2022 VCE English as an Additional Language external assessment report

General comments

The 2022 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 EAL 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 people who work together in a large company. They were discussing the upcoming 'Bring Your Pet to Work Day'. The context of the second text was a driving lesson and was a conversation between the learner and the instructor. Most students made effective use of the note-taking space provided.

The most challenging questions were those around determining attitudes (Question 1c.) and feelings (Question 2d.), and those that required understanding of the subtleties of language (Questions 1e. and 2e.). 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, and feelings and attitudes conveyed by the speakers. Careful reading of the questions was required to respond correctly to the specific topic, for example, was the question about 'animals' or about 'pets', both of which were discussed in the conversation. What part of the conversation is the focus of the question, for example, 'at the beginning of the lesson …' or 'during the lesson …'?

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 effects of emphasis, pauses, changes in volume, hesitations, etc. These will inform responses to a range of question types, not just questions about delivery. Students are expected to be familiar with the terminology used in the key knowledge and skills for this task. Students need to be able to use specific rather than generic words to describe feelings (for example, 'thrilled' is more precise than 'happy') and express a nuanced understanding of the ways feelings and language use are connected. Understanding the connections between feelings, attitude, tone, opinion and evidence are important to the listening task. This understanding may be developed 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 and attitudes. For example, students need to know the adjectival form for expression of feelings (e.g., 'excited' not 'exciting').

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. Understanding of the question is demonstrated through concise and precise answers. Responses that include extraneous incorrect information will not be considered correct. Written expression needs to be sufficiently controlled to convey meaning accurately. Confusion between words that sounded similar, such as bit/big, led to responses where the meaning expressed was incorrect. This highlights the need for frequent practise involving listening to recorded material. Lack of aural discrimination can result in incorrect responses in the context.

Question 1a.

Marks	0	1	2	Average
%	5	13	81	1.8

Any one of the following:

- excited
- enthusiastic
- thrilled

'Happy' was an incorrect response as it lacked precision in the context.

Language use that supported this feeling included:

- 'What I'm really excited about ...'
- 'How fantastic is that?'
- 'I cannot wait for next Friday.'
- 'It will be great.'

Question 1b.

Marks	0	1	Average
%	38	62	0.6

Relevant evidence included:

- She volunteers for a group that raises money for endangered animals/elephants.
- She expresses concern for critically endangered animals.

Responses that said she loves/likes animals, or named the animals she liked, were incorrect, as the question required evidence of her loving animals.

Question 1c.

Marks	0	1	2	3	4	Average
%	6	8	18	32	36	2.8

Correct words to describe Jay's attitude to pets included:

- appreciates them
- values them
- loves them
- is positive about pets.

Reasons for his attitude included:

- They bring so much joy to people's lives.
- They are beneficial for those who live alone.
- They stop people, like him, being lonely.

The question was about pets in general and responses limited to Jay's love for Muffin were incorrect.

Correct words to describe Mina's attitude to pets included:

- 'not a big fan'
- a little scared of animals up close
- is negative about pets.

'Not interested' was an incorrect response. Her interest in pets is shown through a clearly expressed attitude.

Reasons for her attitude included:

- She believes animals should be free, not captives in houses or backyards.
- She had a scary experience as a child when a cat would hiss at her.

Expression of attitudes to 'animals' were incorrect. Correct responses clearly demonstrated each speaker's overall attitude to pets, with a supporting reason, in the correct boxes in the table.

Question 1d.

Marks	0	1	Average
%	54	46	0.5

Relevant reasons included:

- She thinks Muffin could be nervous in an unfamiliar environment.
- She thinks Muffin might hurt her or not be harmless.
- All animals can be unpredictable.

Incorrect responses referred to her reasons for not being a big fan of pets.

Question 1e.

Marks	0	1	2	Average
%	38	39	23	0.8

Relevant examples of a friendly relationship included:

- Jay's kind, understanding or reassuring tone, e.g. 'That's ok, I understand.' / 'No need to be embarrassed.'
- Expressions that show they know each other well, e.g. 'I know you well enough to know that you don't seem very excited.' / 'I've always admired your generosity!'
- Expressions that show trust, e.g. Mina shares a secret – 'I've never really told anyone this before.' / 'It's a little embarrassing.'

