Literature subject report

2022 cohort

February 2023

Contents

Introduction

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

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

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

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

The report promotes continuous improvement by:

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

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

Audience and use

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

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

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

Report preparation

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

Subject data summary
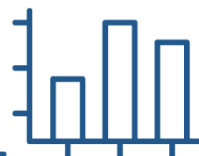
Subject completion

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

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

Number of schools that offered the subject: 170.

Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	3911	3750	3551

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	3811	100
Unit 2	3671	79

Units 3 and 4 internal assessment (IA) results

Total marks for IA
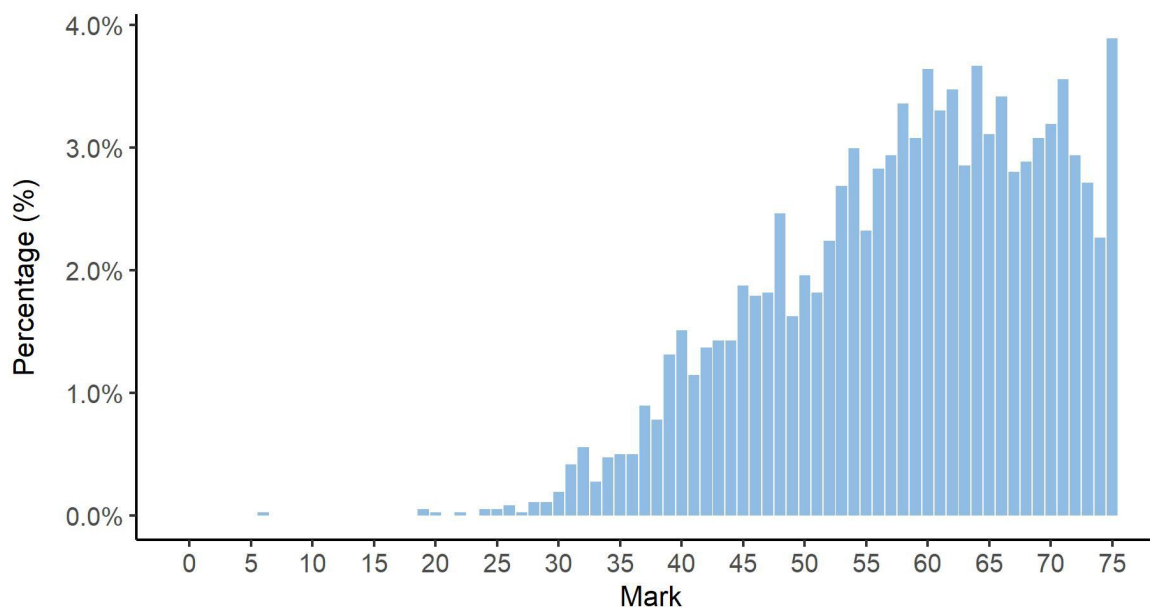
IA1 marks

IA1 total
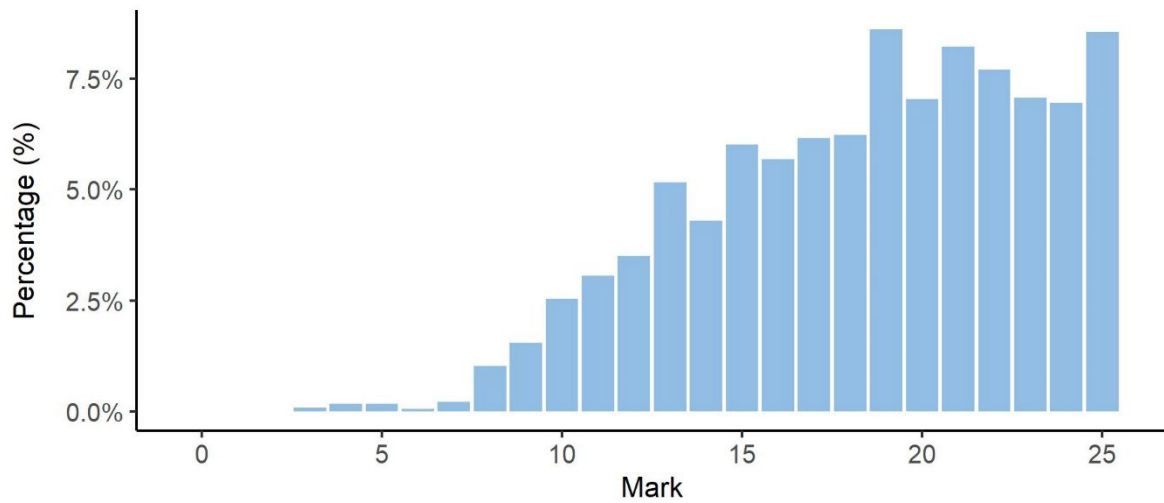
IA1 Criterion: Knowledge application
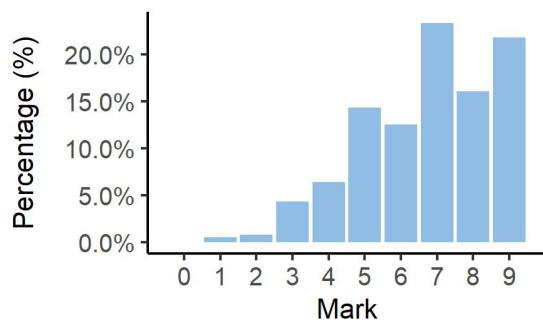
IA1 Criterion: Organisation and development
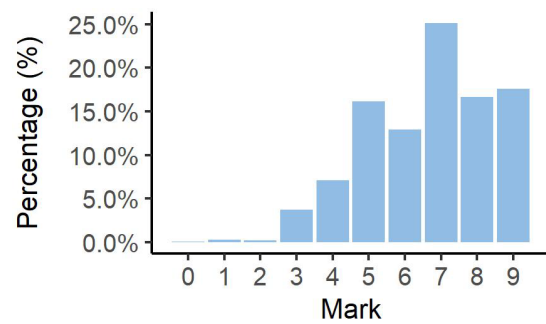
IA1 Criterion: Textual features
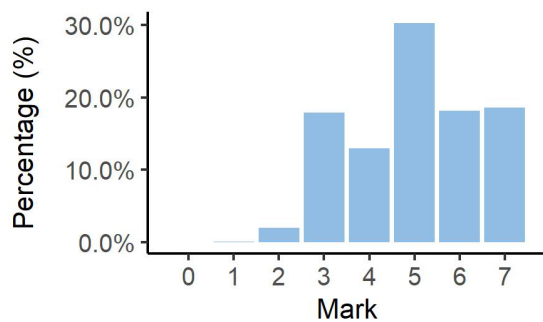
IA2 marks

IA2 total
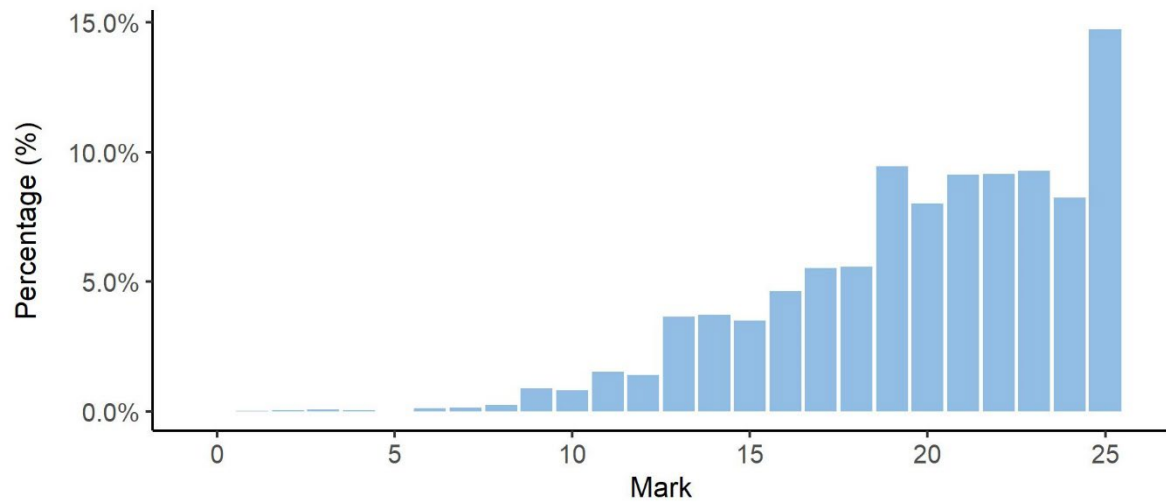
IA2 Criterion: Knowledge application
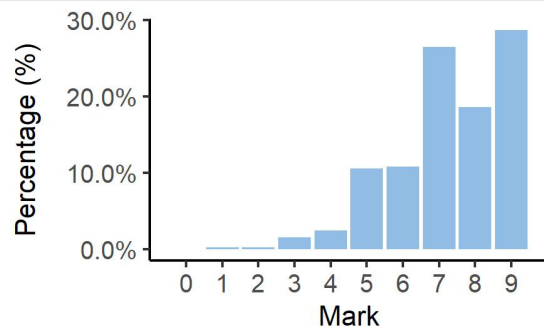
IA2 Criterion: Organisation and development
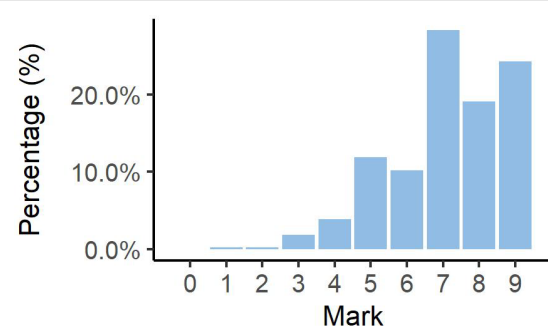
IA2 Criterion: Textual features
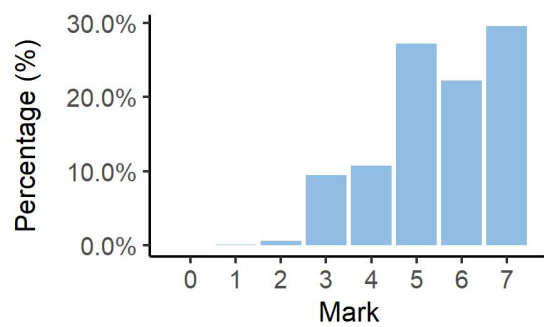
IA3 marks

