perspective on the concept of the novel or play, not just repeating the concept used in the item construct, were most effective. Taking time to focus on the literary analysis, not just a retelling of the novel/play or evidence from the text, strengthened responses
 - demonstrate the ability to authoritatively connect the examination and interpretation of perspectives or representations in the text with the ways that the cultural assumptions, attitudes, values or beliefs underpin the text and invite audiences to take up positions, made evident by examining the writer's choices and linking back explicitly to what audiences can infer.
- in Organisation and development, the requirement to
 - demonstrate a discriminating thesis that directly responded to the question/task specific to the paper and to develop arguments to strengthened the thesis across the response. This included examining all aspects of the question stem, e.g. perspectives on a concept, and dual content such as 'nature as a setting', 'humour and power' and 'characterisation and values'
 - provide detailed and well-considered evidence through direct quotations and paraphrasing of the literary text in order to develop arguments that strengthened the thesis across the response without simply repeating the question or thesis
 - provide evidence to support their arguments to connect across and between paragraphs
 - provide clear signposting in topic sentences to show distinct and logical paragraphs across the essay, including deliberate cohesive devices to emphasise and transition ideas.
- in Textual features
 - the requirement to use a range of grammatically accurate, meaningful, purposeful sentences to demonstrate control of writing conventions, e.g. through subject/verb agreement, participle use, pronoun choice, tense
 - the requirement to employ discriminating vocabulary to connect, develop, emphasise, and transition between ideas within paragraphs and across the response, especially as they related to the thesis
 - the need for language choices associated with subject matter and context, using metalanguage required for a literary analysis, genre-specific, targeted stylistic devices and evaluative language choices relating to the writer's approach for the purpose, intended or potential impact on the reader

- the requirement to employ register with discrimination in the role of the essay writer and sustaining this throughout the response to establish authoritative interpretation
- the need for purposeful punctuation that encourages the reader to pause, consider emphasis, and that condenses information or ideas and moves beyond simple boundary punctuation.

Samples of effective practices

Extended response

This student response excerpt has been included:

- as an example of a discriminating thesis that is a unique account that draws meaning about the perspectives on the concept of suffering, which is directly relevant to the selected question/task. This response also meets all elements of the Organisation and development criterion, as the script provides clear conclusions, well-considered evidence from the text used explicitly to support arguments, and it demonstrates logical sequencing of information in and between paragraphs
- to demonstrate an authoritative analysis of perspectives and representations of concepts, identities, times and places in texts, through a commanding and reliable examination of the specific meanings and viewpoints as communicated by the writer. The response provides an authoritative analysis of the effects of the writer's stylistic and aesthetic choices, examining how Shakespeare's construction of devices, such as dramatic irony, characterisation, and gustatory imagery, shapes the perspectives on the concept of suffering. This authoritative interpretation of the writer's textual constructions is established through phrases such as 'Audiences are able to understand Gloucester's deprivation', 'Shakespeare's use of "touch" foregrounding the natural paternal intimacy', 'reinforced by the fatherly affection evident in "dear"', and 'Shakespeare's message is that Gloucester's immense pain has enabled him to review and develop his values and to gain true insight'
- to demonstrate commanding and authoritative analysis of the ways that cultural assumptions, attitudes, values, and beliefs underpin the text and invite audiences to take up positions, which is made apparent through the examination of the effects of textual representations on audiences and the implicit cultural information texts convey, rather than treating these as separate elements. The response does not merely state Jacobean cultural assumptions or attitudes, but explores these to authoritatively interpret the ways the writer uses the ideologies to invite audiences to take up positions.

