

2021 English as an Additional Language external assessment report

General comments

The 2021 English as an Additional Language (EAL) examination consisted of three sections: Section A required short-answer responses to two aural texts; Section B required an extended response to one text; and Section C required the completion of two tasks in response to unseen material.

Assessment of the extended responses in Sections B and C was holistic, using the published assessment criteria. Assessors related student performance directly to these criteria, and were assisted by the use of a set of descriptors. Teachers and students should be aware of the assessment criteria, the descriptors and the past examinations, all of which are published on the [English as an Additional Language examinations webpage](#). Assessment of the short-answer responses in Sections A and C is discussed later in this report.

Almost all students completed the three sections of the examination paper. Preparing well for Sections A and C requires developing skills that will be applied to unseen task material. In Section B, although it is necessary to have a close knowledge of the text, students should use only material that is relevant to the question. Students' interpretations and ideas in response to the topic are rewarded by the assessment descriptors. There is no benefit in retelling the story or presenting material that lacks relevance to the set topic and has been gleaned from a study guide or taken from class notes.

Specific information

Note: Student responses reproduced in this report have not been corrected for grammar, spelling or factual information.

This report provides sample answers or an indication of what answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.

The statistics in this report may be subject to rounding resulting in a total more or less than 100 per cent.

Section A – Listening to texts

Students were required to respond to short-answer questions based on their comprehension of two unfamiliar spoken texts. For each text students were supplied with brief written background information. The first text was a conversation between two school friends about what they will be doing with their families on holidays. The second text was a conversation between two friends, Alex and Cathy, about Alex's new hobby of beekeeping. Most students made effective use of the note-taking space provided.

The most challenging questions were those around delivery (Question 1e.) and those that required understanding of the subtleties of language (Question 1a., Question 1e. and Question 2a.). Responses reflected the teaching of key knowledge and skills and exposure to appropriate practice material. The questions were designed to cover a variety of aspects of listening skills, including explicit meaning, indirect

language, feelings and attitudes conveyed through language and delivery. Careful reading of the questions was required to respond correctly to the specific purpose, for example, was the question asking about 'delivery', 'language', 'attitude' or 'feelings'? What part of the conversation is the focus of the question, for example, 'at the beginning of the conversation...', or 'at the end of the conversation...'?

Although practice with assessment tasks can be valuable, students need lots of exposure to spoken English, including a range of conversation forms such as formal and informal, and positive, neutral and negative interactions. Critical listening skills can be developed both in and out of the classroom so students are encouraged to listen, in English, to anything that interests them – current affairs, news, sports, documentaries and podcasts can all be useful. Students should listen for the added effect of emphasis, pauses, changes in volume, hesitations, etc. Speakers can convey emphasis without a change in volume. Students are expected to be familiar with the terminology used in the key knowledge and skills for this task. Responses that did not score highly indicated that responding to the non-verbal aspects of communication was a challenge. Questions about 'delivery' require a response focusing on 'how' the words containing the attitudes or feelings are conveyed. Students need to be able to use specific rather than generic words to describe feelings and express a nuanced understanding of the ways feelings and language use are connected. This may be taught through real-life exercises and interactions between students rather than formal tasks. Appropriate language is best acquired in practical contexts so students need to be given opportunities to build an understanding of a range of terms to convey the nuances of feelings.

When completing assessment tasks, students are encouraged to use the key words in the questions as a focus for their listening. They should read carefully for words in the question that draw attention to a specific part of the text. Short-answer questions require concise and precise answers. Responses that demonstrated understanding provided what was asked for without including extraneous information. Written expression needs to be sufficiently controlled to convey meaning accurately. Some responses demonstrated confusion between words that sounded similar, such as pet/pest, remind/mind and tent/tend. This highlights the need for frequent practice involving listening to recorded material. These are common words and it is expected that students would recognise that some words, as a result of errors in aural discrimination, were incorrect in the context.

Question 1a.

Marks	0	1	2	Average
%	26	52	22	1.0

Any one of the following:

- Unenthusiastic
- Not keen or not eager
- Not looking forward to his holiday
- Reluctant.