IA3 total
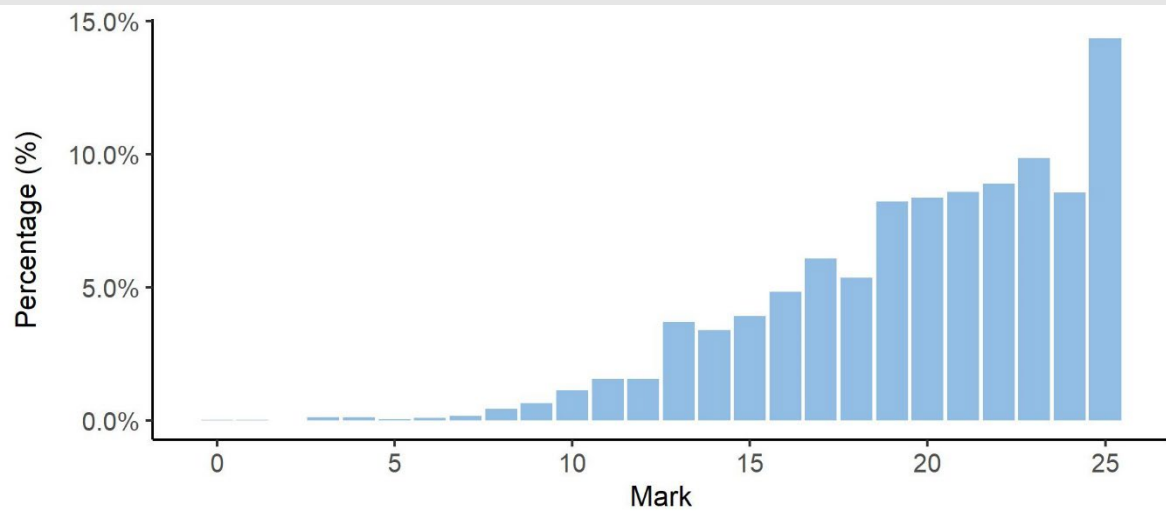
IA3 Criterion: Knowledge application
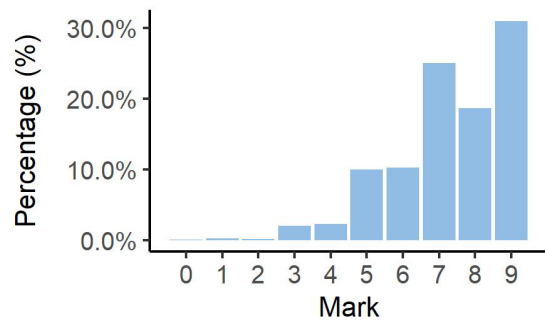
IA3 Criterion: Organisation and development
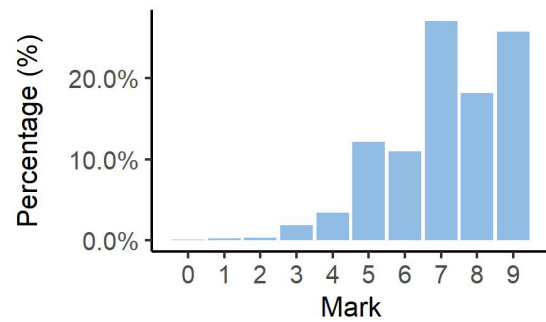
IA3 Criterion: Textual features
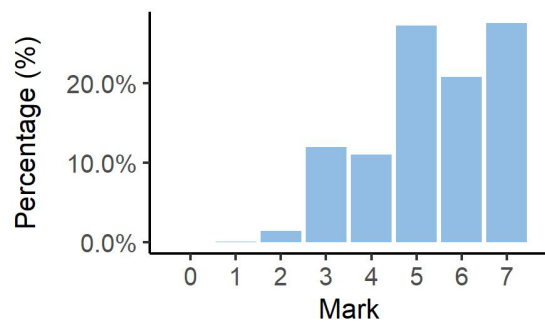
External assessment (EA) marks
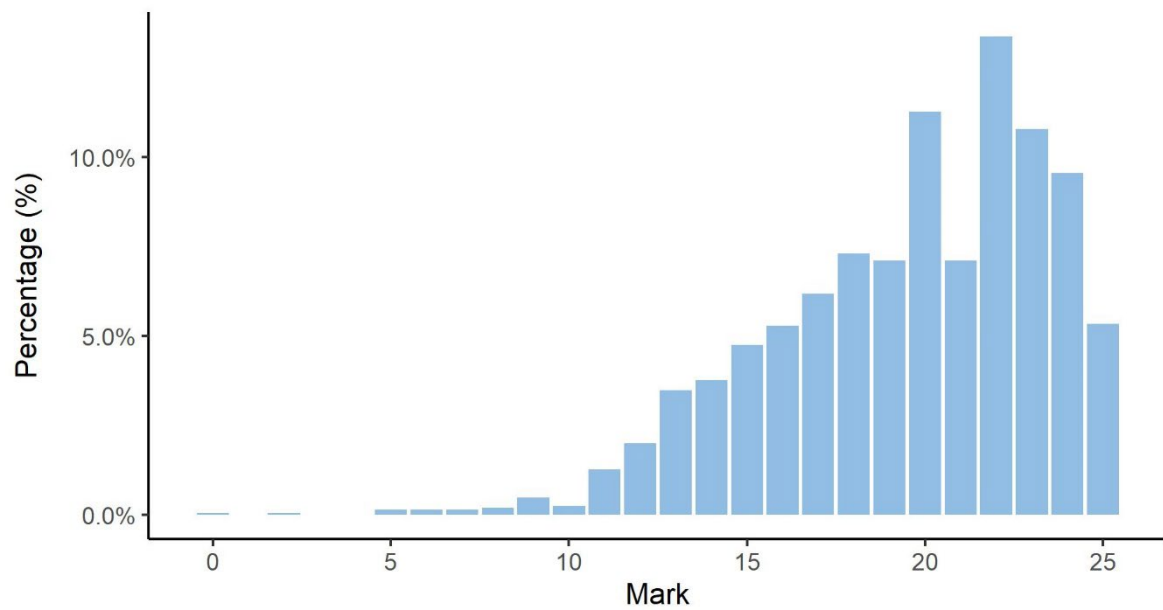
Final subject results