General greetings, such as 'How's your day been so far?', which would demonstrate politeness or friendliness in a work context, were not sufficient evidence of a 'friendly relationship'.

Question 2a.

Marks	0	1	2	Average
%	11	36	53	1.4

Relevant reasons included:

- The car has dual controls.
- Cindy can control the car.
- Cindy can steer or brake if needed.
- She doesn't intend to have an accident.
- She can fix mistakes and avoid accidents.

Correct responses identified a reason related to the features of the car and a reason related to Cindy's attitude. Incorrect spelling that changed the meaning of the response could not be awarded marks, for example, 'stir' instead of 'steer' or 'break' instead of 'brake'. Students are expected to know that these are incorrect in this context.

Question 2b.

Marks	0	1	Average
%	19	81	0.8

Relevant reasons included:

- He says he is not good at anything 'hands-on'.
- He's not had much experience driving.

Question 2c.

Marks	0	1	Average
%	19	81	0.9

Relevant evidence included:

- I've successfully taught a lot of people.
- Not many she's taught have failed.
- She's been a driving instructor for five years.

Question 2di.

Marks	0	1	2	Average
%	11	23	66	1.6

Correct responses identified Kevin's initial feelings and how they changed during the lesson.

- Initial feelings: He's nervous or worried.
- Change of feelings: He relaxed, enjoyed driving or became excited about driving.

Question 2dii.

Marks	0	1	2	Average
%	11	29	60	1.5

Relevant examples of language use at the start of the lesson included:

- I feel a bit nervous.
- I don't want to take risks.
- Are there lots of things to worry about or things that could go wrong?

Relevant examples of his changed feelings included:

- I've done it!
- This driving is going to be fun!
- This feels great.
- I'm actually driving! Yay!

Question 2e.

Marks	0	1	2	Average
%	30	44	26	0.1

Relevant responses that reflected Cindy's concern included:

- She thinks he's not taking it seriously.
- She thinks he is over-confident after very little experience.
- She thinks he still has a lot to learn (she says 'Easy does it, Kevin').

The nuance of this question, asking about Cindy's concern, encouraged students to listen carefully to her inflection and tone.

Relevant responses that reflected her advice included:

- She tells him always to be careful.
- He must be careful all the time in every situation.
- Driving looks easy but it is dangerous.

Her driving instructions about what to do and where to go next were not a correct response. They were instructions not advice.

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. Responses that did not score well tended to be more descriptive and dominated by detailed retelling of the story. These responses were also characterised by limited understanding of the key words in the 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 73 per cent of responses were to the six most popular texts: *The Queen*, *Rear Window*, *The 7 Stages of Grieving*, *I Am Malala*, *The Crucible* and *The Women of Troy*. These six texts indicate that films and plays continue to be popular choices for EAL students. All six 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
The Queen	17.2	10.4
Rear Window	16.8	10.4
The 7 Stages of Grieving	16.2	11.3
I Am Malala	7.5	11.8
The Crucible	7.3	12.3
The Women of Troy	7.0	13.2

A number of responses to *The Queen* overlooked key words, such as 'purpose' in the first topic. Some responses did not show a clear understanding of 'questioned' in the context of this topic. Most responses canvassed 'traditional customs' and high-scoring ones demonstrated nuanced analysis of how and why the purpose of these customs was questioned. The second topic was introduced by a quote from the film and the topic required a 'do you agree?' response about whether both the Queen and Tony Blair find it necessary to act with humility. Responses that did not score well had little understanding of the concept of 'humility'. Higher-scoring responses to both topics integrated the symbolism of film techniques that related to key ideas.

The first topic on *Rear Window*, asking 'how does', invited inclusion of how features of text construction are used to convey ideas. Film techniques need to be integrated as part of an elaboration of how the director accentuates these ideas rather than added in an ad hoc manner. High-scoring responses were able to do this, while responses that did not score well responded to 'what' rather than 'how', leading to description of scenes and events in the film.

Both topics on *The 7 Stages of Grieving* used a quote from the text to provide a link to the key ideas in the topic. The first topic asking 'how does' invited an exploration of the writer's use of theatrical devices to explore the impact of racism on many generations as well as an exploration of the individual stories from different time periods. The second topic 'to what extent' required an expression of opinion about whether the events depicted in the play demonstrated that positive change was achievable. For both topics, responses that scored highly were able to analyse the implications of the topics for the whole text and support this analysis by drawing selectively on thorough knowledge of the text.

