

Literature subject report

2023 cohort

January 2024





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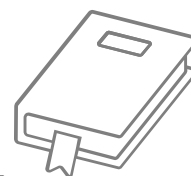
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Introduction



Throughout 2023, schools and the Queensland Curriculum and Assessment Authority (QCAA) continued to improve outcomes for students in the Queensland Certificate of Education (QCE) system. These efforts were consolidated by the cumulative experience in teaching, learning and assessment of the current General and General (Extension) senior syllabuses, and school engagement in QCAA endorsement and confirmation processes and external assessment marking. The current evaluation of the QCE system will further enhance understanding of the summative assessment cycle and will inform future QCAA subject reports.

The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2023 subject report is the culmination of the partnership between schools and the QCAA. It addresses school-based assessment design and judgments, and student responses to external assessment for this subject. In acknowledging effective practices and areas for refinement, it offers schools timely and evidence-based guidance to further develop student learning and assessment experiences for 2024.

The report also includes information about:

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

The report promotes continuous improvement by:

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

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

Audience and use

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

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

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

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 highlights

193

schools offered
Literature



90.82%
of students
completed
4 units



99.68%
of students
received a C
or higher



Top 10 text selections by schools for Literature 2023

90

King Lear by
William Shakespeare

69

Maya Angelou

58

In Cold Blood by
Truman Capote

56

Gwen Harwood

45

Ellen van Neervan

39

Christina Rossetti

38

T.S. Eliot

36

W.H. Auden

35

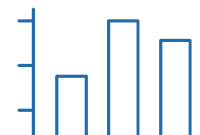
Short Stories by
Edgar Allan Poe

34

The Tempest by
William Shakespeare

All text selections made by schools in 2023 for Literature can be found under Resources in the Syllabuses application (app) on the QCAA Portal.

Subject data summary



Subject completion

The following data includes students who completed the General subject.

Note: All data is correct as at January 2024. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Literature: 193.

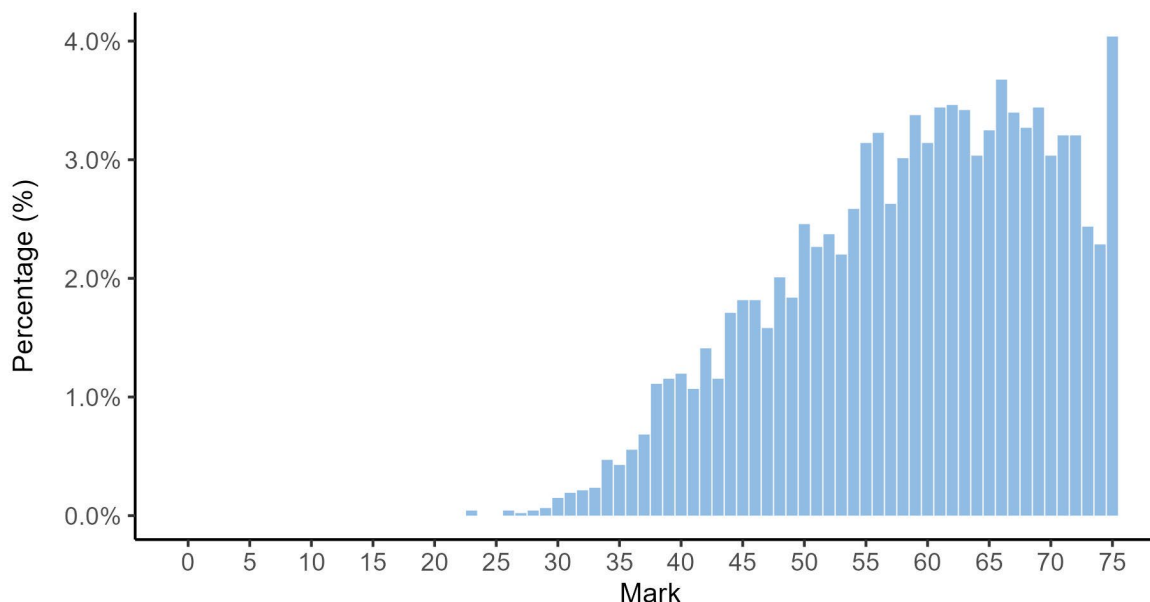
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	5,132	4,947	4,661

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	5,013	119
Unit 2	4,865	82

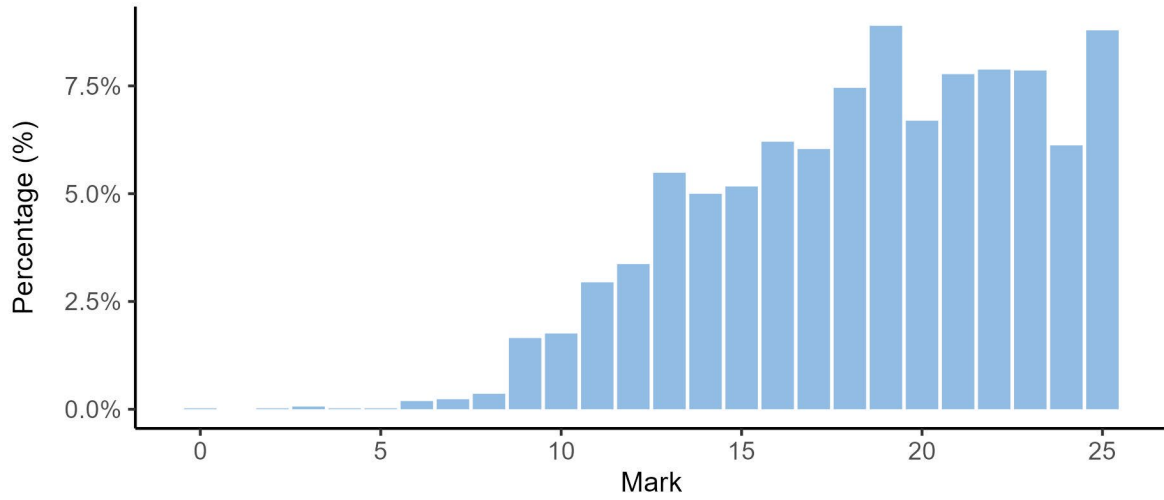
Units 3 and 4 internal assessment (IA) results