'Bored' was a common incorrect response. At the beginning of the conversation both Ali's delivery and choice of words carried more specific feelings. Ali later says he finds being on a bus tour 'boring'.

Language use that supported this feeling included:

- 'Don't remind me!'
- 'I guess so.'

Question 1b.

Marks	0	1	2	3	4	Average
%	20	31	29	14	5	1.6

Correct locations included:

- Ali – hotel or five-star accommodation
- Wendy – nature / outdoors / the bush.

Singapore was incorrect as a location where Ali needed to be quiet. Although Ali was going to Singapore the references to the need to be quiet clearly related to locations within Singapore, not Singapore itself.

The tent was an incorrect location where Wendy needed to be quiet. Tents were mentioned in relation to privacy not noise.

Correct reasons included:

- Ali – to avoid disturbing other people, avoid disturbing people who want to relax away from noisy children
- Wendy – to avoid disturbing the animals/birds (when walking with mother or when mother takes photos).

Incorrect responses referred to the tent and the thin walls. The pointer to the correct answer was Wendy's comment 'it's not the people we're not to disturb'.

Question 1c.

Marks	0	1	Average
%	33	67	0.7

Relevant reasons included:

- Sleeping in a tent under the real stars.
- He'd love to go fishing.
- He would love to have an informal barbecue.

The question asked for one reason. Students are encouraged to supply only the number of responses asked for. In this question only the first answer given was considered.

Question 1d.

Marks	0	1	Average
%	23	77	0.8

The correct answer was 'He loves being outdoors.'

Question 1e.

Marks	0	1	2	Average
%	23	38	38	1.2

Any one of the following examples of language use:

- 'I wish I was going to Singapore.'
- 'The smell of a good banquet with all the different bowls of food.'
- 'I love using chopsticks. I love Asian food.'
- 'Oh, for a real bed and a swimming pool!'

Some incorrect responses referred to 'the beautiful blue swimming pool', which was a comment from Wendy earlier in the conversation. General responses such as 'she says "love"' were not correct.

Any one of the following examples of delivery:

- Emphasis and repetition – 'I love using chopsticks. I love Asian food.'
- Exclamations – 'Ahhh!', 'Ohhh!' or sighs expressing longing.
- Talking about Asian food enthusiastically/wistfully.

Comments about delivery need to be contextualised by attachment to language. General comments such as 'excited tone' were incorrect.

Question 2a.

Marks	0	1	2	Average
%	38	41	21	0.9

Any one of the following feelings:

- Amused
- Defensive
- Surprised / taken aback
- Alex felt Cathy didn't take him seriously or thought he was still a child
- Mildly frustrated
- Irritated / slightly irritated
- Annoyed
- Offended
- Indignant.

Incorrect answers included 'angry' and 'shocked'. These strong terms did not reflect Alex's feelings.

Any one of the following examples of language use:

- 'Cathy, you really do remember such unusual details.'
- 'I'm not a little boy anymore.'

Incorrect answers referred to Alex's feelings about Cathy's response to his life in the bush, not his new hobby.

Question 2b.

Marks	0	1	2	Average
%	28	53	19	0.9

Any two of the following:

- Farmers rely on bees to pollinate plants (or words that accurately conveyed this meaning without the use of the term 'pollination').
- Fruit and vegetables need pollination to grow.
- Bees contribute to the survival of many wild flowering plants or biodiversity.

Incorrect responses referred to the provision of honey, which in context was not a main reason bees are important to humans.

Question 2c.

Marks	0	1	2	Average
%	21	41	38	1.2

Any two of the following:

- Made great new friends
- Joined a local beekeepers' group, where they help each other with problems and share information
- Sample delicious honey
- Cooking classes or using his own honey for cooking.

Incorrect responses included references to skincare products, which was not relevant to Alex.

Question 2di.

Marks	0	1	2	Average
%	27	50	23	1.0

Two relevant responses that reflect Cathy's change of attitude towards bees:

- Attitude at the beginning:
 - an introduced pest
 - a nuisance
 - dismissive attitude.
- Changed attitude:
 - now respects bees
 - very grateful to bees
 - impressed by the benefits of bees
 - admires bees.