Final marks for IA and EA
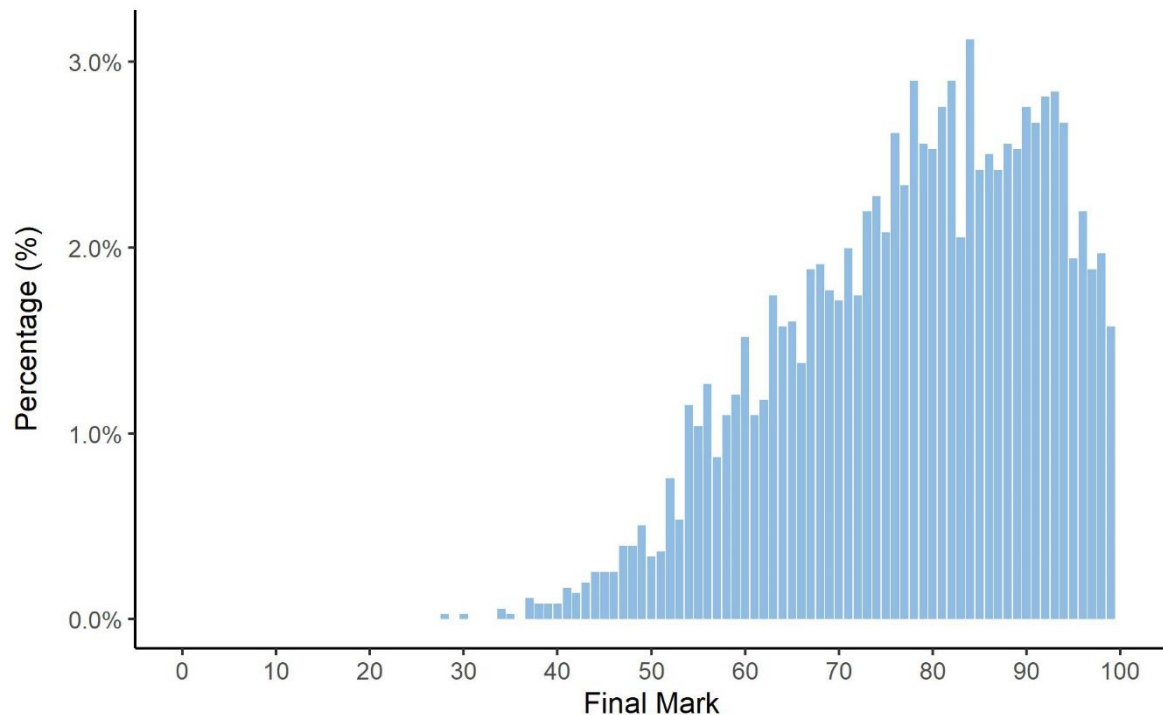
Grade boundaries

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

Standard	A	B	C	D	E
Marks achieved	100–84	83–65	64–42	41–16	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	1422	1463	643	24	0

Internal assessment

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

Endorsement

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

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

Refer to 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	168	168	168
Percentage endorsed in Application 1	58%	45%	64%

Confirmation

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

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

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

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

Number of samples reviewed and percentage agreement

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	168	1110	107	94.64%
2	168	1094	50	92.9%
3	168	1082	86	92.26%

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	48
Authentication	0
Authenticity	5
Item construction	6
Scope and scale	23

*Each priority might contain up to four assessment practices.

Total number of submissions: 168.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- clearly aligned with task specifications that requires students to
  - write an analytical essay under supervised conditions in response to a seen question or task that relates to how a literary text from the prescribed text list addresses issues and ideas related to culture and identity
  - critique others' interpretations and/or responses to literary texts
  - sustain analysis and synthesis to fully answer the question/task (Syllabus section 4.4.1)
- constructed the task clearly and unambiguously following the conventions of item construction, identifying the title and author of the text from the prescribed text list, using cognitive verbs aligned with syllabus objectives to provide opportunities for students to demonstrate objectives 3, 4 and 5
- gave students the opportunity to establish and maintain the role of essay writer and to inform readers of an interpretation of the literary text.

Practices to strengthen

It is recommended that assessment instruments:

- manage scope and scale in text selection if poetry, short stories or television programs from the prescribed text list have been chosen for study, by requiring students to respond to one or two poems, one short story or one television episode, rather than an entire anthology, collection or series. Students are not required to compare and contrast two literary texts

- adhere to the syllabus conditions, i.e.

    - two hours, plus 15 minutes of planning time

    - students 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

- clearly prompt students to analyse others' interpretations of or responses to the literary text studied to allow students to demonstrate Assessment objective 3 and align with the specifications in Syllabus section 4.4.1.

Accessibility

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

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	17
Layout	2
Transparency	10

*Each priority might contain up to four assessment practices.

Total number of submissions: 168.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- selected critics' interpretations relating to culture and identity that were accessible and devoid of ambiguity and used these to effectively frame a question or task with cues that enabled students to construct 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, convoluted phrasing and/or instructions, and did not contain gender, racial or cultural bias

- were presented in clear and consistent formatting, with correct spelling of authors' names.

Practices to strengthen

It is recommended that assessment instruments:

- ensure that the task/question is accessible for students when establishing the need for them to engage with others' interpretations of the literary text. When framing a question/task with a quotation from a critic's interpretation, avoid quotations that are too long and convoluted with challenging linguistic phrases. This includes avoiding using run-on sentences or too many ellipses so that meaning is disjointed or unclear. The question/task should be framed so that it provides clarity for students as to how they might formulate a thesis in relation to the question

- provide a choice of a direct response to, or a specific interpretation of, the chosen literary text to 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

- avoid providing scaffolding for the examination, as this is not part of the syllabus specifications and may compromise the construction of unique student responses.

Additional advice

- Schools need to ensure they refer to the correct prescribed text list for Literature 2023–2025 when developing assessment instruments.

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	94.64	5.36	0	0
2	Organisation and development	96.43	3.57	0	0
3	Textual features	98.81	1.19	0	0

Effective practices

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

- for the Knowledge application criterion, it was recognised that at the highest performance level responses

    - used sustained analysis by providing discrimination in the thesis that showed responsiveness to the particular wording of the question from the assessment instrument

    - maintained the analysis of perspectives and representations of concepts, identities, times and places in the literary text by showing the ways in which this analysis was informed by others' interpretations of, and/or responses to, the base text

- for the Organisation and development criterion, it was recognised that at the highest performance level 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

  - *purposeful* organisation and sequencing of quotations and/or examples from the literary text, and quotations and/or purposeful references to others' interpretations provided in the assessment instrument

- for the Textual features criterion, the evidence in responses matched combined and used a range of textual features, including grammatically accurate clauses and sentences, to achieve the particular purposes of the writer, e.g. the upper performance level qualifier of *discerning* was matched to those responses where a range of different clauses and sentence constructions were used in the analytical essay.

Samples of effective practices

The following excerpt demonstrates use of the genre patterns of an analytical essay to inform readers of a response to, and analysis of, the base text. There is clear analysis achieved by dissecting for the purpose of finding meaning or relationships and identifying patterns, similarities and differences. The response does not simply state the names of aesthetic features or stylistic devices without purpose. By naming the aesthetic features and the ways that audiences are invited to take up positions and have critical/emotional reactions, the analysis of how the author has manipulated aesthetic features and language choices to construct specific meaning (as it relates to the thesis) is apparent. The cultural assumptions, attitudes, values and beliefs are purposefully used within the analysis and appropriately synthesised, rather than being taken from outside the world of the text.

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

Excerpt 1

Joseph Conrad's ~~n~~ 1899 novella <u>Heart of Darkness</u> ~~follows~~ protagonist sailor, Charles Marlow, as he retells ^the story of^ his journey to the centre of Africa ~~and~~ ^where he was^ is exposed to the harsh realities of colonialism. Conrad questions the validity of imperialism, suggesting ~~a n~~ hypocrisy and façades underly imperialist motives and ~~beliefs,~~ actions — a controversial viewpoint for Conrad's original ~~view~~ readers. The novella wholly aligns with Jerry Wasserman's assertion that Conrad challenges the stability of imperialist civilisation and identities by showing them to be a "falsification and ultimately ineffectual," especacially through Conrad's portrayal of imperialism as hollow. This is made evident through Conrad's use of Kurtz as a metonymy, and the contrasting characterisations of the Intended and African Mistress.