Total marks for IA

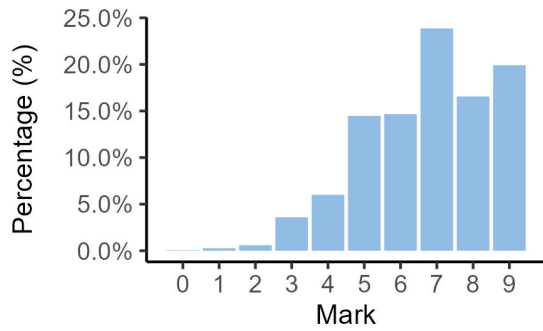


IA1 marks

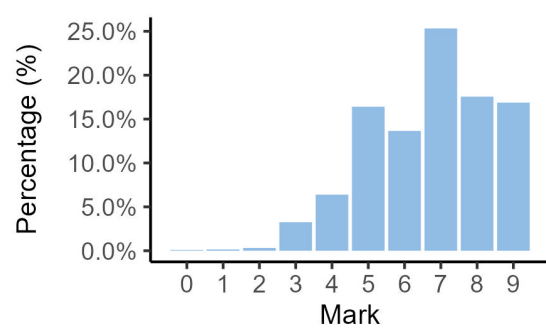
IA1 total



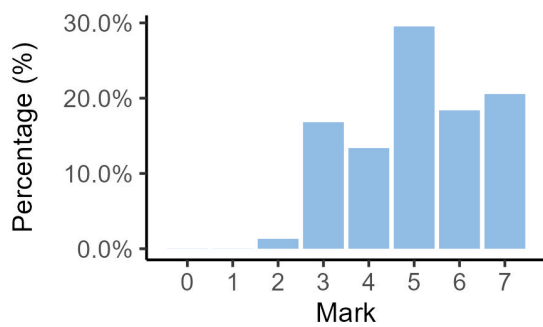
IA1 Criterion: Knowledge application



IA1 Criterion: Organisation and development

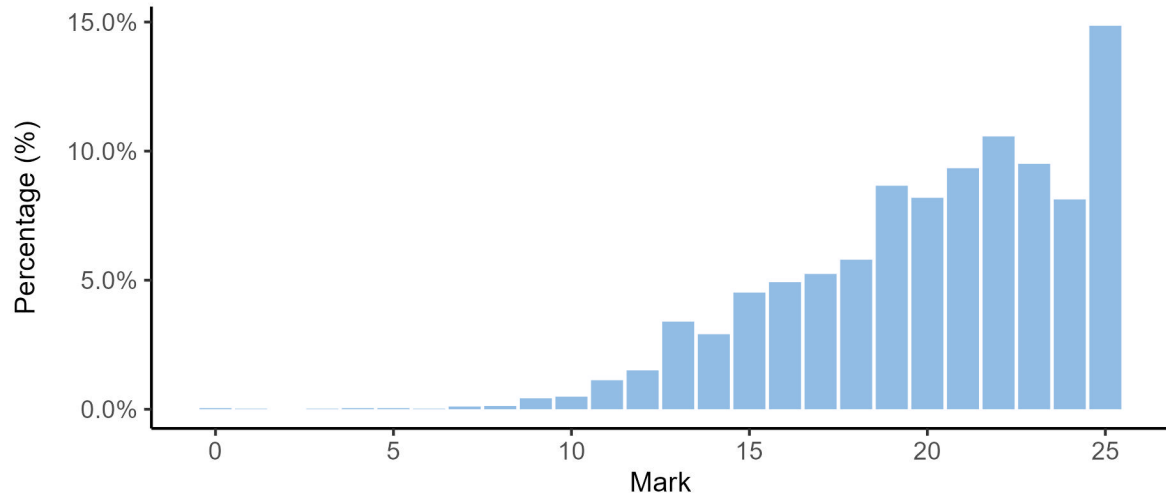


IA1 Criterion: Textual features

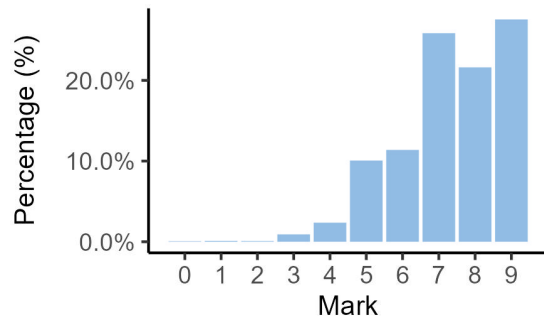


IA2 marks

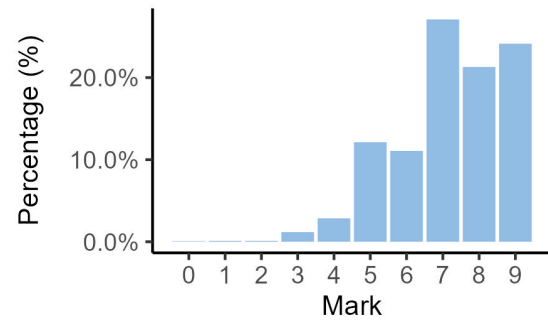
IA2 total



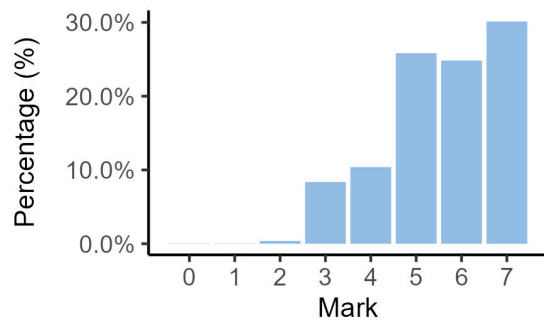
IA2 Criterion: Knowledge application



IA2 Criterion: Organisation and development

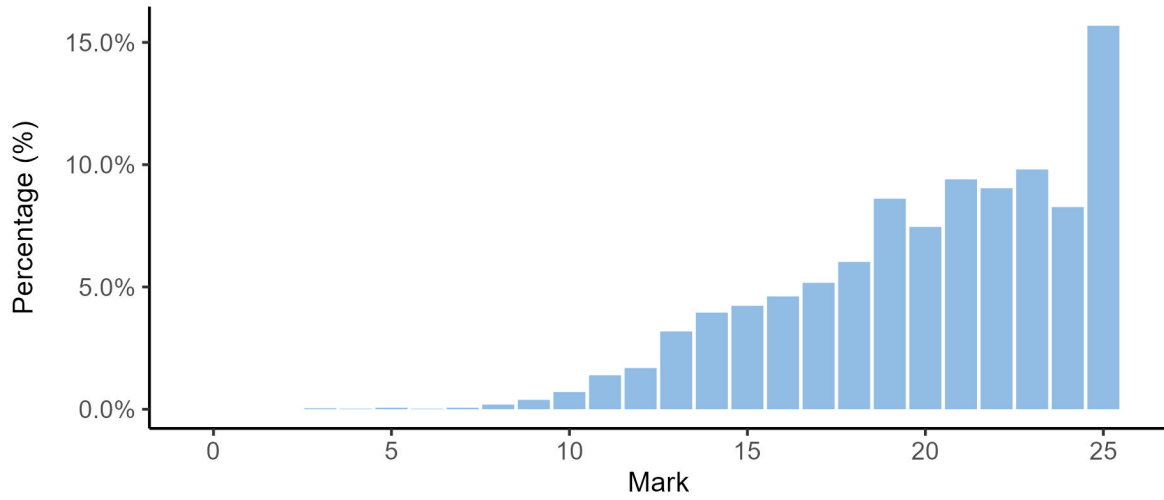


IA2 Criterion: Textual features

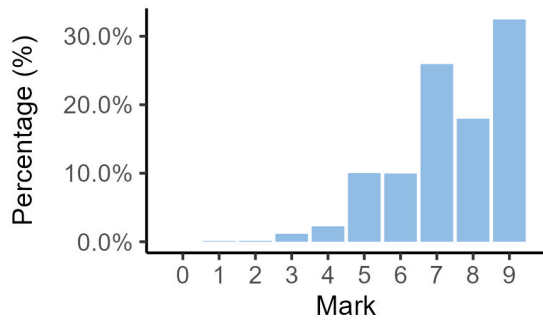


IA3 marks

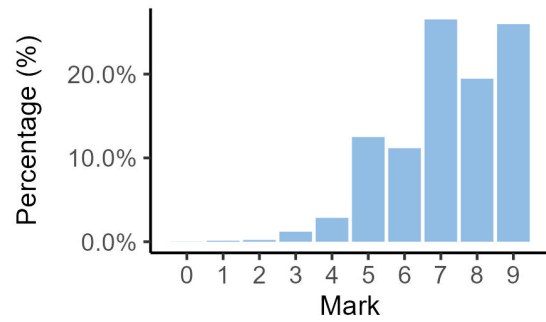
IA3 total



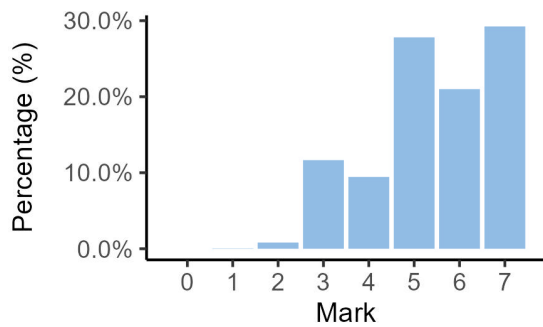
IA3 Criterion: Knowledge application



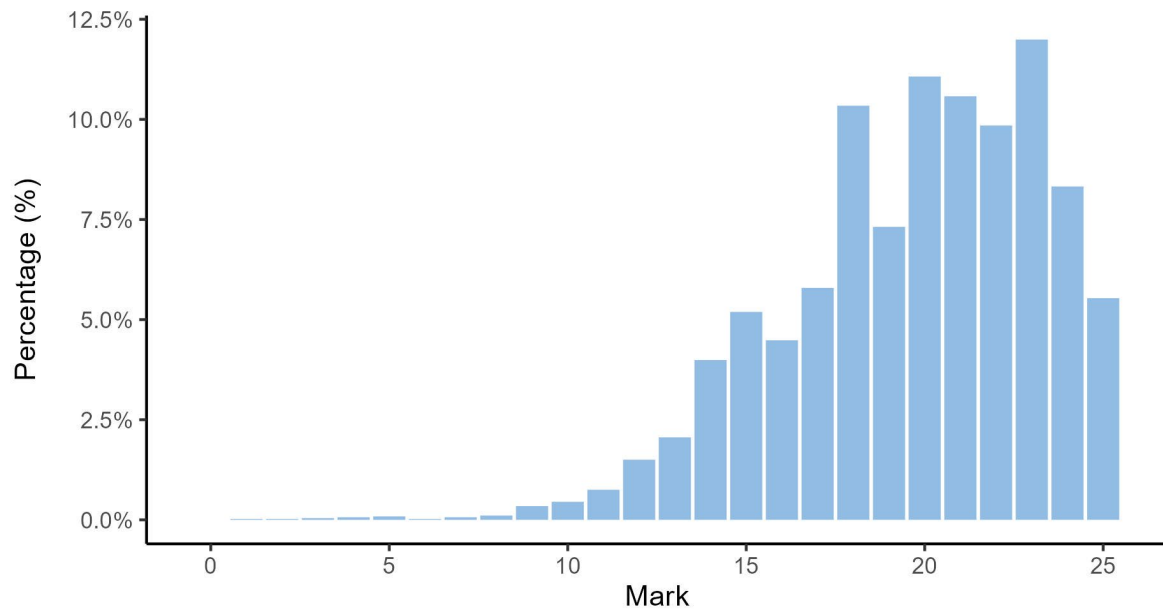
IA3 Criterion: Organisation and development



IA3 Criterion: Textual features

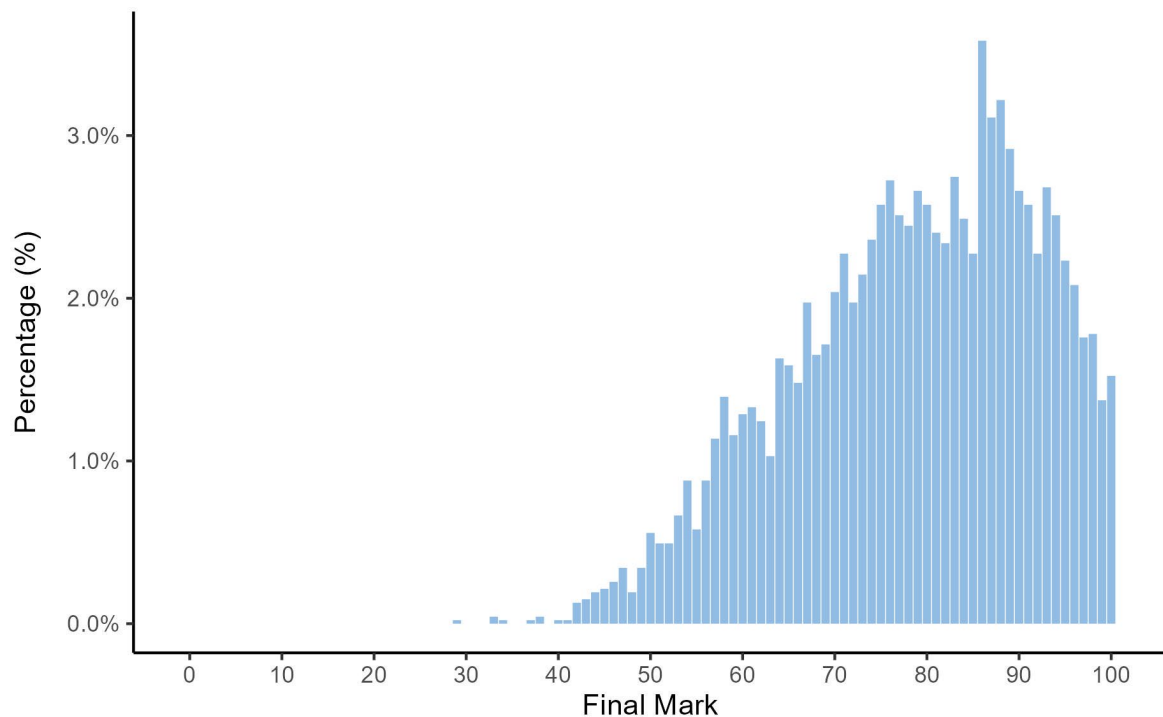


External assessment (EA) marks



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	83–66	65–43	42–17	16–0

Distribution of standards

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

Standard	A	B	C	D	E
Number of students	1,913	1,892	841	15	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 *QCE and QCIA policy and procedures handbook v5.0*, Section 9.6.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	194	194	193
Percentage endorsed in Application 1	52%	36%	60%

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 v5.0*, Section 9.7.

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	191	1,422	70	91.62%
2	191	1,416	44	97.91%
3	191	1,421	0	98.95%

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	64
Authentication	0
Authenticity	3
Item construction	10
Scope and scale	24

*Each priority might contain up to four assessment practices.

Total number of submissions: 194.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- clearly aligned with the syllabus specifications, which require 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 in order to
 - critique others' interpretations and/or responses to a literary text
 - 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, and used cognitive verbs aligned with syllabus objectives to provide students opportunities to demonstrate Assessment objectives 3, 4 and 5
- gave students the opportunity to establish and maintain the role of an essay writer writing for an audience with a deep understanding of a studied text and to inform readers of an interpretation of the literary text

- developed a question or task aligned with syllabus specifications related to how a particular literary text from the *Prescribed text list, Literature 2023–2025* addresses issues and ideas related to culture and identity.