Question 2dii.

Marks	0	1	2	Average
%	18	39	43	1.3

Any two of the following:

- 'Such little creatures and they work so hard.'
- 'They do so much for us and for all plants.'
- 'I'm impressed by your busy bees!'
- 'I have a new respect for bees.'
- 'I'm very grateful to them.'
- 'I really admire them.'

Some incorrect responses referred to Cathy's changed attitude towards Alex, not bees. Others gave a language example for her attitude at the beginning and at the end rather than two examples of her changed attitude.

Section B – Analytical interpretation of a text

Students were required to write an analytical interpretation of one text. There were two topics for each of the 28 prescribed texts. The descriptors used for assessment related to knowledge of the text, including consideration of its concepts and construction, the structure and relevance of the response, and the writing skills as demonstrated in control of the conventions of written English.

Responses that scored highly demonstrated an in-depth understanding of the questions and the texts by crafting an analytical interpretation with relevant discussion in direct response to the chosen question. In these responses knowledge of the text was skilfully interwoven with analysis of the question. These responses established relevance in the introduction through a sharp focus on the key words in the questions and maintained it through selective and considered use of the text. Mid-range responses demonstrated varying levels of organisation and relevance to the topic together with sufficient language skills to convey meaning.

Students generally showed a sound understanding and knowledge of the texts and were familiar with the main ideas raised in the questions. There were few very short or incomprehensible responses. Lower-scoring responses tended to be more descriptive and dominated by detailed retelling of the story rather than selective use of the text. These responses were also characterised by limited understanding of key words in questions. In planning, students need to brainstorm all the key words in the question, paying particular attention to modifying words and comparatives. A well-planned response is less likely to slip into retelling the story or adapting a previously written response to fit the question.

Around 70 per cent of responses were to the seven most popular texts: *The 7 Stages of Grieving*, *The Women of Troy*, *The Queen*, *The Crucible*, *I Am Malala*, *Rear Window* and *The Golden Age*. These seven texts indicate that films and plays continue to be popular choices for EAL students. All seven texts provided clear opportunities for students to consider how the features of a text type, and the construction of a text, were used by authors and directors to convey their ideas.

Text selection in Section B	% of students	Average score
<i>The 7 Stages of Grieving</i>	18.9	10.3
<i>The Queen</i>	14.3	10.2
<i>Rear Window</i>	11.2	10.7
<i>I Am Malala</i>	7.4	10.5
<i>The Crucible</i>	6.6	10.2
<i>The Women of Troy</i>	6.2	12.8
<i>The Golden Age</i>	5.9	12.1

Many responses to *The 7 Stages of Grieving* demonstrated a high level of understanding of the playwright's use of theatrical devices to create meaning. In response to the first question, most students were able to discuss various ways hope emerged in the text, but many did not adequately address the word 'always'. Some responses just listed 'hope' as one of a long list of ideas generated from the text. Those responses that scored highly addressed the central dynamic of the question, namely hope versus despair. While most students made sound observations about the construction of the text and other features of it, in many instances these were not sufficiently linked to the essay question being considered.

High-scoring responses to the first topic on *The Women of Troy* provided sustained discussion of the key idea that there are 'no winners in war' and supported this with appropriate use of the text. Lower-scoring responses were often not able to demonstrate a clear understanding of these key words. The second topic called for interpretation around 'to what extent' and responses that scored highly demonstrated this.

Some responses to the second topic on *The Queen* failed to link leadership and the loneliness of the role. In general, there was a lack of nuance in responses that described the monarch as 'not being alone' because she had family to support her. Likewise, Tony Blair was described as lucky to always be surrounded by his faithful team. Responses that scored highly were able to address the implications of leadership as 'a lonely role'.

Both topics on *The Crucible* drew a range of responses. Responses to the first topic explored the voices of women who were powerful, as well as the voices of men, without addressing the crux of the question, 'more powerful'. Responses that did not score well were not able to successfully deal with the term 'voices'. Responses that scored highly referred to the influence of characters such as Abigail, but concluded that ultimately men had greater influence than women, noting that the death warrants were signed by men.