Excerpt 2

Wasserman's ~~notion~~ notion that Conrad portrays imperialism as a "falsification and ultimately ineffectual" ~~neatly aligns with~~ is wholly correct, ~~and~~ evident in the use of Kurtz as a metonym. After being attacked by the "natives" at a docking station, Marlow is in awe when he hears Kurtz speak for the first time, exclaiming "a voice! a voice! It rang deep to the very last." Conrad's aural imagery, ~~evident~~ of "rang deep" ~~has~~ holds connotations of ~~echoing~~ echoes, reverberating, and hollowness, which Conrad uses to position readers to question the value of Kurtz's language∧ and ~~through~~ reliability and Kurtz himself. Despite having earlier been described by other imperialist identities as a "magnificent eloquence," Conrad's portrayal of Kurtz' ~~language~~ as hollow implies ~~it is ineffectual~~ he is false, empty ~~false~~ and holds no value. Through the positioning of readers to view Kurtz as a metonym for imperialism, ~~evident~~ ~~that~~ in the ~~depiction~~ description that "All of Europe contributed to the making of Kurtz," Conrad implores readers to see that Conrad uses ∧the imagery to implore ~~the~~ readers to rebuke the falsity and ineffectuality of the intended, wholly aligning with Wasserman's assertion of imperialism and imperialist identities as "apparently futile" and "therefore [a] façade.∧" ~~This~~ However, this notion of the intended ~~and~~ ~~imperialist~~ as hollow, fake, and ineffectual works as a stark ~~contradiction~~ contrast to Marlow's ~~de~~ initial perception of the African Mistress as "savage and superb, wild-eyed and magnificent" when he first sees her

walking along the riverbank. By using adjectives such as "superb" and "magnificent," which readers understand to have positive connotations of wholeness and fullness, Conrad challenges the Eurocentric beliefs of "natives" as inferior, and questions the validity of such a mindset. This going against the traditional cultural assumptions and attitudes of the time, implies invites readers to condemn imperialistic beliefs. by characterising the African Mistress as full and whole. Wasserman is entirely correct in Therefore, suggesting the African Mistress is "natural, profound, and full of meaning," and through contrasting the characterisations of the Intended and the African Mistress, Conrad exposes the ineffectuality and falsity of imperialism.

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* from *identification* of aesthetic features and stylistic devices

    - *analysis* is to dissect to ascertain and examine constituent parts for the purpose of finding meaning or relationships and identifying patterns, similarities and differences

    - *identification* is to recognise and state a distinguishing feature

  - whether quotations used and statements made, are from and/or about the text/s within the endorsed task. The addition of other literary texts or others' interpretations and/or responses does not demonstrate discerning analysis of the interpretation or response named in the question

  - 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

  - determining whether 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 Assessment objectives 4 and 5

  - examining the second and third descriptors in the performance level, which reference the ways that literary texts invite audiences to take up positions and the ways literary texts prompt critical and emotional responses

- *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* (recognising or stating a distinguishing factor or feature) and naming of aesthetic features should not be considered *discerning* or *effective*. The top-level descriptors of *discerning* and *effective* 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

  - seeking 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 whether 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.

Additional advice

- Schools should select a critique, review or essay that provides enough depth and detail for students to respond appropriately. 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.

- Schools should ensure that students only take in 200 words of quotations from the studied text/s. During the examination, students should not have access to planning, essay notes, scaffolds and/or other additional materials.

- 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 response to, the literary text would be adequate for the purpose of the assessment task and assessment decisions. 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.

- 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.

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.

This assessment occurs over an extended and defined period of time, of approximately 12 hours. Students may use class time and their own time to develop a response.

Assessment design

Validity

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

Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions*
Alignment	81
Authentication	2
Authenticity	8
Item construction	7
Scope and scale	10

*Each priority might contain up to four assessment practices.

Total number of submissions: 168.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- demonstrated clear alignment with assessment specifications for an imaginative spoken/multimodal response that requires students to draw on their knowledge of the relationship between language, culture and identity to create a reimagined text for a new cultural context. These instruments provided clear instructions for students to

  - select a new cultural context for an audience familiar with the base text and the new cultural context

  - invite the audience to question or reflect on dominant cultural assumptions, attitudes, values and beliefs that underpin the base text

  - use spoken/signed and non-verbal features (and complementary if appropriate) to achieve particular purposes

- gave individual students opportunities to choose aspects of the base text to prompt emotional and critical responses, which could include perspectives of characters and/or representations of concepts, identities, times and places. It is not a requirement that students reimagine the whole text
- employed effectively constructed task descriptions with clear information identifying the base text from the prescribed text list, as well as providing opportunities for students to demonstrate the assessable objectives to be covered
- managed scope and scale effectively, by focusing on one base text, rather than several poems and/or short stories, or a number of episodes from a television series.

Practices to strengthen

It is recommended that assessment instruments:

- avoid 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 to explain their reimagination, or to include quotations from the original text. The content and construction of the assessment response should make the new cultural context apparent. It is recommended that schools revisit the specifications (Syllabus section 4.4.2)
- are designed to be open-ended, rather than outlining specific cultural contexts, concepts or characters for the reimagination, to allow opportunities for students to respond in any imaginative form that allows them to demonstrate the objectives
- ensure there are clear and appropriate ways for students to reimagine the assigned base text to establish a distinct and consistent sense of time rather than keeping the response in the same cultural context
- ensure that scaffolding does not restrict students' opportunities to demonstrate the assessment objectives by requiring students to follow a specific narrative structure.

Accessibility

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

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	16
Layout	0
Transparency	13

*Each priority might contain up to four assessment practices.

Total number of submissions: 168.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used language and cues such as 'use' and 'create', that aligned with syllabus objectives, task specifications and the ISMG, and explicitly instructed students to demonstrate Assessment objectives 3, 4 and 5

- provided clear and transparent checkpoints consistent with task requirements by providing feedback on a spoken or multimodal response, e.g. a video recording or digital draft in the required mode of delivery.

It is recommended that assessment instruments:

- offer texts that provide opportunities for students to demonstrate the assessment objectives to ensure sufficient scope for students to reinterpret for a new cultural context. For example, texts that feature shifts in time and a variety of cultural contexts may limit students' abilities to reinterpret perspectives and identities for a new cultural context

- 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, which gives them the opportunity to demonstrate Assessment objective 11

- 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 blog, vlog, or digital folio.

Additional advice

- It is recommended that if schools offer students the option of a spoken or multimodal response, the differences between the two options are clearly distinguished. A multimodal presentation must include a combination of at least two modes, one of which must be spoken/signed (Syllabus section 4.4.2) and mode-appropriate features are to be considered when constructing the response. A list of mode-appropriate features is outlined in the syllabus glossary, including complementary and digital features such as graphics, still and moving images, design elements, music and sound effects.

- Schools should ensure they refer to the correct prescribed text list for Literature 2023–2025 when developing assessment instruments.

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	94.67%	5.33%	0%	0%
2	Organisation and development	94.08%	5.92%	0%	0%
3	Textual features	94.67%	5.33%	0%	0%

Effective practices

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

- careful attention was given to the qualifiers at each performance level. For example, in the Knowledge application criterion, responses that incorporated a clear sense of character in the construction of the reimagined text, and that invited 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 were identified as *discerning* or *effective*.

- responses reimagined the base text using a specific genre appropriate to the task (either selected by the school or chosen by the student). At the highest performance level, the genre was used purposefully to create these perspectives and representations of concepts, identities, times and places for the reimagined text

- for both the Organisation and development criterion and the Knowledge application criterion, it was recognised that the descriptors require engaging audiences with a reimagined text. The creation of a new cultural context, 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

- for the Organisation and development criterion, it was recognised that at the highest level of performance the synthesis of subject matter was supported by sequencing and a range of cohesive devices including a motif, imagery or multimodal features that purposefully repeated or developed across the response

- for the Textual features criterion, in the upper performance levels, responses provided clear evidence of all aspects of Assessment objective 11, including the student using nonverbal features purposefully and with appropriate features based on the selected response type (spoken or multimodal). *Discerning* responses featured language choices, spoken/signed and nonverbal features (and complementary, if appropriate) suitable to the new cultural context and incorporated purposefully to prompt emotional and critical audience responses to the reimagined text.

Samples of effective practices

The following excerpts demonstrate discerning reimagination of the base text *Run Lola Run*, directed by Tom Tykwer, with a clear manipulation of the cultural assumptions associated with the new time and place of the Soviet Union. Discerning language choices support the reimagination and the inclusion of music and sound effects support the setting of the reimagination. For the textual features criterion, the response combines and integrates spoken and nonverbal features,

and music and sound effects to both support the characterisation of the protagonist and support the cultural assumptions and time and place in the reimagined text.

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

Excerpt 1

[eerie music plays in background, Dorris bounces baby weakly, video pans from calendar]

Где ты Михаил? Мне очень жаль, мне очень жаль (Where are you, Mikhail? I'm sorry, I'm so sorry.) Maybe last night was the last straw. Maybe you've finally had enough of me, your wicked, selfish wife. Maybe that's why you have not returned home. I have ruined our family, ruined your pride, ruined everything. This is all my fault.

Last night was the worst it's ever been, you were angrier than I've ever seen you. I didn't think you would react like that, I thought I'd done a good thing, I thought you would have wanted this. But how could I blame you? I'm sure, any husband would have done the same. Maybe you're right, maybe I am insane.

After you left for your night shift, I tried to get some sleep, to calm my nerves. But it was pointless. I found myself drifting in and out of a dream-like state, between the baby's hungry cries and the distorted knocks on the door, I swear I heard a distance explosion. Of course, that was just my tired mind was playing tricks on me. And when I woke up this morning and found that you had not come home, although I had awoken from my nightmares, a new one had just begun.