Practices to strengthen

It is recommended that assessment instruments:

- manage the scope and scale of
 - text selection 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 where poetry, short stories or television programs have been chosen for study from the *Prescribed text list for Literature 2023–2025*
 - the task by clearly prompting students to analyse only one of the provided interpretations or responses of others to the literary text studied, and ensure the provided interpretations or responses
 - address issues and ideas related to culture and identity
 - refer to individual critics rather than a journal or publication citing others' interpretations or responses to the literary text studied. It is beyond the scope for students to select a critic's interpretation or response of their own choosing or to include references to more than one interpretation or response (critique) in their responses
- avoid using the playwright or director as the critic, as this does not meet the syllabus specifications of others' interpretations or responses to the literary text studied (Syllabus section 4.4.1)
- use language consistent with syllabus objectives and specifications, particularly in the use of the cognition 'analyse' and in references to the analytical essay genre, e.g. in Syllabus section 4.4.1, students are asked to respond to a 'question or task', not a 'prompt', and to 'write an analytical essay', not to 'respond in an analytical manner'
- provide only one examination question for students. There is no requirement for schools to design two separate questions each year — one question/task is sufficient. Consider using additional questions for comparable assessment, if required
- allow students opportunities to develop and formulate their own unique responses rather than specifying subject matter that should be included in the responses to a critic's interpretation.

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	24
Layout	0
Transparency	12

*Each priority might contain up to four assessment practices.

Total number of submissions: 194.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- selected interpretations or responses relating to culture and identity that were accessible and devoid of ambiguity
- used clear and transparent language to 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 or responses to the text
- used clear and consistent formatting.

Practices to strengthen

It is recommended that assessment instruments:

- use language consistent with syllabus objectives and specifications, particularly in the use of the cognition 'analyse' and in references to the analytical essay genre to clearly convey to students what they are required to do and/or demonstrate in their response, e.g. in Syllabus section 4.4.1, students are asked to respond to a 'question or task', not a 'prompt', and 'to write an analytical essay', not to 'respond in an analytical manner'
- are free from errors and include the name of the text and the author, director or poet.

Additional advice

- Assessment tasks should not specify an audience of literary enthusiasts or readers of a particular literary journal as these do not satisfy the syllabus specification of an audience with a deep understanding of the studied text.
- Schools should ensure they refer to the *Prescribed text list, Literature 2023–2025* when developing assessment instruments.
- In the task description, schools could model a range of examination questions and item constructions, such as 'analyse', 'to what extent', 'discuss' and 'how is the reader invited', to help prepare students for the external assessment in Unit 4.
- Questions need to clearly cue students to analyse the chosen literary text and provide clear, unambiguous opportunities to demonstrate the Assessment objectives of the Knowledge application criterion. Assessment tasks should avoid overly complex questions about others' interpretations or responses to the literary text.

Assessment decisions

Reliability

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

Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Knowledge application	93.19%	5.24%	1.05%	0.52%

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
2	Organisation and development	94.76%	4.71%	0.52%	0%
3	Textual features	96.86%	2.62%	0.52%	0%

Effective practices

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

- for the Knowledge application criterion,
 - responses presented an interpretation of the literary text that involved all three aspects of knowledge application, i.e.
 - how the text presented perspectives and representations of concepts, identities, times and places
 - how this perspective or representation was underpinned by cultural assumptions, values, attitudes and beliefs of the author's or the text's cultural context and how these invited readers to take up positions
 - how this perspective or representation was shaped by aesthetic features and stylistic devices that prompt emotional and critical reactions in readers
 - it was recognised that at the highest performance level, responses
 - had a clear thesis that articulated an agreement, disagreement or partial agreement with the critic's interpretation of the literary text
 - demonstrated a discriminating response to the critic's interpretation, supported with clear arguments and evidence from the literary text
 - contained a clear analysis of how aesthetic features and stylistic devices shape representations or perspectives in the literary text and the ways cultural assumptions, values, attitudes and beliefs underpin the literary text. In these responses, aesthetic features and stylistic devices were identified and their emotional and critical effects were examined
 - contained an analysis that demonstrated both breadth and depth of interpretation of the literary text. High-level responses incorporated reference to holistic distinguishing features of the literary text, such as the use of narrative voice, motifs and symbolism, while also demonstrating a close reading of relevant sections of the literary text
 - the student's interpretation of the literary text was consistently related (in the response) to the critic's interpretation, so the evidence and discussion of every paragraph clearly supported the thesis of the essay. A cursory mention of the critic's interpretation in the introduction or conclusion was recognised as not providing evidence of effective or discerning analysis of others' interpretations. Likewise, a response that had merely explained a critic's position without analysing or responding to this interpretation was not seen to provide evidence of appropriate, effective or discerning analysis of perspective and representations
 - responses focused on responding to only one critic's interpretation. Referring to two or more critical interpretations of the literary text did not allow for a demonstration of a discerning analysis of others' interpretations

- responses demonstrated an adequate, effective or discerning analysis of the effects of aesthetic features and stylistic devices in the literary text *along with* an explanation of *how* these features prompt emotional and critical reactions for descriptor 3
- for the Organisation and development criterion,
 - it was recognised that at the highest performance level, responses
 - contained a thesis that clearly responded to the question or direction of the endorsed task
 - demonstrated a purposeful selection of evidence from the literary text to support agreement, disagreement or partial agreement with the critic’s interpretation and to present a discriminating interpretation of the literary text
 - were synthesised so that evidence and discussion of evidence were clearly and consistently related to the critic’s interpretation and to the thesis of the essay
 - most of the evidence presented in the essay was from the literary text and used to support an interpretation. As outlined in Syllabus section 1.2.5, ‘the central purpose of an analytical essay is to inform the reader of an interpretation of a literary text’. Although some effective responses to this task also included evidence from the relevant critic, the literary text — not the critic’s text — was clearly the focus of the analysis
 - attention was given to the many responses that effectively
 - used generic features of an analytical essay such as a clear thesis, technical language and cohesive text structures to achieve the purpose of presenting a clear and convincing interpretation of a literary text
 - included language features and cohesive ties that related the analysis and discussion of the literary text to the thesis of the essay, so that the relevance of evidence and arguments was apparent
 - presented a synthesised interpretation of the literary text so that all aspects of both the Knowledge application criterion and the Organisation and development criterion were evident in the justification of the interpretation, rather than treating the aspects of analysis separately.

Samples of effective practices

The following excerpts demonstrate evidence of the Knowledge application criterion and the Organisation and development criterion using the literary text *The White Tiger* by Aravind Adiga. The introduction contains a thesis that presents a clear analysis of another’s interpretations. The thesis demonstrates a discerning analysis of the critic’s interpretation (e.g. Deswal’s interpretation is inaccurate) and a clear interpretation of the novel (e.g. the novel does not glorify violence — it celebrates freedom).

Paragraph 2 has a topic sentence that clearly relates to the thesis as it explains how evidence from the text counters the critic’s interpretation. The argument is supported with evidence from the literary text that presents a discerning interpretation. Relevant aesthetic features and their effects are analysed to support interpretation. In this second paragraph, the response discusses metaphors that represent Balram’s liberation in a positive light. There is a clear identification of aesthetic features and a clear discussion of how this positions the reader.

The interpretation presented demonstrates a clear analysis of the ways cultural assumptions, values, attitudes and beliefs underpin the literary text to position the reader — that liberty is to be valued and violence should not be idealised.

The response demonstrates a clear grasp of formal essay genre conventions. The essay is formal in tone and the audience is assumed to be familiar with the text. There is a discerning selection of subject matter that demonstrates both a breadth and depth of analysis of the novel that supports the perspectives. The essay is coherently structured and cohesive: it has a clear thesis, and topic sentences and linking sentences relate discussion of the novel to the thesis.

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

Excerpt 1

For centuries literature has provided vital insight into the ^{machinations} ~~practices~~ ^{around the globe} of societies, prompting discourse through the emotive lens of reader positioning. Aravind Adiga's ground-breaking novel, ⁽²⁰⁰⁸⁾ *The White Tiger*, ^{3-1 hour} is no exception. Through the retrospective ^{Ch} narration of antihero, Balram Halwai, issues of corruption and freedom are presented as India's greatest vice, as he exploits others to escape the darkness and become an entrepreneur basking in the light. In his ~~critical~~ response, *A Critical Analysis of Aravind Adiga's The White Tiger: A Socio-Political Perspective*, Prateek Deswal argues that the ways in which Balram "opened the doors of liberation from perpetual servitude" actually "only leads to destruction." However, this is an inaccurate interpretation. Whilst *The White Tiger* may contextualise the pathway to liberation ^{as} ^{of} ^{the} ^{castes} destructive, the ultimate empowerment is shown to be broadly beneficial. Adiga argues this through his depiction of Balram's ^{the} ^{con} ~~destructive~~ escape from servitude, his subversion of the destructive class cycle, and his newfound empathy for the lower castes.

Excerpt 2

³
² In addition, Peswal supports his critique by arguing that Adiga promotes an unsustainable and destructive pathway out of the darkness. However, Adiga eschews ^{3-1 language} romanticising ^{choices} the destruction, instead highlighting Balram's liberation and fulfilment of purpose from the deeply engrained confinement of the lower caste. This is evident in the concluding message, where Balram reflects that his sacrosanct status was worth his actions, writing, "I have switched sides... I just want to holler so loudly that my voice would carry over the ⁶⁰ phones in the call centre room all the way to the people in America: I've made it! I've broken out of the coop!" (320). Throughout his ^{1.2} letter, Balram utilises the metaphor of a rooster "coop", essentially comparing his previous self and the lower castes to mindless chickens suffocated by their coop so much so that they are oblivious to their surroundings. Thus, when it is "broken" the rigidity of the deeply engrained ^{suppression} ~~suppression~~ is compromised. Moreover, Balram frequently idolises America ^{1.3} as a free society, meaning his description of his "voice" as loud enough to reach "America" suggests he finally feels in a position to be heard. Through this, it is clear Adiga does not position readers to romanticise the destructive pathway to liberation, but to appreciate the concept of liberty itself.

Thus, Adiga recognises that Balram was trapped in an inescapable state of ^{servitude} which left him no choice but to act destructively to fulfil his ^{sole} ~~sole~~ purpose as "The White Tiger" and reach the light.

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 Textual features criterion, attention should be given to ensuring responses
 - use language choices, grammar and language structures that are suitable for presenting an informed discussion and analysis of a literary text. High-level responses should maintain a suitably formal register and make use of discipline-specific metalanguage to present a clear and rigorous interpretation of a literary text
 - contain evidence of the consistent control and manipulation of language features to present ideas with clarity and rigour
 - demonstrate a discerning use of precise language choices to articulate a nuanced interpretation of the literary text and a response to the critic's position
 - apply discerning control over grammar and sentence structures through the use of language features such as extended noun phrases and subordinate clauses to qualify claims and synthesise subject matter.