Many responses to the first question on *I Am Malala* confused the value of education with what was asked for (i.e. how education influenced Malala's values). Some very insightful responses to the second topic focused on Malala's determination, and were also able to identify the various factors that contributed to the development of her determination, for example the influence of her father and Madam Maryam.

Both questions on *Rear Window* provided plenty of scope for discussion of ideas in the film. The analysis in many responses to the second question drew on filmmaking as well as discussion of character. Most responses to this topic made meaningful observations about voyeurism. However, responses that did not score well missed the particular nuance of the topic, namely whether voyeurism is harmful or harmless. Instead, they tended to focus on the morality of voyeurism. Responses that scored highly focused on the question, with some making insightful observations, for example, that voyeurism harms Jeff because it reinforces his negative stereotypes, particularly of women.

Some responses to the second topic on *The Golden Age* focused on 'connection' or 'hope', but not both. Responses that scored highly analysed how 'human connection' was a source of hope. Strong responses to the first question seamlessly included the early part of the text set in Europe. This question had a specific focus on the role of poetry and music. However, the breadth of 'in the lives of the characters' gave students

scope to make choices about the focus of their discussion. Discussion of 'the role of poetry and music' required a very selective use of text knowledge.

The following high-scoring response to the question 'Discuss the role of poetry and music in the lives of the characters in *The Golden Age*' demonstrates this skill and is expressed with appropriate vocabulary.

Set in the time during the outbreak of the polio and World War 11, Joan London's historical and coming-of-age novel "The Golden Age" explores the significant role of poetry and music in assisting characters to overcome their traumatised memories of the past and discover new fulfillment in life. London suggests that the importance of poetry is explored through the characters' lenses in a way to help them cope with stress and overcome their tragic past. Moreover, London illustrates that music acts as a catalyst to help characters regain a sense of belonging.

Poetry is portrayed as paramount for characters to find relief in illness and find meaning in life. From resisting the perilous disease, Frank Gold is essentially given a second life where he finds "a hunger to know why he is alive." Through the interaction with Sullivan Backhouse, his "teacher" in poetry, Frank discovers his "vocation" of be a poet. In his tour of creation in poem, Frank finds that despite "polio [takes] his legs" he could "overcome any hardships because he has a vocation of being poet. London indicates that poetry develops Frank's resilience and gratitude to confront his suffering. The healing power of poetry is further revealed symbolically in the form of prescription pad where Frank writes his poem on. London discloses the curing power of poetry in a way to catalyze Frank to develop resilience. In finding poetry as a powerful medicine, Frank is able to find relief in [from] illness and discover new fulfillment in life. Furthermore, poetry is a records of the romantic connection between Elsa and Frank. In his title of poem, "third Country", Frank refers to Elsa symbolically as not only his friend, but also his talisman where he "longs the days existing with her, the sensation of belonging to here." Poetry thus acts as a connection between Frank and Elsa which becomes a necessary part of Frank's recovery, not only releasing him from trapped in the past traumatic memories, but also from the isolation of being a polio patients as poetry becomes Frank's "way into the world" which "saves him". Thus, London delineates, despite encountering a tragic past, character could overcome and embrace new life.

London also explores the essential role of poetry in providing characters with the development in gratitude and the unique view of the world and their past. Sullivan, Frank's "teacher" in poetry, suffers from an irreversible transformation of being a "prefect", "captain of rowing team" to be immovable, trapped in the "Iron Lungs". However, instead of submerging in the pity and pain of loss, Sullivan develops precocious maturity beyond his age in his acceptance and will power of his poem. The title of his rhythmic poem, "On My Last Day on Earth" discloses that Sullivan not only rises above his current bitter situation but also develops his unique perspective of death where he allows his "imagination" to run "free" in a way of facing death without obstacles. This exceptional fortitude elicited through his discovery in poetry helps him in overcoming his virulent illness and have a different view of death. Likewise, Frank also discovers new benefit of his past in his creation in poetry. At the darkest when tormented with "darkness" and "loneliness", Frank writes down his poem "The trains" that records his feeling. From that, London reveals that Frank's old life becomes a rich sources of inspiration which helps him writes the most powerful poem. As Sullivan teaches him, "coming to terms with death is a necessary element in any great poem", they are in fact grateful for their unfortunate past which gives them "an early advantage". Ultimate, Frank's success in poetry is attributed to his ostensibly tragic past as he expresses in his literature. Thus, London reveals that through discovering poetry, characters move over their tragic past and develop their new perceptions of life.