High-scoring responses to the first topic on *I Am Malala* dealt with 'to what extent', high-scoring responses in the second topic noted 'extraordinary'. Responses that did not score well wrote about courage in general.

Both topics on *The Crucible* invited consideration of a number of characters. The second topic used the term 'all' and with 'Do you agree?' called for considered interpretations of the text. Students needed to unpack key ideas such as 'lack of generosity' and 'causes trouble' to establish a focus for their analysis. High-scoring responses to the first topic remained focused on 'motivated by a desire for power'. Responses that did not score well introduced other motivations, which were not the subject of this topic.

Both topics on *The Women of Troy* were well explored, resulting in some very strong responses. The direct quote in the second topic was used effectively to discuss the proposition that 'characters have little control over their lives'.

The following response to the topic 'How does Hitchcock present a world in which people are lonely despite being surrounded by others?' analyses the way the director has depicted this concept through the way the film is constructed and presented. It has some lapses in language control and is occasionally repetitive. The introduction sets up a plan for the response, which maintains its focus on the topic through selective use of detailed knowledge of the text.

Alfred Hitchcock's 1954 film 'Rear Window' presents a world where people are close in physical proximity, but are emotionally disconnected. Hitchcock employs a range of cinematic techniques, motifs and physical construction of the setting to exemplify this idea in the film.

Hitchcock uses the physical construction of the setting to illustrate the idea that people are lonely despite being surrounded by others. This is exemplified by Thorwald's apartment. On the outside of their apartment, there is a vertical pole that separates the bedroom Mrs Thorwald resides in and the living room which Thorwald is in. This highlights that despite them living in the same apartment, their relationship is devoid of any romance, and they do not provide each other with any emotional comfort. Illustrating this scene, Hitchcock aims to use the physical construction of the apartment to depict the idea that even though his characters are close in physical proximity, they are lonely.

This idea is also depicted by Hitchcock purposely including an alleyway that separates the inner neighbourhood with the external world. The narrow alleyway suggests that his characters are very isolated and detached from the external world and would rather keep to themselves. The busy life outside of the neighbourhood serves as a stark contrast with the quietness of the neighbourhood, where interactions between neighbours seldom occur. Hence, by using the alleyway as a physical construction of the setting, Hitchcock seeks to highlight to the audience that his characters in the film are very lonely and isolated despite being surrounded by others.

A range of motifs is also purposely included in the film to underscore the idea that his characters are very lonely despite being surrounded by others. All throughout the film, Miss Torso is constantly shown to be eating, highlighting the emptiness she feels inside of her. Despite Miss Torso being presented as a very popular woman who is surrounded by other men, she still feels empty and lonely deep inside. This idea is also exemplified by the statue entitled 'Hunger' that the artist is depicted to be working on in the film. This is compounded by the fact that the artist is also partially hearing impaired, which limits the amount of social interaction she has daily. The barrier in her communication is evident when a neighbour greets her, but she did not understand it the first time upon hearing it, which led to the neighbour yelling 'I said Good Morning!'. In an attempt to couple the statue called 'Hunger' which represents emptiness and loneliness stemming from a lack of social interaction with the artist's hearing disability, Hitchcock strives to depict that the artist is very lonely and is very much in her own little world despite being surrounded by others.

Hitchcock also uses cinematic techniques and acting to highlight the notion that people are lonely and yearn for company despite being encircled by other people. As L.B. Jefferies observes Miss Lonelyhearts in her apartment he sees her pretending to talk to an imaginary companion. This scene is also accompanied by sorrowful music, which manifests the loneliness she feels. Hitchcock also juxtaposes the songwriter with Miss Lonelyhearts in this parallel scene, where he is playing the piano and hosting a party over in his apartment. However, Hitchcock aims to reveal to the audience that the songwriter is substantially lonely, as in the middle of the night he has a small breakdown when no one is there, thus highlighting the discontentment and loneliness he feels in his life. Therefore, by juxtaposing both scenes, the idea of feeling lonely and empty despite being surrounded by people in the neighbourhood is revealed. Another example that represents this idea is Lisa also feels lonely at certain times in the film despite Jeff remarking that her 'apartment is about as popular' as Miss Torso's. Lisa states that she (Miss Torso) is 'not in love with any of them', thus even though Lisa is very popular she still feels quite lonely and wants to be in a stable relationship with Jeff. Lisa's loneliness is amplified when she is about to leave Jeff's apartment after their argument. Lisa in this scene is shrouded in darkness as opposed to Jeff, highlighting the dichotomy in their views in the direction of their relationship and the loneliness she felt in this moment. She also dejectedly asks Jeff 'without any future?', which highlights the disappointment she felt. In showing this scene, Hitchcock seeks to reveal the insecurity that Lisa feels by displaying her vulnerable side to the audience. The immense loneliness she feels is revealed as she realises she might be alone whilst enveloped in darkness, thus by presenting these scenes and incorporating cinematic techniques, Hitchcock successfully presents a world in which people are lonely despite being surrounded by others.