Additional advice

- When selecting an appropriate response for others' interpretations of the literary text studied in class, schools should select a critique, review or essay that presents a sufficiently contentious and complex perspective to allow students to develop a discerning interpretation of the literary text. Although students may study and consider a range of critical interpretations when preparing for this task, the consideration of multiple critics' interpretations is outside the scope of this assessment.
- Schools are encouraged to prepare students for this task by having them engage in class activities that involve both criticism and justification of different interpretations of the literary text. A key part of this task is students demonstrating an appreciation that literary texts allow for multiple, contesting interpretations, and to demonstrate the ability to develop and support their own interpretation of a text in response to others' interpretations. Practising developing arguments to support or criticise different interpretations of the text, and justifying these with evidence from the literary text, are key skills that students need to demonstrate in this task.
- 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.
- Schools are reminded that where evidence in an assessment response matches descriptors at different performance levels in a criterion, a best-fit approach is used to determine a result (Syllabus section 1.3). Where there is a two-mark range in a particular performance level, evidence from the response should be used to determine whether on balance the higher or lower mark is awarded. Refer to *QCE and QCIA policy and procedures handbook v5.0* (Section 9.7.1), *Module 3 — Making reliable judgments* in the Assessment Literacy app on the QCAA Portal and the *Making judgments* webinar in the Syllabuses app for further information and guidance.
- Before submitting files for confirmation, schools are responsible for ensuring the quality, accuracy and accessibility of the required files (*QCE & QCIA policy and procedures handbook v5.0*, Section 9.7.3). Schools should refer to the information contained in the *Confirmation submission information* for Literature (available in the Syllabuses app) to check the submission requirements.

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 (the base 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.

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	100
Authentication	1
Authenticity	11
Item construction	8
Scope and scale	14

*Each priority might contain up to four assessment practices.

Total number of submissions: 194.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- highlighted clear alignment with syllabus specifications for an imaginative spoken/multimodal response that required students to draw on their knowledge of the relationship between language, culture and identity to create a reimagined text for a new cultural context (Syllabus section 4.4.2). 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 nonverbal features (and complementary features, if appropriate) to achieve particular purposes
- gave individual students opportunities to choose specific aspects of the base text (not the whole 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 for Literature 2023–2025*, as well as providing opportunities for students to demonstrate the assessment objectives
- 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
- provided clear and transparent checkpoints consistent with task requirements by providing feedback on a spoken/signed or multimodal response, e.g. a video recording or digital draft in the required mode of delivery for assessment consistent with the *QCE and QCIA policies and procedures handbook v5.0* (Section 8.2.5).

Practices to strengthen

It is recommended that assessment instruments:

- provide students with opportunities to choose specific aspects of the base text for reimagination, consistent with the syllabus specifications (Syllabus section 4.4.1), and are designed to be open-ended, rather than outlining specific cultural contexts, perspectives, concepts or characters for the reimagination
- communicate clear and appropriate ways for students to establish a distinct and consistent sense of time in their reimagining of the assigned base text, rather than keeping the response in the same cultural context, e.g. if students are reimagining a contemporary text, it is not sufficient to change the setting. There must be evidence of a shift in time as well as cultural context. If creating multimodal presentations, students should avoid using images from the original text in their presentations as this will not demonstrate a sufficient lapse of time and context from the original text
- provide students with opportunities to demonstrate Assessment objective 2 by explicitly stating the audience is familiar with the base text and new cultural context. It is not sufficient to specify, for example, an audience of literary festival enthusiasts as this type of audience may not be familiar with the base text and the new cultural context
- use scaffolding that does not restrict students' opportunities to demonstrate the assessment objectives by requiring students to follow a specific narrative structure such as Freytag's pyramid or narrative arc.

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	18
Layout	0
Transparency	19

*Each priority might contain up to four assessment practices.

Total number of submissions: 194.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used language and instructions that avoided bias and provided a clear layout to chunk key information that aligned with the syllabus specifications.

Practices to strengthen

It is recommended that assessment instruments:

- use consistent language that reflects the spoken mode of assessment, such as ‘spoken/signed and nonverbal features’ rather than ‘verbal and nonverbal features’
- 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, to give them the opportunity to demonstrate Assessment objective 11
- make clear the differences between spoken/signed and multimodal responses, including length requirements, as indicated in Syllabus section 4.2.2 and the *Confirmation submission information* document for Literature. For multimodal responses, students present or submit responses that integrate more than one mode, e.g. a blog, vlog or digital narrative.

Additional advice

- Schools offering students the option of either a spoken or a multimodal response should clearly distinguish the differences between the two options for students. 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 students should consider mode-appropriate features 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.
- Specific task requirements should be explicit enough for students to develop responses that effectively demonstrate an understanding of syllabus objectives. Assessment tasks should not be constructed with key specifications and objectives included in the Scaffolding section rather than grouped together in the Task description section. The purpose of the Scaffolding section is to provide clear guidelines to students about the processes they could use to complete their responses and/or the presentation requirements for their responses. Constructing tasks with important specifications and assessment objectives included in the Scaffolding section may give students the impression these specifications and objectives are optional, rather than mandatory parts of the assessment instrument.

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	98.43%	1.05%	0.52%	0%
2	Organisation and development	97.91%	1.05%	1.05%	0%
3	Textual features	99.48%	0%	0.52%	0%

Effective practices

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

- for the Knowledge application criterion, attention was given to
 - the demonstration of a subtle and complex creation of perspectives and the representation of concepts, identities, times and places by considering whether the response presented convincingly portrayed reimagined character/s whose perceptions, thoughts, memories, experiences and/or expectations were explored and developed across the response
 - whether the response successfully manipulated cultural assumptions, attitudes, values and beliefs by positioning the audience to challenge, question or consider particular cultural assumptions, attitudes, values and beliefs that underpinned the base text and/or the new cultural context
 - how successfully the response made use of aesthetic features and stylistic devices to prompt emotional and critical responses in audiences. In a discerning response, the aesthetic features engage the audience, complement the creation of relevant representations and perspectives, and contribute to the ways in which the reimagined text reinterprets the base text
 - determining whether the response clearly drew on concepts, themes, issues or ideas of the base text to create representations and perspectives in the reimagined text. Student responses need to move beyond simple retellings of events in the base text (plot) or of characters' responses to events in the base text. In a discerning response there should be clear evidence of critical engagement with concepts and themes explored in the base text in a way that is relevant to the new cultural context of the reimagined text
 - determining if the response manipulated the ways cultural assumptions, values, attitudes and beliefs underpin texts by inviting the audience to question or reflect on the dominant ideas and issues. In a discerning response, there will be clear evidence of a character or narrator questioning, challenging, struggling with or supporting cultural assumptions, values, attitudes and beliefs in the context of the base text or in the reimagined context, or of characters being involved in internal or external conflicts related to cultural assumptions, values, attitudes and beliefs

- determining if the response made discerning use of aesthetic features and stylistic features that prompt emotional and critical responses from the audience to achieve particular purposes. Thoughtful and astute use of aesthetic choices and stylistic features will be evident in the use of tone, voice, characterisation, narrative techniques, figurative devices, symbolism, spoken features, complementary features and other aesthetic features to complement the creation of perspectives, the shaping of representations and the manipulation of cultural assumptions, values, attitudes and beliefs
- for the Textual features criterion, attention was given to
 - in the higher performance level, whether responses demonstrated a use of language choices and sentence structures that convincingly conveyed a character’s or characters’ perspectives, their cultural context, and their values, attitudes and beliefs. Consideration was also given to whether sentence structures were manipulated to reflect, express and control characterisation, tone, mood and emotion throughout the response
 - whether the language choices and sentence structures worked together to create character, setting, perspectives and representations. A discerning control of language choices and language structures complemented the shaping of character and context, and so contributed to the shaping of representations and perspectives and the use of the ways cultural assumptions, values, attitudes and beliefs underpinned texts
 - whether the use of spoken/signed and nonverbal features, as well as multimodal features, were manipulated to engage the audience and enhance the aesthetic effect of the text. The overuse of clips or an over-reliance on script limited opportunities to demonstrate a discerning use of spoken/signed and nonverbal features.

Samples of effective practices

The following excerpts have been included to illustrate a high-level reimagining of the character of Maggie from *Cat on a Hot Tin Roof* by Tennessee Williams. Maggie is now in present-day America participating in beauty contests to please her mother. The presentation of Maggie’s dissatisfaction with the cultural assumptions, attitudes, values and beliefs of her cultural context is explored in a subtle and complex way. The monologue makes sophisticated use of dramatic irony so that the character’s perspectives and representations of the pageant life and her mother are presented in a manner that is both convincing and engaging. Use of aesthetic features, including irony, imagery, costume and language choices, complement creation of perspectives and engage the audience.

The genre of a social media live post is exploited to explore unresolved conflict between Maggie’s mental health and her mother’s desires. Subject matter develops character and facilitates an exploration of the key concepts and ideas of the base text, including greed, superficiality and repression. Language choices and sentence structures are exploited to complement character, genre and new cultural context. Spoken features and nonverbal features are exploited to present the character and new cultural context in a convincing and engaging manner.

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

Excerpt 1



Video content: (2 min, 48 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_literature_ia2_e1v2.mp4

Instagram Live 2:

Maggie sits in the passenger seat of the car vlogging

MAGGIE: Welcome back y'all, it's Maggie – I just thought I'd give you guys a little update. So we're here at the Mississippi State Ballroom, as you can see the car park is so full (*looks around at car park*). They're all here for me! For me... So, I'm happy to answer more questions if you guys have any – I was as busy as a cat on a hot tin roof this morning, I barely had a chance to talk to y'all.

(reads new comment) Where is your mom? Oh, so Mama's inside doing the admin and registration. On the way here I was watching a TikTok and I was laughing so hard that my mascara started running – Mama said I'm not allowed inside until I fix to that. Y'all know what Mama always says, '*Ain't nobody here want to see you UGLY cry*'. *(Reads new comment)*

What do you love most about pageants? Y'all have such good questions today! So I love pageanting because I just get to go up on stage and show off my looks.. and my talents of course. You get to be in the dressing room with all the other girls, their mamas fussing on them like a tick on a hound dog. Then you get to look at each other's dresses while you wait to go on stage. And then you hear your name called – your heart starts pounding so hard that for a second you feel as though you just might faint. But then you walk up those steps, the lights shining down on you, and people gasp and clap. You know your Mama's out there, watching you. Mouthing your lines with you as they echo, booming throughout the ballroom. You just know she's out there somewhere, her posture as straight as a line. Her voice bounces around inside your head, 'Maggie, smile, push your chest out, smooth your hair...'. But then you get off that stage with your crown and sash, and all that ... anxiety washes away so quick it's like you never even tried. Bu then your family gathers round, telling you how beautiful you looked up there, and your Mama gives you a little nod, but you know she was happy with your performance. There really is no better feeling than leaving that ballroom with a crown and sash and making your family proud.

(Reads comment) What happens when you lose? *(Maggie looks off camera and pauses)* Well, I've only lost a couple of times so I can only speak from that experience, but usually Mama tells me no dinner that night and we start prepping for the next one. We do like a bit of tough love in the Pollitt household. Ooh, Mama's waving me in – I hope she likes my final look! Bye lovelies!

Maggie ends the live.