In addition, the music is depicted as an indispensable tool in finding a sense of belonging. When there is no music, character is unable to feel or hope. Arriving in Australia as a war refugee, Ida's hatred and bitterness towards this "foreign land" is revealed in her assertion that "there is no place for a serious musician" in Perth. Memories of her "stunning performance" at the Academy and the past recognition of her talent con [word not clear] Ida and making her increasingly cynical and unforgiving, like "a bird who refused to sing." However, Ida, who once thought her family's "voyages had been ill-fated" starts to

accept and have a more engaged life in Australia after playing piano at the Golden Age. During the performance, Ida is able to regain her pianist identity through the music as she receives appreciation and gratitude from “émigrés, petit bourgeois and nouveau riche” who exclaims “how lucky [the Golds] were in Australia, “to receive such talent on shore”. This reassures Ida to cast aside her devastating memories of the past where she starts to understand that “this is the land in which her life would take place, in which her music will grow.” The sense of achievement gained from her music performance as a ‘god-gifted’ pianist helps her overcome the past tragedy and trauma and embrace this “free, democratic” country. Thereby London reveals the significant role music plays in building connection of the war victims and the land they migrate to.

Ultimately, London in the “Golden Age” explores the important role poetry and music plays in assist characters to not only overcome the past tragic memories, but also develops different perspectives of the death and the world. From the portrayal of art, London admires the role of poetry and music in the lives of characters where they helps them discover new fulfillment in life.

Section C – Argument and persuasive language

The task material was a single piece of writing about the possible closure of a cinema in a regional town. The task material was presented as a social media post, written by the cinema’s marketing manager to raise awareness of this possibility with the residents. It was supported by two relevant images. The first was an image of audience members enjoying a visit to the cinema. The second was the exterior of the deserted vintage cinema building. This material offered opportunities for students at all levels to demonstrate their skills. The social media post presented a clear point of view, demonstrated through a carefully constructed argument.

Question 1

This question assessed comprehension of the task material through a series of short-answer questions. Precise answers that clearly demonstrated comprehension of the task material were required. While most responses showed that students had understood the questions, some incorrect responses appeared to be the result of not reading the question carefully.

Question 1a.

Marks	0	1	2	Average
%	20	38	42	1.2

This question required an explanation of a phrase used in the text – ‘victim of the streaming revolution’. Correct responses provided both of the following:

- evidence of the threat (victim) – customer numbers are falling
- the source of the threat – from internet/streaming services or that people can access movies on the internet.

Some incorrect response identified a threat from television and DVDs – this was a threat of the past.

Question 1b.

Marks	0	1	2	Average
%	20	56	24	1.1

Any two of the following:

- a big screen
- music / sound quality
- dimming lights / cosy darkness
- social enjoyment / meet friends / relaxation.

Some incorrect responses may have resulted from a misreading of the question, for example, comparing going to the cinema with watching movies at home.

Question 1c.

Marks	0	1	2	Average
%	24	42	34	1.1

Correct responses provided both of the following:

- we can cook at home but we still enjoy going out to eat
- going out to eat provides an atmosphere and experience that you can't create at home.

Some incorrect responses suggested that going out was better than eating (or watching movies) at home. The text does not suggest one is better than the other, only that they are different experiences.

Question 1d.

Marks	0	1	2	Average
%	25	56	19	1.0

Any two of the following:

- There's always something to do.
- The cinema provides a place for people to connect and have fun / an entertainment experience for everyone.
- The cinema has provisions that benefit specific groups in the community and/or naming of one group (e.g. seniors).
- The theatre offers the potential for community events.
- The theatre offers the potential for local employment.