Knowledge Application (18 marks)

- examines relevant perspectives or representations in the text
- provides an authoritative interpretation of these perspectives or representations
- examines how the text is underpinned by cultural assumptions, attitudes, values and or beliefs
- provides an authoritative interpretation of these cultural assumptions, attitudes, values or beliefs
- examines how the writer's stylistic or aesthetic choices shape the text
- provides an authoritative interpretation of these stylistic or aesthetic choices

Organisation and development (16 marks)

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

Excerpt 1

Howl, Howl, Howl, Howl = Suffering in King Lear

Shakespeare's ~~the~~ ^{dissolution} ~~greatest~~ tragedy, King Lear (1606), explores the ~~disintegration~~ ^{dissolution} of the British state in conjunction with the psychic ~~the~~ disintegration of its eponymous monarch. Though the play's tragedy lies in the fall of its two ~~top~~ major patriarchs, audiences are invited to see that their agonies are a consequence of their own misjudgement and, in this way, are entirely poetically just. Shakespeare constructs Lear's and Gloucester's plots in parallel to emphasise that only through suffering can one be redeemed. While both men's sins lie primarily in their paternal inability to fulfil their rightful paternal duty, Lear atones mostly through his loss of power and the death of Cordelia, and Gloucester through his blindness.

Excerpt 2

Gloucester's blinding also, ^{paradoxically,} enables him to achieve insight - ~~his~~ ^{his} ~~own~~ ^{own} ~~insight~~ ^{insight}. His paternal folly is that of sexual indiscretion - ~~leading~~ ^{leading} resulting in the birth of Edmund, his bastard son - ~~and~~ ^{and} blindness to the ~~in~~ ⁱⁿ ~~hereditary~~ ^{hereditary} Machiavellian nature of this unnatural son. Like Lear, he trusts Edmund's ~~own~~ ^{own} manipulation and shuns his pure and innocent son, declaring ^{the victimised} "Edgar Abhorred villain! Unnatural, detested, brutish villain!". The dramatic irony evident in Gloucester's tirade against the son audiences know to be ~~guiltless~~ ^{guiltless} ~~innocent~~ ^{innocent} ~~pro~~ ^{pro} enforces Shakespeare's characterisation of the ~~heart~~ ^{earl} as ~~is~~ ^{is} deeply ignorant. Having ~~been~~ ^{been} raised the two brothers - and also, as ~~far~~ ^{far} ~~as~~ ^{as} ~~the~~ ^{the} ~~audience~~ ^{audience} the latent fear of

illegitimacy that ~~is~~ prevailed in Shakespeare's time would dictate, knowing that Edmund's existence itself is unnatural ~~being aware of Edmund's position as one in a defiled existence~~
~~as a violation of nature itself~~ - Gloucester's inability to recognise Edmund's malevolence is a sign of oblivion and neglect. ~~his~~
 This ~~his~~ moral blindness is punished in the most literal form of natural justice with ~~the~~ ~~why~~ Gloucester's physical blinding - ~~the~~ ~~how~~ Cornwall and Regan's ^{violent} enucleation of the ear, brought on by Gloucester's unwise disclosure of his treacherous correspondence intentions to Edmund, ~~causing him to lose his sight~~ forces Gloucester to develop ^{the} a sense of the world - to ~~see it~~ ~~feelingly~~ 'see it feelingly'. This is emphasised by Gloucester's ~~his~~ rhetorical address to Edgar ~~as he~~ travels ~~to~~ Dover: 'O dear Edgar, the food of thy abused father's wrath: might I live to see thee in my touch, I'd say I had eyes again'. The gustatory imagery of Edgar as 'food' highlights Gloucester's awareness that his rage has consumed his ~~own~~ ~~family~~ own family, emphasising his earlier cruelty. However, Gloucester is portrayed as a man redeemed through his suffering, or 'abuse', with his description of 'see[ing] Edgar in his touch'. ~~the~~ Audiences are able to understand that Gloucester's deprivation of sight ~~has enabled him to develop a heightened perception~~ ^{heightened} his other senses, with Shakespeare's use of 'touch' foregrounding the natural paternal intimacy Gloucester now seeks with the son he has cast off. Reinforced

By the fatherly affection evident in 'dear', Shakespeare's message is that Gloucester's immense pain has enabled him to ~~redefine his~~ renew and develop his values, and to gain true insight into his mistreatment of his loyal son. ~~His~~ Additionally, Gloucester's blindness appears to address his original error: that of ~~the the sin of lust~~ the ~~sexual~~ lust which produced Edmund.