Excerpt 2

Video content: (1 min, 10 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_literature_ia2_e2v1.mp4

Instagram Live 3:

Maggie is back sitting in front of the mirror. Maggie starts a live - her mascara is running and her lipstick is smeared. She catches herself in the camera, gasps and quickly ends the live. She then starts another one, this time with an obvious filter on her face.

Hey guys. We've just gotten home, um, unfortunately I did not place. So today I competed in the beauty and talent categories. The talent I shared with the judges was acting (*looks at herself in the mirror, looks back at camera*). But unfortunately that did not fully shine through today.

Comments come flooding in:

drop the act

everyone knows ur fake u brat

no one's gonna want a girl who can't even win a pageant

*(Maggie becomes quite defensive and flustered) I feel like if you're not from a Southern pageanting family, you just wouldn't understand. Like pageants is my one true passion. Sure, if someone said to me I could never do another pageant... I mean sure I wouldn't have to keep my cuticles clean or watch my figure... or walk with books on my head like Mama always says (*Maggie sits up straighter, then slumps before delivering next line*) But who would I be then? I could never stop pageanting. It's who I am. (*Maggie pauses, looking at herself. She studies the filter on her face, the tears and running mascara still peeking through*)*

It's all I am.

Maggie ends the live.

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 Organisation and development criterion, it should be determined if a response

- is discerning in its selection and synthesis of subject matter and its organisation and sequencing of subject matter
- gives consideration to whether ideas and characters are developed through the response to arrive at a purposeful resolution
- makes use of cohesive ties distinctive to the imaginative genre, including motif, extended metaphor, symbolism and the use of imagery
- invites audiences to reinterpret the base text in some way. The base text should be considered as a springboard to prompt creative responses rather than a text into which students are intervening. A response that merely narrates events from the base text or restates a character's perspective in the base text will not successfully invite audiences to reinterpret the base text. Also, a response that relies too much on extracts, quotations or clips from a base text may not successfully invite audiences to reinterpret the base text. Some ways in which students could successfully position the reader to reinterpret the base text include creating a response that
 - is critical of how a particular character, event, theme, idea or concept is represented in the base text, by exploring the perspective of a silenced or marginalised character in a reimagined context
 - expands upon the way a base text addresses a particular concept, idea or concept in a reimagined context
 - reimagines a character or some characters' relationships in a new cultural context
 - is set in a new cultural context that will highlight and problematise cultural beliefs evident in the base text
- the use and control of genre conventions of an imaginative text to engage audiences and to invite audiences to reimagine and reinterpret the base text is encouraged. Discerning responses will exploit imaginative genre conventions to successfully prompt emotional and critical reactions in the audience that complement the ways in which the response repositions audiences in relation to the base text
- it should be determined if the selection and synthesis of subject matter has developed character and setting to support perspectives in a reimagined text. Discerning responses will demonstrate a sustained and purposeful development of subject matter that engages the audience by exploring events, experiences, perceptions, perspectives, thoughts and/or resolutions of key character/s that both affect and are affected by the reimagined cultural context.

Additional advice

- The IA2 is an imaginative task that requires students to create (to produce or evolve from one's own thought or imagination) a reimagining of the base text. Responses that merely retell the base text in a new cultural context, using the same characters and plot as the base text, or which merely add to the base text in the form of an imaginative intervention, prologue or epilogue, do not meet Assessment objectives 1, 3, 4 or 6, which require students to reimagine and reinterpret the base text. For both the Knowledge application criterion and the Organisation and development criterion, it is important to recognise that descriptors require engaging audiences with a reimagined text that is set in a new cultural context significantly different from the base text.
- Teachers should note that for both the Knowledge application criterion and the Organisation and development criterion, responses are required to

- make use of a genre that allows for a creative reimagining of the base text, and for the sustained and purposeful development of characters and their perspectives across the response that invites readers to reinterpret the base text. Some imaginative genre types may limit students' ability to demonstrate Assessment objectives 1, 3 and 5 at a discerning level. Genres such as children's stories, picture books, letters and diary entries may restrict students' range of options to demonstrate their ability to make use of aesthetic features and stylistic devices to
 - prompt emotional and critical effects in the audience (Assessment objective 5)
 - make discerning language choices (Assessment objective 9)
 - use a discerning combination of a range of grammatically accurate language structures (Assessment objective 10)
- use patterns and conventions of an imaginative genre. Choosing genre types that are more expository in purpose — such as speeches, keynote addresses, author interviews or news programs — may limit students' demonstration of their ability to
 - create subtle and complex perspectives and representations in a reimagined text (Assessment objective 3)
 - demonstrate the use of aesthetic features to prompt emotional and critical responses (Assessment objective 5)
 - demonstrate the use, patterns and conventions of an imaginative genre to engage audiences (Assessment objective 1).
- Schools are reminded of the different time limits for the spoken/signed and multimodal response. Application of school-based length policy should be apparent in assessment decisions.
- Consider the type of evidence that must be gathered in response to a multimodal task (see *QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.7). A multimodal response must use — in addition to the spoken mode — at least one of the complementary features listed on the ISMG: graphics, still and moving images, design elements, music or sound effects. Further, to demonstrate Assessment objective 11, spoken responses must contain evidence of both spoken/signed and nonverbal elements. While responses may include the use of voiceover, this cannot be used for the entirety of a response, as this does not allow a student to demonstrate their ability to use spoken/signed and nonverbal features to achieve particular purposes. Similarly, a response that makes too much use of close-up shots or is filmed in a way that does not allow a student to show facial expressions or gestures (e.g. the use of a mask or a very dark set) may limit the student's capacity to demonstrate their ability in this objective.
- Schools are reminded that where evidence in an assessment response matches descriptors at different performance levels in a criterion, a best-fit approach is used to determine a result (Syllabus section 1.3). Where there is a two-mark range in a particular performance level, evidence from the response should be used to determine whether on balance the higher or lower mark is awarded. Refer to *QCE and QCIA policy and procedures handbook v5.0* (Section 9.7.1), *Module 3 — Making reliable judgments* in the Assessment Literacy app on the QCAA Portal and the *Making judgments* webinar in the Syllabuses app for further information and guidance.
- Before submitting files for confirmation, schools are responsible for ensuring the quality, accuracy and accessibility of the required files (*QCE & QCIA policy and procedures handbook v5.0*, Section 9.7.3). Schools should refer to the information contained in the *Confirmation submission information* for Literature (available in the Syllabuses app) to check the submission requirements.

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	66
Authentication	0
Authenticity	8
Item construction	17
Scope and scale	0

*Each priority might contain up to four assessment practices.

Total number of submissions: 193.

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, in any form that was predominantly prose and that allowed them to demonstrate the assessment objectives, by clearly cuing them to
 - draw on their understanding of the range of stylistic features studied throughout the course, such as point of view, narrative voice, plot structure, nonlinear narrative, focalisation, characterisation, symbolism, use of motifs, setting, dialogue and mood
 - determine clear purposes for writing the text — whether it be to engage, explore, celebrate, critique, inspire, satirise, question, move, disconcert, subvert or entertain — rather than narrow the purpose to one specific aim
 - consider how their imaginative text will shape perspectives and representations to position audiences in relation to cultural assumptions, attitudes, values and beliefs

- decide on subject matter and a genre that best suits their purpose/s
- 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, e.g. naming a specific publication such as *Kill Your Darlings* or a literary competition such as *The Hachette Australia Prize for Young Writers*. Assessment instruments should be constructed to include a brief description of the aims of the publication or competition, as well as the target audience.

Practices to strengthen

It is recommended that assessment instruments:

- support students in the ‘creation and crafting of an original literary text’ by not stipulating a prescribed literary text for the IA3, as the syllabus states there is no prescribed text for this assessment instrument. Schools may choose to highlight texts studied during the unit in the context or stimulus sections of the task. However, schools should note that, unlike the English IA3, the Literature IA3 does not require a springboard text. Therefore, use of the term ‘springboard’ should be avoided in assessment task specifications
- support students to ‘establish and maintain the role of the writer and relationships with audiences’ by specifying an audience or asking students to identify a suitable audience for the imaginative written response. To allow students to effectively demonstrate Assessment objective 2, task descriptions should identify audiences such as readers of a specific literary publication, rather than broad descriptions such as ‘Young Adult (YA) readers’ or ‘readers of short story anthologies’
- support students through task design to create their own ‘perspectives and representations of concepts, identities, times and places’ (Assessment objective 3), rather than instructing students to
 - create a representation of a specific time and place and to ‘prompt critical and emotional responses from the audience’ (Assessment objective 5)
 - use specific aesthetic features or stylistic devices, such as satire or humour in the creation of their response
- support students to respond in any imaginative form that is predominantly prose and allows them to demonstrate the assessment objectives. Verse style of poetry should be avoided
- ensure scaffolding provides purposeful prompts and cues with regards to genre, purpose, audience and context to enable students to best demonstrate the assessment objectives
- ensure the checkpoints for this assessment instrument reflect the six weeks of notification and preparation to align with syllabus specifications (Section 5.4.1).

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	9

Accessibility priority	Number of times priority was identified in decisions*
Layout	0
Transparency	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 193.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used language effectively to clearly convey to students the requirement to compose an original imaginative text, thereby enabling students to demonstrate Assessment objective 1
- used language that observed sensitivity protocols and inclusivity
- allowed for flexibility of students' interests and strengths in creative writing.

Practices to strengthen

It is recommended that assessment instruments:

- include specific instructions or cues to improve transparency and avoid contradicting the syllabus specifications. Constructing tasks with important task specifications and objectives included in the Scaffolding section rather than the Task section may give students the impression these specifications and objectives are optional, rather than mandatory task requirements
- use language consistent with syllabus terminology of an 'imaginative written response' and an 'original, imaginative written text', rather than language such as 'narrative' or 'short story' response.