Mikhail, I know I am not the perfect wife, and I know what I have done is unforgivable, but please you must come home. I am such a stupid woman, pitiful wife. I forgot to shut the bathroom window last night and this morning this white dust was just drifting around the room coating every surface, blissfully unaware of the torture I'd receive if you were ever to see a room in such a state. Stupid woman. Ever since you got a job at the Power Plant I have been accustomed to lonely nights and frequent goodbyes, but a wife cannot survive without her husband, her backbone for such a time. Please forgive me.

Video content: (2 min, 06 sec) https://youtu.be/yv2pf6bsUBM

Excerpt 2

[short pause, evacuation siren begins to play in background]

Now the Red is calling. They're warning us about something…. But why? Maybe they are calling out looking for a missing person, or a missing child. Oh no, nothing like that surely. Nothing is wrong. Nothing is wrong [grasps head in panic] Nothing's wrong, I'm sure…. I hope.

Maybe they have announced the May Day celebration early, and all the men are rushing home from work, trampling their way through the streets, causing a stampede, on their way to kiss their wives and eat their borshch. I'm sure that's what's wrong. Nothing to worry about.

[short pause, thinking, siren plays louder, she covers ears and curses]

No, no nothing is wrong. Mikhail where are you. What if someone knows what I've done. What if that's why they're here.

[moment to ponder]

What if *you've* told them what I've done? But you would never do that right, you understand why I did it right? Maybe you have abandoned me in search of a more ardent, more alluring, less burdensome woman. A woman who does not stray from the path of a modest, well-mannered pet. A woman who would obey you. I don't blame you; you slave tirelessly in that awful Power Plant to spend almost every Ruble on me, your miserable, ungrateful wife.

[moment to think]

You're not coming home, are you Mikhail? How could you leave me, you promised, until death do us part! You should be home with me, with us, you should support me no matter what, even though I have ruined everything! Сукин сын. Selfish man, awful selfish man.

effective [handwritten] in the mood

[baby cries as tension rises, Dorris hushes baby]

Oh, hush, hush. Just you sleep now, my baby. I do not deserve you, my sweet little thing.

[Pause to lead into a moment of reflection]

Oh, Mikhail, how has it come to this? It was all so simple when we first met. When you were offered the job at Chernobyl, and the promise of a decent wage our marriage became a guarantee of security, of fulfilment of happiness. So, how did we end up like this?

It feels almost like when I married you, Mikhail, I married a different man. Maybe I was just too naïve to realise who you truly were. You have changed so much, the man I married would support me no matter what. But you're not that man at all. Not anymore. Maybe you've been hiding your true self all this time, just to please me, pretending to be kind and fair. And the second I stepped out of line, you suddenly have shown your true colours.

[pause for reflection]

Video content: (2 min, 31 sec) https://youtu.be/I6wt60X-D-U

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

  - determining if the creation of perspectives and representations of concepts, identities, times and places occurs within the reimagined text rather than relying too heavily on knowledge of the base text

- 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 strengthen a development of the perspectives of characters and/or representations of concepts, identities, times and places, as well as assisting with the reinterpretation of the base text

- determining if the response uses aesthetic features and stylistic devices within the reimagined text to purposefully prompt emotional and critical responses. Responses that do not move beyond expository language choices, or 'telling', are not to be considered *subtle and complex*, *discerning* or *effective*. Similarly, responses that do not use a purposeful combination of aesthetic features and stylistic devices that are combined to both prompt emotional and critical responses and create concepts, identities, times and places in the reimagined text are not to be considered *subtle and complex*, *discerning* or *effective*

- the performance-level descriptors for the Knowledge application criterion are informed by the response being a reimagining of aspects of the base text to invite audiences to reinterpret the base text. Manipulation (adapting or changing 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 student 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

- 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. Students must show significant evidence of reimagination within their response to invite the reinterpretation. An overreliance on the content from the base text or use of clips from the base text or other media sources could limit students' ability to engage audiences with a reimagined text and their ability to select and synthesise subject matter to support perspectives in a reimagined text.

Additional advice

- 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 balance of the spoken content is delivered by the individual student who is being assessed. The focus of assessment decisions, including determining the length of the response, should be on the individual student who is being assessed.

- Schools are reminded that, while students could explore and combine a range of genre patterns and conventions to create their spoken/multimodal response, the instrument requires use of patterns and conventions of an imaginative genre. For this assessment instrument, students must be given the opportunity to *create* (bring something into being or existence; produce or evolve from one's own thought or imagination), rather than *analyse*, in order to demonstrate student achievement in the objectives. Author 'interviews,' analytical conference papers or an authorial pitch are not appropriate response types for this instrument, as they limit opportunities to demonstrate appropriate evidence of Assessment objective 1 and Assessment objective 3.

- Spoken responses must use spoken/signed and non-verbal features. While the use of a lectern or some notes may be appropriate to some contexts, a 'spoken short story' or similar may limit opportunities to demonstrate an appropriate use of all aspects of Assessment objective 11. Spoken/signed tasks may include complementary features. While complementary features are only required 'if appropriate' for spoken/signed responses, all other aspects of Assessment objective 11 must be met.

- Multimodal responses must use a combination of at least two modes (e.g. spoken/signed and nonverbal, written), delivered in an integrated way, so that each mode contributes significantly to the response. The combination of the spoken/signed mode and props, for example, may be more appropriately suited to the spoken/signed response type as complementary features include *digital features* such as graphics, still and moving images, design elements, music and sound effects.

- 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, news programs, 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.

- The simple replication of characters or events from the literary text placed in a modern context is not appropriate for this assessment instrument. Similarly, 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. 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.

- Schools are reminded of the different time limits for the spoken and multimodal response. Careful consideration and clear application of a school-based length policy should be apparent in assessment decisions. Schools that allow students to choose between the spoken and multimodal response should be especially cognisant of the different length requirements and the differences between the response types.

Internal assessment 3 (IA3)

Extended response — imaginative written response (25%)

This assessment focuses on the creation and crafting of an original literary text. 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.

This assessment occurs over an extended and defined period of time, of approximately 12 hours. Students may use class time and their own time to develop a response. There is no prescribed text list for this assessment instrument.

Assessment design

Validity

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

Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions*
Alignment	37
Authentication	1
Authenticity	5
Item construction	16
Scope and scale	8

*Each priority might contain up to four assessment practices.

Total number of submissions: 168.

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 an original literary text

- identified an audience to inform targeted language choices in the creation and crafting of an original literary text.

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, and the use of the term 'springboard' should be avoided in task specifications

- support students in task design in the creation of their 'own perspectives and representations of concepts, identities, times and places' to prompt critical and emotional responses from the audience, and avoid instructing students to create a representation of a specific time and place, or to use specific aesthetic features or stylistic devices, such as satire or humour

- support students to respond in any imaginative form that is predominantly prose and allows them to demonstrate the assessment objectives, and provide opportunities for students to establish and maintain the role of writer and relationship with audiences (Assessment objective 2) by specifying an audience or asking students to identify a suitable audience

- support students to determine a clear purpose for writing the text — whether it be to engage, to explore, to celebrate, to critique, to inspire, to satirise, to question, to move, to disconcert, to subvert or to entertain — rather than narrow the purpose to one specific aim

- tasks should also explicitly require students to craft an 'original literary text' (Syllabus Section 5.4.1) to avoid stories derived from popular culture texts.

Accessibility

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

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	9
Layout	1
Transparency	7

*Each priority might contain up to four assessment practices.

Total number of submissions: 168.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- 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:

- adhere to the assessment specification that IA3 is an open-ended task by framing the task to allow for greater original composition of an imaginative text and to enable students to demonstrate Assessment objective 1

- include specific instructions or cues to improve transparency and avoid contradicting the syllabus specifications, such as using inconsistent terminology when asking students to write an imaginative text

- use language choices and specialised terminology accessible to a range of diverse learners

- offer scaffolding; though not compulsory, scaffolding provides purposeful prompts and cues for students to best demonstrate the assessment objectives.