As Edgar and symbolic of also of moral blindness, Edmund duel to the death, Edgar remarks, 'the dark and vicious place where thee ^[Gloucester] got cost ~~in~~ his eyes'. In this way, the darkness of Gloucester's sexual sin is linked to the literal darkness of blindness, making obvious Shakespeare's warning that ~~in many~~ acts of wrong will be punished with suffering. However, the transactional diction of 'cost' suggests that Gloucester ~~was~~ is not doomed to eternal torture but that he has, effectively, paid for his own nature with his body. ~~As~~

Audiences are able to understand Gloucester's character of arc as one of sanctification, in which he discovers the significance of adhering to his rightful duties as a father and a human.

This student response excerpt has been included:

- to demonstrate a commanding and self-confident examination of the concept of forgiveness through analysis of the representation of Prospero as 'the Renaissance humanist' and the cultural assumptions underpinning this representation, particularly 'as understood by Renaissance audiences'
- to demonstrate how the representation of forgiveness is discussed or scrutinised in a way that provides a relevant and reliable examination of the assumptions and interrelationships evident in *The Tempest*, particularly in relation to Prospero's actions. The discussion of representations and cultural assumptions underpinning the text are interwoven through the paragraph in a commanding manner
- to demonstrate an examination of pertinent aspects of Prospero's character relating to forgiveness and an authoritative interpretation of how Prospero's 'neglect of his position as the duke caused the first infraction of the Great Chain of Being'. It provides detailed examination of the cultural assumptions that existed during the Jacobean era and underpin the representation of Prospero
- to demonstrate an authoritative analysis of how the writer's stylistic and aesthetic choices shape the representation of Antonio in *The Tempest*. The interpretation of Antonio is directly linked to the concept of forgiveness in the statement 'Antonio represents those who are inherently evil, and therefore sees no value in the concept of forgiveness'
- to show that the interpretation of Antonio's character as 'inherently evil' is supported with reference to the use of a metaphor to compare Antonio to a 'parasite that squeezes the vitality

out of other plants'. Analysis of the writer's stylistic and aesthetic choices is further extended with examination of negative adjectives used to describe Antonio's actions, and the effects of specific language choices in positioning the audience to accept the representation of Antonio as 'inherently evil'.

Knowledge Application (18 marks)

- examines relevant perspectives or representations in the text
- provides an authoritative interpretation of these perspectives or representations
- examines how the text is underpinned by cultural assumptions, attitudes, values and or beliefs
- provides an authoritative interpretation of these cultural assumptions, attitudes, values or beliefs
- examines how the writer's stylistic or aesthetic choices shape the text
- provides an authoritative interpretation of these stylistic or aesthetic choices

Excerpt 1

^{epitomises the}
~~Prospero is the epitome of the Renaisance~~ Renaissance Humanist, due to his ~~understanding~~
 ultimate understanding of the importance of redemption leading to forgiveness. ~~Prospero was exiled~~
~~to the Isle by his "false brother" Antonio~~ Twelve years ago, Prospero was exiled to
 the island by his "false brother," Antonio. Before Prospero was dux, he was the Duke
 of Milan. This was his primary role, as understood by the Jacobean audience, yet he
 neglected it for his pursuit of knowledge through his magic books, of which he "prized
 above [his] dukedom." His neglect of his position as the Duke caused the first infraction
 to the Great Chain of Being, a hierarchical structure that determined the status and
 order of the universe. The Jacobean audience would have seen ~~the~~ his neglect as a great