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	99.48%	0.52%	0%	0%
2	Organisation and development	99.48%	0.52%	0%	0%
3	Textual features	98.95%	0.52%	0.52%	0%

Effective practices

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

- for the Knowledge application criterion,

- attention was paid to the extent to which the response demonstrated a subtle and complex creation of representations and perspectives across the response through development of setting, character, concept, identity and/or narrative voice
- consideration was given to the extent to which the response manipulated cultural assumptions, values, attitudes and/or beliefs through exploration and development of characters and concepts to achieve authorial purpose. Responses that matched the descriptors of the upper performance level in this criterion often demonstrated an originality in the way that they provoked the reader to consider the complexity and nuance of the perspectives, representations, cultural assumptions, values, attitudes and/or beliefs explored by challenging simple, obvious or commonsense approaches to key concepts and themes
- it was recognised that to demonstrate discerning use of aesthetic features and stylistic devices, the response made evident the use of a controlled narrative voice and a consistent style. For responses that matched the upper performance-level descriptors in this criterion, imaginative features were manipulated and controlled to create a consistent tone, mood, style and narrative voice across the response that complemented the purpose, genre, characters and/or setting of the imaginative text
- consideration was given to the extent to which the creation of perspectives and representations of concepts, identities, times and places in an imaginative text can be described as subtle and complex. A response that was rewarded in the upper performance level for this criterion was successfully intriguing, thought-provoking and/or surprising, and contained a development of setting, character, concept or idea, and/or plot that was complex, nuanced, precise and/or original. Responses that were overly didactic in purpose, contained one-dimensional, simplistic characters or that lacked development of character or setting across the response were not matched to the discerning qualities of this descriptor
- care was taken to determine whether the response demonstrated a manipulation of cultural assumptions, values, attitudes and beliefs through its development of setting, plot and characters to achieve the purpose of the imaginative response. Imaginative texts that were set in a made-up context, such as a futuristic setting or a fantasy world, were not necessarily providing evidence of the upper performance level of this descriptor as they did not always explore the tensions, problems or contradictions with the cultural assumptions, values, attitudes and/or beliefs of this context, unless they explored in some way a gap between societal expectations and a character's desires and decisions
- consideration was given to the extent to which the aesthetic features and stylistic devices of the text were controlled throughout the response to develop a consistent narrative voice or style, and the extent to which the response contained evidence of intentional choices to provoke particular emotional and critical effects in the reader to achieve the purpose of the imaginative response, e.g. to engage, explore, inspire, satirise, move, disconcert or subvert
- it was recognised that in the imaginative response, the aesthetic dimension of the text related to the creation of perspectives and representation, control and use of generic features and conventions, and the selection of subject matter. Inclusion of aesthetic features or stylistic devices that did not contribute to the style, genre, purpose, character, setting or tone of the imaginative response did not demonstrate a discerning or effective use of aesthetic features and were better matched to the mid performance-level descriptor
- for the Textual features criterion, it was recognised that
 - a match to the descriptors in the upper performance level required students to make language choices and manipulate sentence structures to achieve a particular purpose. An extended vocabulary or a control over complex sentence structures was not sufficient to

demonstrate a discerning control over textual features if these choices did not contribute to the characterisation, tone, mood or style of the imaginative response. In some cases, intentional misspellings of words or uses of punctuation that break with convention were evidence of a discerning control over spelling and punctuation

- language choices, control over grammar, and use of punctuation and spelling are closely related to assessment objectives in the Knowledge application and Organisation and development criteria (i.e. to the overall style of the response) and so should contribute to creating and sustaining a distinctive narrative voice, characterisation, setting and/or tone/mood. A response that contained sophisticated vocabulary or complex sentence structures that did not contribute to the style or purpose of the text did not demonstrate a discerning control over textual features and was appropriately matched to the 4–5 performance-level descriptors.

Samples of effective practices

The following excerpt demonstrates a subtle and complex creation of a character and his perspective by providing an engaging and nuanced account of the character's inner world as he interacts with other events and characters. The character's attitudes and beliefs are demonstrated in a subtle and complex way through a focalised narrative voice and by detailing his interactions with others and his actions. The response demonstrates a discerning control over aesthetic features and stylistic devices in its establishment of a consistent and suitable style that complements the subject matter of the story. The response demonstrates the purposeful use of imagery, figurative devices, motif and inferential detail to position the reader to feel sympathy for the main character and to build tension.

A distinctive and suitable style and narrative voice is established and maintained through the response, demonstrating a discerning control over patterns and conventions of the short story genre to achieve the purpose of engaging the audience. The selection of subject matter is discerning and synthesised so that information about the character, his emotional state, his occupation and his setting are communicated in a succinct and entertaining manner. The response uses cohesive patterns involving juxtaposition, e.g. of age/sadness/dilapidation and youth/joy/newness, to create cohesion across the response and to develop mood and character in a discerning manner.

Language choices are purposeful and precise and help establish a consistent narrative voice and characterisation. Sentence structures are consistently controlled and are exploited to achieve particular effects, e.g. repetition is used in the first paragraph to communicate the main character's grumpy mood. The first sentence of the second paragraph makes use of an embedded subordinate clause to develop tension so the most important information in the sentence is stated last. The writing is polished and a range of punctuation has been consistently controlled and used for effect.

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

Rekindling

Harold hated summertime. He hated the warm rays that crawled down his back and up his sleeves. He hated the way the soupy air clung to his shoulders and infected everything with a damp heaviness.

But what he hated most of all, he realised, stepping out from the lecture hall into the February afternoon, was the overbearing joy that seemed to consume every youth alive. The students that populated the university gardens with shouted laughs and thrown footballs had a sort of primal fervour, as if drunk on pure sunshine. He silently wandered amongst their chaos and resented them all.

"Hi, professor!"

Harold turned abruptly, his startled words leaping out in a croak. "Ah, hello?"

A student that Harold vaguely recognised stood there, wearing rugby shorts and a crooked, lazy grin. "How are you not burning up in this weather, sir, wearing those long sleeves?"

Harold feigned what he hoped resembled a smile. "I, uh, run cold."

"Have a good day!" The boy raced off into the swarm of delirious and frenzied adolescence.

Suddenly conscious of how starkly grey and exhausted he must look, Harold pulled his fraying jumper further down and trudged on towards his parked car, which lay alone in front of an abandoned garage. Sunbeams coated him through the windshield as he slid into the driver's seat, forcing him to concede that persistent daylight was summer's only advantage. Night-time was but a competition of which insomniac would pass out first: Harold, or his crackly television's incessant insurance advertisements.

His phone illuminated from his lap. A new voicemail. There was no point to a ringtone, he had concluded, when it only ever answered to scammers that delighted in more elderly prey. The company name he read on the screen, however, struck an unsettled chord within him, pushing his fingers to press play on its audio.

A honey-sweet voice oozed throughout his car.

"Hiya Harold! I'm Jenny [REDACTED], [REDACTED] real estate agent, and I've called you today because I've been informed you are the sole owner of [REDACTED]. I understand you've been sitting on it for, ahem, quite a while, but I have some very interested prospective buyers! They think your place is perfect and need an answer by tomorrow morning, so please let me know immediately if you are willing. If you are, please drop off the keys at our Greenwood location by 9am!"

He froze. This call was inevitable and long overdue, he knew, but that did nothing to nullify the panic that paralysed him. That address, scrawled across school permission forms and Christmas cards from a lifetime ago, stabbed him with its every syllable. An address he had not visited, not once, in sixty years.

His trembling hands dropped the device. This was a good thing. This was what he wanted...right? He would be clean of it. He could remove that final string, one of crumpled paperwork and legal technicalities, that mockingly tied this sleepless, dull summer to blissful summers eons ago.

Yes. Selling was non-negotiable. It was an effortless decision, he told himself, because that place no longer held any importance. Life had moved on; he had earned glossy degrees that inhabited his shelf. With ease, he would walk right up to Jenny [REDACTED] tomorrow and drop the keys into her hands.

He shot up in his seat.

The keys.

It came to him at once: the fury that had possessed him to toss the jangling heap into what remained of the letterbox. As the lid dropped with a resounding thump, he had walked away forever with charred grass crunching under his shoes.

The following excerpts demonstrate the creation of a subtle and complex perspective by exploring a relationship between a wolf and human being who are both mothers in a time of war. The

representation of the wolf as both an efficient hunter and caring mother develops, with sophistication and nuance, the concept of how war dehumanises individuals. The wolf's willingness to be killed for the sake of the human mother is surprising but convincingly presented, manipulating beliefs and values that underpin the text in a discerning manner. The final reflection of the dying wolf evokes a tension between nature/humans that is sophisticated and problematises a clear distinction between nature/humans that is mirrored in the relationship established between the two main characters. Aesthetic features, including use of a range of precise imagery, inferential detail and symbolism, underpin a controlled style that is maintained across the response and complements the characters, setting and mood of the short story.

The establishment and sustained control of a consistent narrative voice, which includes a second-person address, is evidence of a discerning control over genre conventions and a sophisticated control over audience positioning. The response demonstrates a discerning selection and synthesis of subject matter through the way in which it establishes, builds and resolves the relationship between the wolf and the human female to achieve the purpose of the short story.

Language choices and sentence structures are exploited to create and maintain a consistent narrative voice that complements the development of the wolf's character.

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

Excerpt 1

Of Wolves and War

Soul of a Grey Wolf

Died 2022, Ukraine ✓

The metallic scent of a freshly killed squirrel led me to the clearing. I discerned its limp form, hanging from your belt as you filled a basket with pickings from a small bush. Muted greens and browns of its tail shimmered in the dappled sunlight. ✓

As I edged forward, the crack of a twig traversed the space between us, and your eyes darted across the undergrowth. With ears pricked, I sensed primal fear in your quickening breaths and watched as the muscles in your neck contracted. No matter how benign a human appeared, a wolf should only challenge one in a pack. Besides, this was my first solitary hunt, and we were here for the same reason.

Fixing your gaze on mine, you rested a protective hand across your stomach, swollen with child. A fellow mother; *Matti*. It was a gentle movement that signalled you meant no harm. I would not attack, but maybe I could take the squirrel. Where was your weapon?

Instinctively, I took the cover of the forest, blending into the mottled grey oak. There was a frailty about you, but your pale complexion and fragile limbs belied a deeper strength. Even from a distance, your green eyes spoke with intensity and expressed a profound intelligence. You wore a scarf and a thick jacket lined with sheepskin – a villager, I presumed, whose town was in ruins after the new men had arrived. I had heard their bombs and the menacing rumble of metal beasts that ploughed their course with no respect for the sanctity of the land. They had asserted their status as ruthless predators; not selective hunters like us. When the sun reigned, explosions penetrated deep into the earth. By night, the caustic scent of man's fire often burned at my nostrils and the harmony of the forest was replaced by their discordant, drunken song. We weren't sure what these unwelcome visitors were doing, but we knew it was violent and senseless.

You searched for my figure through the pines before collecting your meagre pickings and retreating to the village. It was a rarity to see the villagers in the forest, but after the men had arrived, you were driven to hunt here. The dearth of resources during Ukraine's autumn had been stretched thin. Even berries were scant offerings. ✓

vocab

Excerpt 2

When the pups rested, I would search alone for carrion and insects. It was on my return to the den with a solitary pheasant that I noticed your motionless figure through the trees, silhouetted by the moonlight. A papoose was slung across your body, holding an infant, and I observed the hollow of your cheeks and emaciated limbs. I too had lost weight, after giving up my food to the pups, but your face was weary and strained.

I sensed a mutual loss; the loss sustained when a male leaves to defend its pack. Like myself, you were forced to forage alone, with young that were dependent solely on you. Hesitating for a moment, I pricked my ears, before continuing with caution.

Suddenly, my legs could not support me, and I felt the earth on my side.

The crack of gunfire was like the felling of a tree. My senses were heightened, and time seemingly slowed. I focused on the crescent of the waning moon, and I thought of my pups, safely cocooned in the den. Your face eclipsed her light as you leaned over my dying body, and our eyes locked again. Green – like the forest – they were doleful and apologetic.

'Vivach, vovk,' you whispered as you stroked my fur.

My flesh would restore you and my pelt would stave off the winter's cold as a blanket for your child. My pups would grow, with sufficient skills now to support and strengthen the pack. Perhaps you would watch over them.