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	97.02%	1.79%	1.19%	0%
2	Organisation and development	94.64%	2.98%	2.38%	0%
3	Textual features	96.43%	2.98%	0.6%	0%

Effective practices

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

- for the Knowledge application criterion

  - careful attention was paid 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, and when the audience's understanding about a concept/identity was developed or moved across the piece

  - it was recognised that the creation of the perspectives and representations of concepts, identities, times and places was made through the *discerning* use of aesthetic features and stylistic devices. For example, the development of aesthetic features (including, but not

limited to, motif, pathetic fallacy, or symbolism) that located the character/s and developed across the piece to prompt critical and emotional audience responses were identified as *discerning* or *effective*

- for the Organisation and development criterion, the evidence in the response matched the characteristics of making *purposeful* and *considered* use of different patterns and conventions of the chosen imaginative genre to invite audiences to take up positions. Additionally, responses were strengthened when purposeful choices were made across the response to select and synthesise subject matter to support the chosen purpose and this authorial purpose was maintained

- 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 purposeful range of interconnected language choices that demonstrated deliberate choices 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.

Samples of effective practices

The following excerpt demonstrates discerning use of genre patterns and conventions of a film script, and purposeful use of the genre to create and support imagery as well as main concept. There is discerning manipulation of cultural assumptions related to American cultural attitudes and the globalisation of treatment of those who appear different from a majority group. The response establishes discerning and interesting use of aesthetic features — allusions, and purposeful and considered use of imagery. It also shows discerning organisation and development — scenes are different and varied but each contribution adds to the conclusion of the script. Use of absurdity in some cohesive areas reinforces the concept and fits with the characterisation of the narrator. Discerning organisation/ sequencing/cohesive devices are present both in the manipulation of genre and in the cohesion of the narrator's language choices.

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

Excerpt 1

NARRATOR enters the scene from the circus tent behind the server,
invisible to the people there.

> NARRATOR:
> If you have come here for a story of hope, you are in the wrong
> place. If you have come here for a story of rebellion and
> revolution, you are in the wrong place. If you have come here for
> a story where the victims become the victors, you are in the
> wrong place. You are in the wrong place because that is not
> American history. You want us to be free of this God-forsaken
> country's past, or at least what you insist is the past, yet you
> do nothing to change the now, you do nothing to fight for our
> rights now, you do nothing now just as you did nothing back then!
> America was built on banks of blood and is held together by the
> hands of minorities, so if you take nothing from this story, take
> this: our blood is on your hands.

NARRATOR exits.

The camera pans to a family and follows behind them into the
performance tent.

> CHILD 1:
> But mother… I don't want to see–

MOTHER places an arm around the child and guides them.

> NARRATOR:
> Abdomen.

Zoom in and point.

> NARRATOR:
> And pelvis.

Zoom in and point.

Switch back to the first screen.

✓ effective use of genre conventions

> NARRATOR:
> If not for the two Allegatas being allegata, one would not have
> speculated that they were womb fruit from the same bunch. One
> would have speculated anything but. Giuditta, much like our

father, was compliant for lack of a more appropriate word and
Desdemona, much like our mother, was a fighter… a force to be
reckoned with. The same body does not mean the same mind. One
could only wonder why God saw it fit to place the sun and the
moon in the same sky. Was it because of sin? Was it a blunder?
Was it for the purpose of idiosynchronicity? Or was it just plain
old coincidence?

Slide switch.

NARRATOR:
Kolka Davis, the Zebra Woman. Vitiligo is a condition in which
the skin loses its pigment cells. This can happen in the…

Zoom in and point.

NARRATOR:
Body.

Zoom in and point.

NARRATOR:
Hair.

Zoom in and point.

NARRATOR:
And mucous membranes.

Zoom out and fade out.

Scene 3

Fade in to an American football game.

NARRATOR (as commentator):

We've got melanin coming up on the inside! Will the other team
intercept? Looks like depigmentation is going for a tackle. Ok,
it looks like depigmentation has the ball, but can they keep it?!

And touchdown! Hold on, we've had something come up… ok, it looks
like we've had a tie!

✓ *discerning use of genre aesthetic features.*

Fade out.

Scene 4

Fade in to the projector setting.

> NARRATOR:
> Tupac Shakur said, 'The blacker the berry, the sweeter the
> juice.' Now I'm left to wonder if that's why you name Black
> people's foundation after food and drink products? Cocoa, almond
> without ever clarifying if you mean the body or the blood, mocha
> and chai without ever specifying the milk to powder ratio. It's
> because you don't attach the concept of personhood to Black
> people. Kolka's name even means spots. I spoke about Kolka's
> condition as if it were a game of football but you didn't bat an
> eye… you didn't even question it. However, if I was talking about
> a White person and their condition… do you see what happened
> again? I said Kolka's condition and then a White person and their
> condition. My wording wasn't questioned, it wasn't given a second
> thought because detaching Black people from their personhood
> started off as a seed and grew to an all encompassing tree.

Slide switch.

> NARRATOR:
> Kenyon Jackson, the Aryan Man. Oculocutaneous Albinism… Kenyon
> has OCA1b which means that he still produces some melanin.
> However, he still has light…

Zoom in and point.
> NARRATOR:
> Skin.

Zoom in and point.

> NARRATOR:
> Hair.

NARRATOR walks to the record player.

> NARRATOR:
> Holy bloody moly… I forgot about this thing.

NARRATOR searches through the box of records and starts playing a record.

Where'd All The Time Go? by Dr. Dog plays.

NARRATOR exits and the scene plays out.

SHOOTERS aim at the performers and EVERYONE starts running.

PERFORMERS are shot in order of performance and the first half of their fall is seen.

<div align="center">END SCENE</div>

Scene 6

The second half of the PERFORMERS' fall is them falling into a pit.

PERSON 1, 2, and 3 bury the performers.

Time-lapse of agricultural development where the performers were ✓ buried.

NARRATOR enters and stands at the grave (sight.)

> NARRATOR:
> Here lies the truth, the whole truth, and nothing but the truth,
> so help me God. Oh but forgive me father for I have sinned as
> this must not be the truth, the whole truth, and nothing but the
> truth. This story has not been documented in American history
>
> books and this story has not been taught in American classrooms.
> I need to get over it. It's not that big of a deal. I need to
> move on. Why do I even care? It happened so long ago. So long ago
> that people who experienced such stories are still alive. So long
> ago that it affects my kin. But this story is nothing more than
> fantasy (reference to American History by Michael S. Harper)
> because you cannot find what you cannot see.

<div align="center">END SCENE</div>

Samples of effective practices

The following excerpts demonstrate, in the Knowledge application criterion, a clearly established and developed concept and perspective across the response. The response shows a discerning use of aesthetic features and stylistic devices by contrasting violent imagery with imagery of nature. The stylistic device of the death of the antagonist at the site of his crime prompts critical and emotional responses as well as showing discerning use of patterns and conventions of the imaginative genre for the textual features criterion. By repeating the time and place, the response shows discerning selection and synthesis as the character's narrative moves along while they stay in the same place.

The language choices and changes in tense are used purposefully to show the passing of time. While some sentences are grammatically inaccurate, some inconsistencies in the grammatical structures are appropriate as they reflect the position of the protagonist's loss of time in death as well as the changing seasons.

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

Excerpt 1

The sparse treetops swayed in the crisp winter breeze. Rays of warmth streamed through the dark, lush canopy of the redwood forest, scattering streaks of gold across the sugary winter soil. A white speckled canvas that seemingly stretched on for eternity due to the thick and ominous fog. In every direction, the giant redwood's roots consumed and disrupted the earth, thriving off their surroundings. This was no ordinary forest. The tamped-down soil and thick winter mulch hid the sinister underbelly, the trees like guards standing at attention, protecting the secrets that lay *beneath the mighty redwood.*

She was buried in the midst of winter before the leaves of the redwoods had blossomed. Off the common path, so no one noticed the upturned soil, stomped down by his heavy boot. Nor did they see the wild brown mushrooms that sprouted from her body soon after. Weeks passed without worry or disruption, the seasons changed, and the leaves of the giant, whose roots she fed, bloomed an even brighter scarlet that year.

"Help!" She called. "Is anyone out there?" But even after just a few days, the frost had settled back over, and mushrooms covered, she was just as indistinguishable as the rest. No one noticed her, buried *beneath the mighty redwood.*

Time passed, and the seasons changed, melting her icy blanket of solitude. Alone she lay, left with just her thoughts, wondering if anyone was looking for her… why he did this… if he was caught or had, he once again been shielded by his calm demeanour.

"I know we argued, but I loved her, and I would never do anything to hurt her." He'll say in his melodious tone. A tone he rarely used with her, only the bellowing growls of repercussion is what she heard. Never in the wrong, he would be remorseless and unrepentant.

"He makes me a better person," she would tell everyone. When in reality, he whittled her down to the perfect size, perfect figure. He clipped her wings like a gardener trimming off stray twigs. For months she was left wondering *beneath the mighty redwood.*

Autumn came as she listened to its sweet breath chill the lonely landscape. She watched as the amethyst flower bloomed under the gold faltering light and silver-spun clouds. The grass grew back, greener than ever before, and the roots of the redwood snaked through her ribs. The bugs returned, and so did he - autumn was his favourite month, so it was not a surprise to her. He stood tall and proud, the same man she had known in her lifetime before, although he acted with caution – a side of him she had never seen.