In relation to the last two points, the response had to convey 'possibility'. In the text the writer is clear that some of her suggestions have 'potential' to benefit the community rather than that they are 'benefits of the cinema'.

Question 1e.

Marks	0	1	2	Average
%	28	50	22	1.0

Correct responses addressed two distinct ideas:

- carelessly thrown – that the cinema will close because of neglect/thoughtlessness or will be treated as something useless and not needed for the community. Responses were required to address the meaning of ‘carelessly’
- into history – be forgotten and/or only thought about as something from the past / belonging to the past / be a memory / irrelevant or unimportant to the present.

Question 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	3	3	5	11	18	25	17	11	5	1	0.2	4.8

Most responses demonstrated understanding of the context, the concern that the cinema might close and the loss of benefits to the community. Responses that scored highly used a wide variety of language for analysis and saw the development of the writer’s concern through anecdote, analogy, development of argument and strong emotive language. Most commented on the way the writer invited the reader to identify with the shared enjoyment of the cinema. The highest-scoring responses analysed argument use and language in an integrated way. They observed the shifts in the writer’s tone and the attempt to appeal to the reader’s sense of community. These responses were fluent, organised and able to recognise the ways the writer tried to position readers, especially younger ones. Most students attempted to comment on the intended effect, showing understanding of how language is used to position audiences. Responses that did not score well described, rather than analysed, the arguments and the language.

Almost all students wrote about one or both visuals but there was wide variation in how much detail students devoted to them. Students were able to link both images with relevant parts of the post, although some comments were brief and superficial. Responses that scored highly found clear links with the writer’s main arguments, including the contrast between past enjoyment of the cinema and results of possible closure. Responses that did not score well described the visuals without examining their persuasiveness.

Responses that scored highly were well written and demonstrated a strong understanding of the ways in which written and visual language and the use of argument were used through effective analysis of the material. Features of these responses included:

- a clear understanding of the context of the social media post and the concern it expressed
- ability to integrate analysis of language and argument
- exploration of the implications of specific language choices, for example, ‘victim of the streaming revolution’, ‘just ask your grandparents’, ‘only your cat for company’, ‘get off your device’, ‘get off the couch’, ‘the doors slam shut forever!’ and ‘carelessly thrown’
- analysis expressed with a range of precise vocabulary, such as ‘passionate and urgent in tone’, ‘to foster a sense of urgency’, ‘the use of emotive, negatively connoted words to describe the cinema’s threats’, ‘positively connoted words such as “delighted”, “cosy”, in a nostalgic tone’, ‘Ava advocates’
- clear explanations linking the visuals and the words, and exploring how the writer’s choices positioned the reader.

Mid-range responses showed awareness of the task but some moved between explaining the material and an attempt to analyse it. Limitations of these responses included:

- difficulty describing tone accurately
- generalised descriptions of persuasive techniques without accurate connection to the task material
- little or no reference to the visuals, or a description of the visuals with no link to the text.

The following high-scoring response is a coherent piece, which attempts to integrate discussion of the use of argument, language and visuals. Despite occasional lapses in fluency, the language is effective and precise and conveys a strong understanding of the ways in which writers seek to position readers.

The growing popularity of streaming services has sparked the issue of whether or not traditional cinemas should be supported to remain open. Ava, the cinema's marketing manager, has published a social media post on the Toppdale Community Voice page, targeting residents of Toppdale and the surrounding area. Ava contends that cinema should be supported to stay in business due to its importance in the community. Ava's tone shifts from being passionate to become more urgent and critical towards the end of her post. The two photos, which accompany the post, support Ava's argument.

Ava insinuates that local residents should support Toppdale Cinema since it has important historic values. Using a passionate tone, she appeals to the readers' community spirit through the metaphor that Toppdale cinema "was the social heart of town". Hence, the readers are positioned to feel lost if the cinema is closed down because of its historic role in the community. In addition, through the use of emotive, negative connoted words "biggest threat" and "victim of the streaming revolution", Ava also appeals to the readers' conservative values, instilling a sense of fear and insecurity of the potential loss of the cinema. A photo depicting Toppdale cinema's front with Victorian style architecture distinctive features of large wide door and white tiles further accentuate her claim on the historic value of the cinema. Local residents who love history will feel urged to go and watch a movie in this traditional cinema. Therefore, Ava states that Toppdale cinema should be supported to stay open due to its historical significance.