The forest would provide, and the wolves would thrive again. Life, like the moon, would persist in its relentless cycle. Death is part of this continuum. Those humans, however, had exploited it.

We were caught in the crossfire. ✓

Practices to strengthen

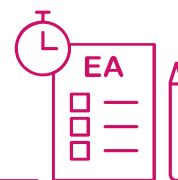
To further ensure accuracy and consistency of the application of the ISMG for this IA, it is recommended that:

- when making judgments about the Organisation and development criterion
 - care be taken to determine whether the patterns and conventions of the imaginative text allow for the response to establish and maintain a clear purpose (e.g. to engage, explore, inspire, satirise, question, move, disconcert or subvert) and the extent to which the features of the genre are exploited to achieve the intended purpose. Therefore, to meet the descriptors of the upper performance level, students need to exploit the patterns and conventions of their chosen imaginative genre and selected subject matter to achieve this purpose. It is also important to recognise that a response that demonstrates a discerning selection and synthesis of subject matter and control over cohesion will be carefully and intentionally structured and edited to achieve the intended purpose
 - consideration be given to the extent to which the response makes purposeful use of a variety of cohesive ties to emphasise ideas and connect parts of the imaginative text. Responses that employ simplistic or repetitive cohesive devices without purpose cannot be considered discerning or effective for this criterion. At a discerning level, responses will make use of the cohesive devices of an imaginative text (such as motif, symbolism, juxtaposition, repeated grammatical structures or phrases) to connect and emphasise ideas and concepts explored in the response.

Additional advice

- An important aspect of this task is students demonstrating an ability to independently make choices regarding their audience and purpose, and then making choices regarding genre, selection of subject and aesthetic features to compose ‘an original, imaginative, written text’. Learning activities should expose students to a wide range of imaginative genres and foster students’ agency in having creative control over their response. Schools are reminded of the different genres suggested by the syllabus, i.e. short story, memoir, interior monologue, a chapter for a novel, a drama script, or a screenplay for a short film.
- Schools are reminded that there is no prescribed text list for this assessment instrument and that it is not appropriate to restrict students to respond to a particular text or a narrow issue for this task.
- Responses should be the original work of the student, and while the response can take the form of any imaginative genre that is predominantly prose, it is not appropriate for students to write a textual intervention of another writer’s text or to write a text that uses plot, setting and/or characters created by another author, e.g. fan fiction.
- While students may use digital images or multimodal elements in their response, they should be advised to consider the extent to which these contribute to the tone, mood and style of their imaginative response. Stories that contain a series of images of different types from different contexts can detract from rather than complement the stylistic consistency of a response. Also, uses of some fonts, formats and backgrounds can make responses more difficult to read and contribute little to efficacy or impact of the purpose and context of the imaginative response.
- If students include digital images of written text, such as diary extracts or letters, this text should be written by the student and considered as a part of the imaginative response. The text contained in images contributes to the word count, as stated in the *QCE and QCIA policy and procedures handbook v5.0* (Section 8.2.6).
- Students should not be required to complete context statements, inspiration statements, or author rationales. This is outside the scope of this task and should not be included in the assessment or assessment conditions.
- Schools are reminded that where evidence in an assessment response matches descriptors at different performance levels in a criterion, a best-fit approach is used to determine a result (Syllabus section 1.3). Where there is a two-mark range in a particular performance level, evidence from the response should be used to determine whether on balance the higher or lower mark is awarded. Refer to the *QCE and QCIA policy and procedures handbook v5.0* (Section 9.7.1), *Module 3 — Making reliable judgments* in the Assessment Literacy app on the QCAA Portal and the *Making judgments* webinar in the Syllabuses app for further information and guidance.
- Before submitting files for confirmation, schools are responsible for ensuring the quality, accuracy and accessibility of the required files (*QCE & QCIA policy and procedures handbook v5.0* (Section 9.7.3)). Schools should refer to the information contained in the *Confirmation submission information* for Literature (available in the Syllabuses app) to check the submission requirements.

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 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 eight texts from the prescribed text list, which were designed to elicit unique response.

External assessment texts:

- *Catch-22* — Joseph Heller
- *In Cold Blood* — Truman Capote
- *King Lear* — William Shakespeare
- *Mrs Dalloway* — Virginia Woolf
- *That Deadman Dance* — Kim Scott
- *The Poisonwood Bible* — Barbara Kingsolver
- *The Tempest* — William Shakespeare
- *Wuthering Heights* — Emily Brontë

Assessment decisions

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

Effective practices

Overall, students responded well when they:

- for the Knowledge application criterion, were given the opportunity to
 - demonstrate a deep understanding of the studied literary text and a clear grasp of its key concepts, identities, times and places, as well as the cultural assumptions, attitudes, values and beliefs that underpin it. Highly effective responses included analysis that demonstrated

- a keen awareness of the interrelated nature of the aspects of the Knowledge application assessment objectives
- focus on how the author/playwright created perspectives and representations through their exploration of the question/task and an improved ability to view the text as a construct and the characters as elements used to create representations
 - develop a unique and thoughtful perspective that was specific to the question/task, not generic. These perspectives added something original to an ongoing debate or conversation about the concept or character/s
 - use relevant examples of aesthetic or stylistic choices that linked with the perspective, rather than treating them as separate aspects of the text. Discriminating responses often explored a variety of aesthetic features or stylistic devices within paragraphs using two or more as complementary techniques to strengthen their arguments
- for the Organisation and development criterion, were given the opportunity to
 - logically and cohesively sequence information in a purposeful way — meaning was easily identified and it was possible to follow a cause-and-effect relationship across the response
 - use a wide range of cohesive devices to strengthen the arguments being made — driving the thesis across the points made, using connective terms such as ultimately, consequently, thus or furthermore
 - examine relevant subject matter in the studied literary text, developing an interpretation of this supported by well-considered evidence
 - for the Textual features criterion, were given the opportunity to
 - develop ideas through accurate sentence structures and grammar
 - use the register of an essay writer and deliberate language choices to build their arguments across the response in a discriminating way.

Samples of effective practices

Extended response

The following excerpts are from a response to Question A for *The Tempest* by William Shakespeare. It required students to respond to the statement: 'No character in *The Tempest* is truly free. Discuss.'

These excerpts have been included as they:

- use relevant perspectives and representations in the text and provide an authoritative interpretation of these, presenting a perspective that is commanding and self-confident, reliable and accurate. The response authoritatively offers the perspective that characters are confined by both power structures and author manipulation — therefore no characters can be regarded as free. The introduction establishes a reliable interpretation of the question, further discussed in relevant arguments within the body paragraphs
- use representations in a way that uncovers the assumptions and interrelationships of the issue. The response provides a commanding examination of how cultural assumptions regarding the role of the author underpin representations of characters in the play, including Prospero. There is insight conveyed using evidence to demonstrate how Prospero is a representation of Shakespeare and, as such, is constructed to reflect the author's power. The response tone is commanding and self-confident, and these qualities are consistent throughout the response

- use evidence of how the writer's stylistic or aesthetic choices shape the text and provide an authoritative interpretation of these stylistic or aesthetic choices. From the opening statement, the response focuses on the writer's deliberate choice to construct the play as an allegory to the end of Shakespeare's own life
- provide a distinct, perceptive and discriminating thesis that responds to the question/task, as evident in the contention that: 'Despite possessing different levels of power in the play, each character is confined by these power structures, and, on an extratextual level, are entirely manipulated by the author; thus, no characters in the play are truly free'
- use arguments that are developed to strengthen the thesis across the response with topic sentences that align with each of these points. Very clear conclusions are drawn within and across the response that explicitly support the thesis, e.g.
 - Paragraph 1: slaves Caliban and Ariel are the most obvious characters stripped of their freedom
 - Paragraph 2: noble characters conform to hierarchy and are not free of their desire for power
 - Paragraph 3: no character in the play is free from textual manipulation by the author
 - that characters are confined by power structures and the power of the author to construct representations in specific ways to limit characters' agency.

Excerpt 1

As a powerful allegory to the end of Shakespeare's own life, "The Tempest" is a timeless exploration of power and freedom. Despite possessing different levels of power in the play, each character is confined by these power structures, and, on an extratextual level, are entirely under the manipulation of the author; thus, no characters in the play are truly free. Within the play, ~~there~~^{there} are those who are obviously oppressed and stripped of freedom ~~to~~, yet, on a closer examination each character, ~~They~~^{is} ~~are~~ all driven by ~~and~~ ~~fall~~ ~~captive~~ to a desire for power and most of all, are ^{each} "captives" of the author's own creative license.

Excerpt 2

As
 1 Slaves Caliban and Ariel ^{are} ~~act at~~ the most obvious characters stripped of their freedom. Caliban, the ~~tragic~~ original owner of the Island ^{which is the play's main setting} ~~on which the play is set~~, is from the beginning of the play, Prospero, the protagonist, slave. Although Caliban arguably submits to Prospero's "command", he is belittled and dehumanised constantly as a justification for his mistreatment. By imposing Italian civilisation ~~on the Island~~, Caliban is described as a "monster," and despite the limitations of being able to communicate in Prospero's language is aware of his imprisonment, and ~~also~~ expresses "here you stay me". This demonstrates Caliban's complete lack of freedom on the island as he falls victim to colonisation. Prospero himself ~~describes~~ ~~exerts~~ describes Caliban as "my slave", implying that he is not only lower, but possessed by Prospero, and hence denied ^{or personal} ~~his~~ ~~own~~ identity. Furthermore, Prospero not only enslaves Caliban but the spirit, Ariel. Prospero describes Ariel as

Extended response

The following excerpts are from a response to Question A for *King Lear* by William Shakespeare. It required students to respond to the statement: 'In the play, Lear is destroyed by his misplaced trust. Discuss.'

These excerpts have been included as they use:

- a commanding interpretation of Shakespeare's representations of concepts and identities, arguing that Lear's misplaced trust certainly caused his destruction. From the start of the essay, the student examines the elements of the play as intentional constructions and authoritatively unpacks the relevance to the chosen question. This continues throughout the response, which authoritatively interprets Shakespeare's intentions in his representations of character and concepts. The attitudes of the daughters are interpreted in terms of the division of the kingdom and gender expectations. The analysis of cultural assumptions is woven seamlessly into the discussion of perspectives and representations
- a commanding tone as they draw connections to the relevant social conventions and cultural assumptions of the audience, which work with attitudes, values and beliefs to position the audience. Examination of Lear's misplaced trust is also skilfully interpreted in light of the accepted Jacobean beliefs regarding the Great Chain of Being
- an explicit examination of the purpose of stylistic devices employed by the writer throughout, including dramatic irony and foreshadowing. There is an authoritative interpretation of the animal imagery in connection to the destruction of Lear's sanity through trusting his evil daughters.