Excerpt 2

"Is that how?" She thought to herself – a clammy grip of monstrous hands around her neck is all she recalled. Stripped from the world like a low-lying branch from the boles of a tree. He turned with his souvenir in hand and walked into the distance, leaving her once again *beneath the mighty redwood.*

Thousands of thoughts continued to consume her agitated mind. Thoughts she never had the chance to share, she now wanted to scream. Silenced even in death, once again a bystander to the life around her. Restful oblivion never came to her – neither when she lived nor died.

He was all she thought about – how much she hated him yet at the same time how much she missed him… He changed her; manipulation so obvious she fell blindly for it. Consumed in his ego, his dominant nature. She reflected on how she felt as though she never did a thing right – how she was condemned for even the smallest mistakes, how he sculpted her personality like an artist with a bonsai.

A lot had changed over the years; the once trodden animal tracks had strayed ever so slightly off course. Now broad and strong, her roots had torn through the rocky mound she sat on, making it harder for him to traverse. He stood there still, about ten paces to the north of her, he did not look lost, but at the same time, he could not seem to find his destination. She wondered what he had come for... closure, possibly forgiveness? Do the soulless crave these things?

He leaned against his cane, wondering... A soft, solemn breeze grew, rattling through the bare winter branches of the forest. Slowly tickling the hairs on his exposed neck, sending a creepy chill down his spine. He trudged through the thick mulch once again in search, unknowingly passing over the grave several times. He seemed panicked, disturbed. He stumbles on one of her thick roots and falls - hard.

For a moment, he lays there, seemingly assessing his condition. He scrambles for his cane, but it is nowhere in sight; it had slid down the slope when he fell. He begins to groan and whimper as he attempts to push himself up onto his knees. His hands sink deep into the damp soil. He pulls and yanks, trying to free them. Eventually, he does, both fists full of shattered brown bones.

He jumps, tossing them away in a panic and lets out a disturbed cry. She watches and waits, now towering over him. Him old and crippled; her tall and strong. The scars he left on her, now healed with skin as thick as bark. She watches from above.

"Help!" He calls. "Is anyone out there?"

But no one hears him. He continues to repeat himself, with each cry becoming more and more desperate. His breath begins to fade, and his cries turn into sobs.

"If a tree falls in a forest and no one is around to hear it, does it make a sound?"

The answer had never been clearer to her than now.

He had fallen with no one to hear him.

No one to notice him, his soulless existence at best conjecture; *off the common path, surrounded by wild brown mushrooms*, reunited in the forest, *beneath the mighty redwood.*

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

  - 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*

  - responses that do not move beyond expository narratives or 'telling' are not judged as *subtle and complex*, *discerning* or *effective*

  - care is taken to determine whether

    - 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, i.e. setting a text within a historical or futuristic context may not necessarily provide evidence of the upper performance levels in the second descriptor

    - aesthetic features are interconnected and purposefully manipulated to shape the representations and perspectives created in responses and allow the response to achieve its purpose

- when making judgments about the Organisation and development criterion

  - responses are not judged as *discerning* or *effective* if they 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

  - care is taken to determine whether the patterns and conventions of the imaginative text allow the response to establish and maintain a clear purpose (e.g. to engage, to explore, to inspire, to satirise, to question, to move, to disconcert, to subvert) as outlined by the specifications of the syllabus. Unconventional narrative forms that are predominantly prose, as well as more traditional narrative forms, may show *discerning* or *effective* selection and synthesis of subject matter *if* they achieve the purpose established in the opening phase of the text.

Additional advice

- When making judgments about the Textual features criterion, determine whether minor lapses in grammar, punctuation, or spelling — especially when these are used purposefully as stylistic choices by a student writer — still meet the upper performance levels of the second and third descriptors within this criterion. Taking a numerical or quantifiable approach to error-making in textual features is not appropriate, especially when responses are demonstrating grammatically *appropriate* language structures that are used to meet the particular purposes of the imaginative text.

- 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 to communicate the purpose within the imaginative piece, rather than relying on additional statements.

- 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 are given independence and agency when responding to the task, and that the extracts studied should not be repeated and are not prescribed genre types. Similarly, students should not copy plot points and/or characters from other texts.

- Responses may take the form of any imaginative genre that is predominantly prose, and fully original.

  – Schools are reminded of the different genres suggested by the syllabus (students could write a short story, a memoir, interior monologue, a chapter for a novel, a drama script, or a screenplay for a short film).

  – Students should not create or be rewarded for responses that repeat or reuse others' work. It is not appropriate for students to create a reimagined text, 'fan fiction' or use pre-established plot and characters for this assessment instrument.

  – 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'.

  – Students are also encouraged to group together or mix imaginative genres (such as poetry, cartoons, images, etc.) to support their purpose; however, the balance of the response should be written in prose in order to meet the syllabus requirements.

- Instruments that specify a publication time and place with a narrow focus (e.g. a publication about issues that may not be culturally appropriate or accessible to students) 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, and which allows students to independently develop and compose an 'original, imaginative written text', allowing for student agency in deciding on 'subject matter and a genre that best suits their purpose/s'.

- Students should have opportunities to demonstrate appropriate language choices for the purpose and context (Assessment objective 9) and use of aesthetic features and stylistic devices (Assessment objective 5), which may be limited by some response types. Responses that use overly complicated vocabulary that is not developing the purpose of the response may not be as *effective* or *discerning* as responses that use deliberate, complex ('composed or consisting of many different and interconnected parts or factors; intricate; a complex whole or system') vocabulary to maintain the purpose and invite audiences to take up positions.

External assessment

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

Examination — analytical written response (25%)

Assessment design

The assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the syllabus. The examination is an analytical response to the 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 examination assessed subject matter from Unit 4. Questions were derived from the context of Unit 4, Independent exploration.

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

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

- *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 opportunity to

  – demonstrate analysis that showed an awareness of the constructed nature of texts and the purposeful choices made by the author. Responses that included a clear focus on the effects of writer's choices within the literary text itself were often more successful than those that focused on tangential events that occurred at the time of writing

  – provide a purposeful transition between the analysis of the writer's stylistic and aesthetic choices and the analysis of the ways cultural assumptions, attitudes, values or beliefs underpin the specific choices made by the writer

  – use specific analytical verbs to emphasise analysis of the perspectives and representations within the literary text while simultaneously providing an interpretation of the writer's choices

  – provide contextual information (such as plot points) that was directly relevant to the analysis and enhanced the interpretation by emphasising that the character, concept, or relationship was purposefully constructed by the author to invite audiences to take up particular positions.

- in Organisation and development, the opportunity to

  – provide and use well-considered evidence to develop arguments across the entirety of the response without simply repeating or restating the thesis

  – demonstrate the logical development and connections between the body paragraphs; responses were able to create obvious synthesis rather than creating isolated ideas within individual body paragraphs

  – demonstrate considered use of cohesive devices within the response that not only created cohesion between sentences but enhanced the development of the ideas across the body of the response. When used purposefully, simple and complex cohesive devices strengthened the development and synthesis of the essay

  – include evidence that logically developed the thesis and remained within the parameters established by the thesis. While arguments were developed across the response, they did not change into something new by the conclusion

- in Textual features, the opportunity to

  – use analytical language choices that directly addressed the ways audiences are invited to take up critical and emotional positions by dissecting a specific writer's choices to explain how they shape meaning, or relationships between them

  – control verb tense shifts

  – focus on a particular idea at the front of the sentence and follow through with, or develop, that idea, throughout the sentence

  – demonstrate awareness of the use of punctuation to develop an idea within a sentence.

Samples of effective practices

Extended response

Criterion: Knowledge application

The following excerpt is from a student response to Question B for *King Lear* by William Shakespeare. It required students to respond to the statement 'Analyse the significance of the "love test" in *King Lear*'.

This excerpt has been included:

- to demonstrate a commanding and reliable examination of the significance of the 'love test' through the representation of competition as the 'catalyst of conflict within Lear's family' and the play. This analysis confidently addresses the interrelated ways the perspectives, ideas underpinning the literary text, and writer's choices shape the audience's understanding

- to provide a detailed examination of the effects of the writer's choices by analysing how Shakespeare's construction of devices such as characterisation, financial diction, and allusion are used to shape perspectives on the significance of the 'love test' and the specific effects these writer's choices have in positioning the audience to take up critical perspectives. The commanding and purposeful use of analytical verbs such as 'reveals', 'disapproves', 'prompts audiences to recognise', and 'emphasises' within the interpretation strengthens the analysis

- to provide an authoritative examination of the ways cultural assumptions and attitudes invite audiences to take up positions, which is made apparent through the specific naming of the attitudes, values and beliefs that shape the individual characters and events across the text.