Excerpt 2

~~Yet, there is a~~ Yet, Shakespeare also understood that not everyone has a strong moral
 compass. Antonio represents those who are inherently evil, and therefore sees no value
 in the concept of forgiveness. Shakespeare condemns Antonio's actions from the very beginning
 of the play. When Prospero ~~is talking~~ is informing his daughter, Miranda of the betrayal
 of Antonio, he ~~can~~ employs a metaphor that compares Antonio to a parasitic vine that
~~squeezes the~~ ~~life~~ ~~out~~ of other plants. Further, he
 uses negative adjectives to describe Antonio's actions, including ~~words~~ "fool," "
 "treacherous," and acted in the "dead of darkness." This use of 'darkness' symbolises
 the evil behind Antonio's betrayal. ~~Yet~~ Despite the hurt caused by Antonio's breaking
 of familial bonds, which ~~may~~ were greatly valued by the Jacobean audience, Prospero
 describes the hurt he felt ~~at Antonio's~~ as a result of Antonio giving away Milan's
 autonomy. In order to overthrow Prospero, Antonio made a deal with the wealthy
 King Alonso, in which he promised Milan would pay a yearly tribute to Alonso.
~~On the one hand~~ the audience would understand ~~that~~ Antonio's redeeming quality as
 taking over Milan when Prospero neglected his primary role. ~~On the other~~,
 he acted for the wrong reasons. Despite all Antonio's past wrongs, he feels no remorse.

This student response excerpt has been included:

- to demonstrate an authoritative interpretation of the writer's choices that underpin the text, including examination of the effects of temporal distortion to explore the deeper flaws within American society during the 1950s
- to demonstrate authoritative interpretation of the cultural assumptions and values of the author to invite readers to take a position about Capote's use of flashbacks and foreshadowing, demonstrating authorial bias throughout the text
- to provide an example of a unique account that draws meaning about the perspectives or representations of the American dream and relevance to the question about the writer's choices
- to provide an example of a discriminating thesis that responds to the question and develops to strengthen the argument across the response. The response used signposting with a commanding development of a unique perspective.

| | |
|--|--|
| <p>Knowledge application (18 marks)</p> <ul style="list-style-type: none"> • examines relevant perspectives or representations in the text • provides an authoritative interpretation of these perspectives or representations • examines how the text is underpinned by cultural assumptions, attitudes, values and or beliefs • provides an authoritative interpretation of these cultural assumptions, attitudes, values or beliefs • examines how the writer's stylistic or aesthetic choices shape the text • provides an authoritative interpretation of these stylistic or aesthetic choices | <p>Excerpt 1</p> <p>Truman Capote's 'In Cold Blood' ^{is} uses a masterful blend retelling of the Clutter murders, at the hands of Perry Smith and Dick Hickock, two of America's most notorious murderers. Throughout the novel Capote is expertly utilises temporal distortion - in the form of foreshadowing and flashbacks - in order to explore flaws in 1950s midwest American society, particularly that of the American dream. ^{However,} 'In Cold Blood' is unique in the way it explores these flaws: instead of ^{focusing} focussing on the gruesome murders of the Clutters, Capote has dehumanised the Clutters, as a symbol of the A and ^{instead drawn} readers' focus to that of the murderers, Smith and Hickock. ^{thereby demonstrating his authorial bias.} As such, it is evident that Truman Capote's 'In Cold Blood'</p> |
|--|--|

Organisation and development (16 marks)