Ava asserts that Toppdale cinema also builds a sense of community within the local residents. Continuing a passionate and emotional tone, Ava asks the readers the rhetorical questions of 'have we forgotten' to remind them of the community spirits the residents used to share before streaming services. This phrase is repeated three times to further prompt the readers to go and watch a movie at the cinema so they can regain all the appeals they have lost, such as "the magic of music" and "the anticipation" when the screen lights up. In contrast with the negative connoted words used to describe the cinema's threats, Ava uses positive connoted words such as "delighted", "cosy", "relax" and "enjoy" to demonstrate that the cinema offers a great place to relax and unwind. Additionally, Ava also utilises inclusive language to appeal to the local residents' family values and parental instincts by using the pronouns "we" and "our special cinema for kids". By showing that Toppdale cinema is willing to accommodate all residents to it "senior citizens", or "parents" or "students", Ava reiterates that the cinema is an integral and essential part of the community. The community value is showcased through the photo illustrating a group of young people eating popcorn and smiling, indicating they are enjoying the movie and each other's company. This photo confirms all the positives of the cinema. Hence, the readers feel encouraged to go to the cinema due to its appeal to community and social values.

Ava claims that local residents should support Toppdale cinema because it could provide local employment opportunities and attract tourists. Ava cites the evidence that the cinema loses 150 000 customers a year, from 250 000 dropping to 100 000. However, with a positive and urgent tone, she still lists the community events the cinema could do, such as 'live music, comedy performances and film festivals'. By focusing on the positivity, the local residents feel a sense of empowerment, that they too can contribute to their community events. Ava utilises a rebuttal, showing the local residents that people who say 'there is nothing to do in Toppdale' are wrong since they 'have the cinema'. Ava ends her post with a forceful and urgent tone, using the second person pronoun of "you" to highlight the readers' responsibility in keeping the cinema open. Ava emphasises that if the readers do no take action, "Toppdale cinema"

could be “carelessly thrown into history”. This positions the local residents to feel pressured to preserve the cinema, hence, they are more likely to support her cause.

Ava asserts that Toppdale cinema should be supported to stay in business due to its importance on Toppdale community and history. Through a passionate and urgent tone, Ava targets Toppdale local residents, prompting to watch the cinema more often to save it from closing down.

The background information given on the examination provides the context for the task material. It is important that students read and understand this information before attempting the task. In using language to persuade, writers or speakers have an ‘audience/reader focus’ and the analysis needed to reflect this. Most responses showed awareness that the readers would be a wide cross-section of the community. Some parts of the post more clearly focused on particular groups in the community. For example, ‘Just ask your grandparents’ suggests an appeal to a younger audience. Introductions should be limited to showing an awareness of the audience, the context and the overall contention of the piece, as demonstrated in the sample above.

Students needed to be able to distinguish between argument as a structural feature, the support for the argument, and emotional pressure or appeals. Students’ analyses need to demonstrate these distinctions. Students should look for linguistic cues to the reasoning of the author. The writer uses her sense of history to appeal to a regional community’s pride in its facilities. She presents herself as community-minded, focusing on the present and possible future benefits of saving the cinema.

Students should avoid explanations of the persuasive techniques; for example, ‘the use of inclusive language includes everyone’. Students should aim to integrate analysis of argument use, language use and the visuals. Students should expect to find connections between the written task material and any accompanying visuals. For example, ‘the depiction of smiling cinema patrons directly supported the writer’s references to the past and present enjoyment of watching movies at the cinema. The image of the deserted building provided a contrast and was a visual reminder of the consequences of letting the cinema close. Its appearance also reinforced the writer’s message about the history of the cinema’.

It is not possible to analyse everything in the material, so students need to choose the most significant features to comment on in their analysis. They should focus on what the writer or speaker is saying, how they are saying it and why. As part of developing skills in analysis, students need the functional, not descriptive, vocabulary used to analyse the use of argument, language and visuals.