Excerpt 1

Lear's descent into madness and consequential destruction is in part brought about by his misguided trust in Goneril and Regan. Shakespeare illustrates the error of Lear's judgement as he ~~divides~~ divides his kingdom between his unworthy daughters because of their superficial praise ~~of~~ ^{of} and professed love ~~of~~ ^{for} Lear, over his previously favoured daughter, Cordelia, ~~who~~ ^{who} ~~states~~ truthfully states that she loves him "according to [her] bond". As it is known that Cordelia was so recently highly valued and loved by Lear, Shakespeare is revealing that Lear's mind may already be unstable, through ~~his~~ ^{rash decision to exile} his ~~exile~~ ^{to the audience} of Cordelia. Goneril and Regan are shown

^{to be}
~~as~~ evil and unworthy of ~~the~~ their power from the opening
of the play as they scheme to pursue power ^{that is} not afforded
to them as women, and mockingly discuss Lear's rash decision
in dividing his kingdom, stating that "'tis the infirmity
of his age." This dramatic irony foreshadows Lear's later
discovery of their evil, and ~~displays them as~~ ^{reveals them to be} bad daughters
~~and~~ and evil women as they display no filial piety
~~for~~ for their father, and ~~speak~~ profess lies to King Lear.
Lear is soon taught to understand the error of his ways
as once Goneril and Regan have assumed power, they
disrespect and belittle him. Although Lear has given up
his position as king, ^{and the honours that come with it,} ^{at the time} conventions of ~~the~~ society still
dictate that as head of ~~a~~ the family, Lear should be
treated with respect by his children. Jacobean audiences
would have been shocked by Goneril and Regan's treatment
of Lear as they strip him of his attendants, ^{and} ~~dis~~ disrespect
him to his face by ^{belittling his age,} ~~calling him old and incapable.~~ Their

Excerpt 2

him ~~and~~ as he states "My wits begin to turn." Whilst
in the storm, Lear begins to ^{violently} condemn his daughters, likening
them to "beasts", "vultures" and "tigers." Shakespeare uses
this animal imagery to both illustrate the instability of Lear's
mind whilst also displaying the true evil of daughters who
go against the societal values of filial piety. Lear's final

Extended response

The following excerpts are from a response to Question A for *In Cold Blood* by Truman Capote. It required students to respond to the question: 'How is the reader invited to view the concept of suffering in the novel?'

These excerpts have been included as they:

- use a commanding interpretation of Capote's representations and perspectives of the concept of suffering in the text including a perceptive understanding of the nonfiction novel as a whole — not just the plot or character. The whole text was deeply analysed in response to the question/task in an authoritative way
- use a commanding tone that draws connections with the cultural assumptions, attitudes and values underpinning the text to position the readers on Capote's construction of the investigation into the Clutters' murders and beliefs of the people of Holcomb
- use an examination of the effects of stylistic devices employed by the writer throughout, including juxtaposition, characterisation and authorial influence. Authorial influence was driven by Capote's selection of evidence to juxtapose Dick and Perry with the Clutter family's loss of innocence, and his deliberate repositioning of the trial. The response illustrates how Capote used an idiom to invite readers to view the religious community of Holcomb's belief that the only way justice can be served for the Clutter family is through the indictable suffering of the murderers by hanging
- provide a discriminating thesis that responds to the question/task, as evident in the contention: 'Capote invited readers to view the concept of suffering in *In Cold Blood* as a repercussion of the fragile fallacy that the American Dream creates, that consequently reinforces and restricts one's social mobility.'

Excerpt 1

Truman Capote's creative nonfiction novel, In Cold Blood, written in 1965 tells the true story of the Clutter family murders in Holcomb, Kansas, 1959. The novel ^{communicates} ~~conveys~~ a societal message to readers about the senseless nature of violence and the profound consequences it has on a community, individual morality, and human psychology. Thus, Capote invited ~~readers~~ ^{readers} to view the concept of suffering in In Cold Blood, as a ^{repercussion} ~~consequence~~ of the fragile fallacy that the American Dream creates, that consequently reinforces and restricts one's social mobility. Capote ^{offers such a} ~~invites~~ ~~that~~ message through his construction of the investigation into the Clutter family ~~murders~~ murders, Alvin Dewey's personal character assessment of Perry Smith, and ^{Capote's} ~~the~~ authorial influence in reconstructing the trial.

Excerpt 2

Finally, Capote's authorial influence in relation to reconstructing the ^{representation of the} trial ^{outcome} positioned the audience to view a community's ideological response to suffering, juxtaposed against the beliefs and values of those who inflicted it upon an innocent family. Truman Capote acknowledged - in an interview - that he, "[made his] own comment by what [he] chose to tell and how [he] chose to

tell it." ^{Hence} ~~Thus~~, ^{readers} the ~~audience~~ must take into consideration that Capote's representation of suffering in *In Cold Blood*, was significantly driven by his selection of evidence when creating his nonfiction novel.

Thus, Capote's juxtapositioning of both Dick and Perry - the Clutter family murderers - beliefs associated with their ^{desire to achieve} American ^{outcome} Dream contrasted their response to the trial.

Capote quotes Dick Hickcock's statement that, "[he] believe[s] in hanging. Just so long as [he's] not the one being hanged," after a ^{community} juror stands up and proclaims that: "I believe in Capital Punishment, its like the bible says - an eye for an eye. And even so we're two pair short!" Capote's inclusion ^{application} of the idiom, "an eye for an eye," serves to ^{invite} ~~draw~~ the ^{reader} ~~audience~~ to see that the religious community of Holcomb believe that the ^{only way} ~~for the Clutter family is~~ justice can be served, through the indictable suffering of the murderers by hanging. Moreover, reinforcing ~~the~~ the cultural assumption that ^{the community of Holcomb possessed} ~~it~~ for one to have justice served, the perpetrator of their suffering must endure a similar form of suffering. Hence why both Dick Hickcock and Perry Smith were sentenced to hang as a consequence of their ^{actions} ~~and~~ murderous actions.

Practices to strengthen

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

- for the Knowledge application criterion,
 - developing an awareness that questions can include a range of elements that need to be explicitly answered to demonstrate responsiveness to the question/task, e.g. Question B for *In Cold Blood* includes the terms 'to what effect' 'challenge' and 'narrative conventions in

- nonfiction'. To be discriminatory, unique, perceptive and judicial in their response, students must address all of these aspects to satisfy all assessable elements in the marking guide
- unpacking with students the writing of interpretation or thesis statements when the word 'discuss' is used in a question stem. 'Discuss' indicates examination by argument; considering ideas for and against or debating. The cognition 'discuss' can be challenging, as students must address the topic rather than dismiss it, e.g. in a response to the *Wuthering Heights* 'discuss' question (Question A), the contention is given: 'In Emily Brontë's novel, *Wuthering Heights*, the main character Heathcliff becomes the core purpose of his own suffering. Through further analysis of his selfish nature, the audience is positioned to view Heathcliff as the true villain.' This contention does not fully address the question that Heathcliff suffers as a result of others' actions. While there is some reference to Heathcliff's mistreatment by Hindley in the first body paragraph, the response does not address all aspects of the question — it denies that Heathcliff has suffered as a result of others without providing supporting evidence or arguments to demonstrate why this is a valid interpretation
 - writing about the play or novel as a textual construction, something the author has purposefully constructed, for an audience. Avoid describing the events and characters as if they are real and summarising their life. When mentioning moments of the plot, describe them, or refer to them briefly and immediately examine why they are important and what the author is representing through them. Responses should offer a unique or authoritative interpretation of the meaning of the characterisation and concepts from the text.
 - for the Organisation and development criterion,
 - that a thesis statement offers an interpretation that responds explicitly to all aspects of the question/task, e.g. it is not enough to say that blindness is significant in Question B for *King Lear*, it needs to say *why*. A discriminating thesis statement makes a claim and connects to these bigger concepts in the text in a unique and perceptive way
 - highlighting to students that discriminating thesis statements (as contrasted with credible) establish clear and logical cause-and-effect relationships, addressing a clear what, how and why, and are also able to clearly justify how arguments link to and validate the thesis
 - supporting students to understand how to use explicit links back to add credibility to validate the thesis, e.g. rather than making evaluative statements, add an additional layer of anchoring these statements to the arguments (within body paragraphs), with the thesis (introduction and conclusion) prioritised
 - directing students to be more flexible with direct and indirect evidence. Some responses showed an over-reliance on memorised quotations that do not always allow for well-considered evidence to be used to support arguments and draw conclusions. Responses would have been strengthened by using indirect evidence that was relevant to their arguments
 - the importance of chains of evidence, focusing on teaching students to incorporate evidence from the text to support arguments, e.g.
 - the inclusion of quotations does not necessarily mean that evidence has been used to support arguments. There must be explicit explanation of how/why that quotation demonstrates a particular element the response is discussing
 - evidence across the text should be selected to support arguments. For some responses, there was interrogation of a quotation where nearly every single word was analysed to demonstrate how it supported an argument. So, while evidence was used explicitly to support arguments, in one example it limited students' abilities to demonstrate knowledge across the text (analysis of the quotation would take the whole paragraph)

- practising how to use evidence in a way to explicitly support arguments, e.g. to move beyond identification of an aesthetic feature/stylistic device, an explanation of how it is used for effect by the author to position readers is needed
- more explicit teaching of how to cohesively link ideas — at times evidence can be shoe-horned rather than used for purpose and effect. This, too, is compounded by demonstrative pronouns/statements — ‘this shows’ ‘showing’ — rather than sophisticated cohesive devices that support and strengthen development of meanings of the arguments across the paragraphs and the way this links to and proves the thesis
- for the Textual features criterion,
 - encouraging students to use a range of sentence and grammatical types when developing ideas across paragraphs and responses. Students should be using simple, compound and complex clauses to do this, and teachers could focus on how to use simple, short sentences to break up and focus ideas
 - encouraging students to do more than just use sentence boundary punctuation. Teachers could look at ways to teach students to use punctuation in a way that leads the reader through their responses, e.g.
 - embedding clauses with em dashes or commas to mark the clause
 - comma use when embedding quotations
 - use of quotation marks if building extracts from the text in their sentence
 - accurate use of a semicolon to develop ideas across sentences.

Additional advice

- Students may benefit from a more explicit teaching of what ‘discuss’ item constructs require structurally in responses. A relatively open-ended question prompt such as ‘discuss’ implies that students are required to develop their own framework for the discussion. This further implies that they consider their response *deeply* before they plan and write. As well as considering the knowledge they will use, they must also develop a system for the organisation and development of that knowledge.
- Further clarification is needed about the difference between ‘to what extent’ and ‘to what effect’ question constructs. Students seem to combine both cognitions, and so responses lack nuance because they do not address all aspects of the question or confuse it with the wrong cognition — ‘to what effect’ becomes ‘to what extent’ and vice versa.
- Students should not be entering the examination with pre-written responses. Although students may have been able to obtain marks for a relevant interpretation, it did prevent them from achieving an authoritative or purposeful interpretation *in response* to the question/task.
- Students should be encouraged to use the planning time carefully. Some students had slightly shorter responses, included repetitive statements or restated earlier analysis. Ensure time is spent planning a response, including the selection of evidence, as students need to be responding to the text as a whole.