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

Excerpt 2

Throughout the novel, Capote foreshadows the inevitable deaths of both the Clutters, and Hickock and Smith, as the ultimate display of the fickle nature of the American dream. In the initial pages of the book, Capote applies an ^{overbearing} heavy masculine lens to both Nancy and Bonnie Clutter, who, as the main female characters of the novel are portrayed to ^{towards women at times, the text.} reflect the societal attitudes ^{at the time.} This lens is extremely evident when Capote focuses on both women's ^{nightly} routine, ^{and hence emphasises} before their ^{murders and portray} ~~murders and portray~~ uses foreshadowing to represent this routine as themselves preparing for death, which arrives in the form of Hickock and Smith later that night. By ~~skimming over their~~ ^{focusing} focusing on their 'preparation for death', instead of the actual ~~events~~ ^{event} of the murders, Capote successfully dehumanised the Clutters and established them as a symbol of the American dream. ^{Contrastingly,} Smith and Hickock are represented as societal outcasts - criminals - and hence the antithesis of the American dream; they are not successful, nor do they own a 'new spread' of land like the Clutters. By purposefully establishing the Clutters as a symbol of the American Dream, and Smith and Hickock as the antithesis of the American dream, Capote is applying a subjective lens to the text, and allowing his personal beliefs to influence the text: he is ^{suggesting} ~~commenting~~ that despite Smith and Hickock murdering the Clutters, they were ~~told~~ ^{tempted} ~~tempted~~ by the American dream first, since it was ultimately their societal exclusion that ~~drove~~ ^{led} them to murder in the first place. ^{see page 7 (bottom)} In ~~doing so,~~ The Capote ~~is highlighting~~ inevitability of both the Clutter ~~and~~ ^{murderers} murders and the deaths of Hickock and Smith is further indicated by the quote 'Four shotgun blasts that, all told, ended six human lives.' From this, the ^{ephemeral} ~~fickle~~ nature of the ~~ephemeral~~ American dream is established. Capote is emphasising the death of the Clutters as inevitable at the hands of Dick and Perry, but also the ^{inevitable} ~~death~~ of Dick and Perry Smith and Hickock ~~at~~ because of the American dream, and societal exclusion.

Practices to strengthen

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

- providing students with more opportunities to unpack the constructs of examination questions/tasks (and identifying the clear cues within the stem) to ensure students are appropriately prepared for the cognitions and focus the questions require
- encouraging students to consider responsiveness. For *King Lear*, Question A, many students looked at characters' perspectives or other concepts rather than responding to the specific question/task. The words 'perspectives' and 'concept' within the question directed students to engage with the authorial construction of the text and the ways it invites audiences to take up positions. Students who simply provided examples of suffering occurring in the play or characters' views on suffering often developed summaries rather than analysis. For Question B, for *King Lear*, responses that dealt with the natural order or with imagery of nature/animals in the play were often less successful because they did not attend to the 'nature as a setting' cue within the question stem
- explicitly teaching students to analyse the writer's choices using the register of literary analysis, especially as it relates to the use of relevant literary terminology, including aesthetic features and stylistic devices outlined in the syllabus section 1.2.5 and Unit 4 subject matter
- re-engaging students with the interrelated nature of the assessable elements (and the assessment objectives) to ensure that when students analyse, they understand that the analysis of perspectives and representations of concepts, identities, times, and places in texts requires the analysis of the ways cultural assumptions, attitudes, values, and beliefs underpin texts and invite audiences to take up positions through the examination of the effects of textual representations on audiences
- enabling students to understand that the analysis of the effects of aesthetic features and stylistic devices in texts builds on the two preceding cognitions and requires examination of how texts are arranged by writers to analyse the devices and language forms that text creators (rather than characters) use to communicate their perspectives and create effects for audiences
- encouraging students to spend time planning the organisation and development of responses through teaching and developing planning strategies. It was evident from the number of responses that did not include a thesis and/or only developed a general idea across the response that some students lacked an understanding of the necessity of planning for and developing a focused and judicious thesis that perceptively addressed the question. There were also many unfinished or incomplete responses, which prevented students from developing arguments to strengthen a thesis across the response and provide clear conclusions based on their arguments
- that responses should align to the Syllabus section 5.4.2 stipulation that 'The examination is an analytical response to a literary text from the prescribed text list in the form of an analytical essay for an audience with a deep understanding of the text'. For example, for *King Lear*, the inclusion and analysis of Machiavelli's *The Prince*, Plato's *The Republic*, or similar and/or the use of a theoretical approaches, such as Psychoanalysis, Marxism or similar, is not a requirement of this assessment instrument. Syllabus section 1.2.5 points out that, 'as the focus of an analytical essay is an interpretation of a literary text, the majority of supporting evidence is comprised of references to this text'. If a student chooses to respond using the theoretical underpinnings of the literary text, this should be purposeful, and the response should draw meaning about the perspective or representations in the text relevant to the question/task
- that students should be explicitly taught to engage in a close examination of the literary text from the prescribed text list to best meet the assessable elements of the Knowledge application criterion.