Excerpt 1

By emphasing the competitive nature of the 'love test', Shakespeare reveals its crucial role in instigating the conflict within Lear's family. The representation of Lear as the ^primary creator and driver of this competition is ~~based to reveal~~ first revealed at the beginning of the 'Love ~~Trie~~ Test'. Following Lear's ^arrogant declaration that he ~~the~~ would divide his kingdom ^between his daughters' husbands to selfishly allow himself to live "unburdened" until death, in a display of his extreme egotism, he asks his daughters "which of you shall we say doth love us the most", to which he would "extend" the "largest bounty". Through the superlative of "most", audiences are invited to see that Lear is actively creating a competition between his

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daughters by judging the value of their "love" based
on who ~~demonstrates it~~ conveys it "most". ~~Shakespeare would~~ invites Jacobean audiences
in particular ~~would~~ to disapprove of Lear's arrogant
decision to pit his daughters against one another
and demonstrate favoritism, given the significant
attitudes surrounding the ~~natural~~ expected bonds of family
~~love~~ to be natural and of unconditional love. Lear's

Goneril's profession of love such that ~~it~~ she feels the need to claim that it adversely affects
her "breath" and "speech", audiences are invited to witness
the level of competition Lear has instilled in her such
that she makes these grave and exaggerated claims about
her love for him. Additionally, Regan's profession of love
by saying that ~~she~~ Lear should "prize" ~~him~~ her at
Goneril's "worth" also clearly represents the conflict
and sibling competition ~~that was as a product of~~ that has been inspired by
the love test. The financial diction of "prize" and ~~both~~
"worth" reinforces the competition between the sisters,
given that Regan feels the need to apply^emotionless monetary
value to measure and compare her love and "worth"
to Goneril, which Jacobean audiences would
disapprove of due to ~~it~~ its diversion from the
natural and unconditional bonds that were
meant to govern sibling relationships. Therefore,
through this financial diction employed by Regan,
Shakespeare prompts audiences to recognise the
conflict and competition between the ~~siblings~~ sisters as
a product of ~~the destructive lov~~ Lear's
destructive 'love test'.

Excerpt 2

Instead, in response to Cordelia's speech, Lear exclaims that "by the mysteries of Hecate and the night, I disclaim my paternal love". Through the allusion to the infamously evil and underworldly "Hecate", alongside all the darkness connotations of darkness and that come with "night", Shakespeare invites audiences to witness the strong sense of hatred Lear has developed for Cordelia as a result to result of her speech. Shakespeare also emphasises the extremity of the conflict created between Lear and Cordelia by drawing on Jacobean beliefs about natural order, and the deeply wrongful disturbance of it that Lear creates by breaking familial bonds and "disclaim[ing]" his "paternal love" to disown her. This break down of Lear and Cordelia's relationship is not only a product of Lear's blindness as a father, but also a consequence of the 'Love Test' he created.

Samples of effective practices

Extended response

Criterion: Textual features

The following excerpt is from a response to Question A for *In Cold Blood* by Truman Capote. It required students to respond to the statement 'Nancy Clutter represents the loss of innocence in *In Cold Blood*. Discuss'.

This excerpt has been included as it uses:

- a range of grammatically accurate sentences to develop ideas

- vocabulary with discrimination to develop ideas and register appropriate to the role of essay writer with discrimination

- punctuation accurately and purposefully

- simple and complex words that are mostly spelt correctly.

Excerpt 1

Capote foreshadows Nancy's loss of innocence as he subtlely embeds her flaws into his narration. Although Nancy's family are Methodist and hence opposed to substance abuse, her tendency to smell smoke in their home alongside Capote's elucidation of both Nancy and Kenyon 'occassionally sneaking a puff' reveals the imperfections behind Nancy's ~~perfect~~ exterior. Capote's purposeful inclusion of this flaw implies that, as perfect as Nancy portrays herself to be, her innocence will be lost. Thus, ~~in~~ the author, ~~thus~~ foreshadows the tragedy that the Clutters are yet to endure; the tragedy that will shatter any innocence these characters may have.

Excerpt 2

Nancy's loss of innocence — her physical death — reflects the loss of innocence of Holcomb itself. Capote characterises the entire community of Holcomb as a character foil for the Clutters, particularly Nancy. Their adoration of her serves to enhance her innocence as they collectively regard her as the 'town's sweetheart'. However, Capote explores the impact that removing this innocence may have in a town as small as Holcomb.

Practices to strengthen

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

- in Knowledge application

  - focusing on providing opportunities for students to develop skills in responding to a range of questions and question types. It is important to highlight that whatever cognition is used — e.g. 'discuss', 'comment', 'to what effect' — the focus of the Knowledge Application criterion is on the analysis of representations and perspectives, analysis of the ways ideas underpin the literary text and analysis of the effects of the writer's choices

  - aligning 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*, inclusion and analysis of quotations from *Romeo and Juliet, Macbeth*, and other texts, such as the Bible, 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'

  - reminding students that the inclusion of quotations from critics can detract from their ability to provide an authoritative interpretation. Unlike the IA1, the assessment objectives for the external assessment do not include a requirement to analyse or include others' interpretations of, and/or responses to, the text. Students should instead be encouraged to engage in a close examination of the literary text and responsiveness to the question/task itself to best meet the assessable elements for the Knowledge application criterion

  - reminding students that while contextual information regarding the time and/or place of writing can help to provide analysis of the ways ideas underpin a literary text, they should use this information to examine and interpret the constructed nature of the literary text rather than recounting or analysing events that exist outside the literary text. It is also recommended that any inclusion of additional information from outside the text is purposeful and factually correct

- in Organisation and development, encouraging students to

  - practise deconstructing questions in order to enable them to provide a discriminating thesis that responds authoritatively to all parts of the question. For *King Lear,* when answering Question A, students who did not respond to the word 'most' or did not develop a thesis that created an argument which quantified the devastation of Cordelia's death were not always successful at providing a discriminating thesis or developing arguments

  - spend time planning the organisation and development of responses, by teaching and developing planning strategies that focus on the development and synthesis of a thesis statement. In order to develop arguments across the response, students need to create a focused and judicious thesis that perceptively addresses the question

  - practise constructing discriminating thesis statements which will allow them to draw clear conclusions to the whole thesis. Responses that include many ideas within a thesis, or a combination of an array of concepts, may be less successful at drawing clear conclusions or explicitly supporting arguments. Similarly, responses that include generalised statements about characters' 'attitudes and beliefs' or the writer's 'rich stylistic and aesthetic choices' rather than purposefully and specifically naming the elements to be analysed may be less successful at providing a discriminating thesis that is to be substantiated

- in Textual features, encouraging students to

  - avoid using slang or pejorative words to describe characters, and to use vocabulary appropriate for the register of a literary essay

- explore writing a range of sentence structures, including how to write short syntax for effect amidst longer, complex sentences

- use punctuation accurately in sentences that use multiple clauses, to highlight what is important in their sentences, for example, the use of commas or dashes to demark parentheses or clauses within sentences.

Additional advice

- Encourage students to know the text so intimately that they can confidently draw on the most pertinent and relevant evidence to explicitly support the points made. This deep knowledge also ensures they have plenty to draw on to flexibly and authentically address any question on the text.

- Remind students of the effect careful and detailed planning has on the quality of the finished essay. This includes the effect on both an authoritative interpretation of the text as a whole, and discerning selection and arrangement of material to drive home that interpretation in response to the question asked. When planning, students should consider the value of every single idea and piece of evidence they wish to include in relation to the point they wish to convey.

- Examine the EAMG as part of the teaching and learning, addressing key words such as 'summary', 'interpretation' and 'authoritative' from the most recent, published version of the EAMG. Students could explore how these are realised in analytical essays and use their understandings to improve their own writing.

- Responses were far more authoritative or purposeful when they employed analytical verbs and audience positioning phrases, combined with a specific cultural assumption underpinning the text.

- While it may be appropriate to support the teaching of students by using staged versions of a play, the inclusion of examples or analysis of the stagecraft from modern interpretations on stage or screen is not relevant to this assessment. For this assessment instrument, students are required to examine and interpret the specific literary text from the prescribed text list.

- There is no requirement for intertextual references to Shakespeare's other plays or other texts from the time period. Equally, the inclusion of modern events or comparison to these do not always allow for an authoritative interpretation.

- Students and teachers should ensure any historical references are appropriate and in scope. For *King Lear* there were references to previous time periods and monarchs, and colonial events that had not yet happened.