Ultimately, Hitchcock's film 'Rear Window' is an exploration of a world in which people are lonely despite being encircled by others. The depiction of this notion is exemplified by using the physical construction of the seeing, motifs and cinematic techniques to assist in his exploration of the interactions between his characters.

Section C – Argument and persuasive language

The task material was a single piece of writing about a proposed development of the Hapsey Wetlands by Nature+Adventure Group. The task material was presented as the transcript of a podcast. It was supported by two relevant images provided by the presenter of the podcast. The first image showed members of the community enjoying themselves in a range of outdoor activities. The second was a close-up view of a waterbird picking up plastic waste. This material offered opportunities for students at all levels to demonstrate their skills. The podcast presented a clear point of view and used a range of ways to try to persuade others to share this point of view.

Question 1

This question assessed comprehension of the task material through a series of short-answer questions, and precise answers to the questions were required. Some incorrect responses resulted from overlooking key words in the question.

Question 1a.

Marks	0	1	2	Average
%	34	20	45	1.1

The question required a response in the student's own words. This required processing the relevant information in the text and an ability to phrase a response that conveyed the meaning of the text.

Relevant responses included two of the following ideas about the best way to behave:

- relax quietly
- talk softly
- don't disturb the peaceful atmosphere
- take care by staying on the paths

Some incorrect responses just described the consequences of best behaviour (e.g., native animals are not disturbed). Responses about the purpose of the wetlands were incorrect.

Question 1b.

Marks	0	1	2	Average
%	24	60	16	0.9

Relevant responses included both of the following:

- The idea that the community can be deceived or tricked (based on Tanley's prior experience of pretence in development projects).
- The fact that development will only be of benefit for humans, not animals, confirms this pretence.

Question 1c.

Marks	0	1	2	3	Average
%	8	25	46	21	1.8

Correct responses identified that relevant problems occurred at the three different stages of the development:

- Digging in the construction phase would destroy many species of grasses.
- Developments to cater for tourists (e.g., car parks, toilets, gift shops) and the presence of tourists would lead to further destruction of habitat and loss of species.
- If one development is allowed, more will follow and the result could be the Hapsey Wetlands Shopping Centre.

Question 1d.

Marks	0	1	Average
%	49	51	0.5

A relevant response captured the idea that Tanley doesn't believe them. Expressions of this idea included:

- She doesn't believe them.
- She doesn't trust them.
- She thinks their words don't match their actions.

Question 1e.

Marks	0	1	2	Average
%	44	36	20	0.8

Relevant reasons were responses to the questions in the second last paragraph of the task material and included that Tanley thinks:

- an expansion in the number of visitors won't protect the wetlands
- an increase in visitors all holding disposable coffee cups doesn't demonstrate that Nature+Adventure Group share the Hapsey community's concern/values about looking after the wetlands
- the wetlands' survival isn't helped by people falling off bikes and out of boats
- protection of flora and fauna can't be achieved or is incompatible with development.

Question 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	4	4	6	9	16	22	19	11	6	2	0.5	4.8

Most responses demonstrated understanding of the context, the proposal for a commercial adventure development in a local wetlands and concern about the subsequent impact on the wetlands. A small number of responses misunderstood the purpose of the podcast and expressed a view that the writer thought the development would be positive for the community. Responses that scored highly used a wide variety of language to analyse the writer's concern. They explored her use of her experience, her graphic depiction of the likely consequences of the development and her scepticism about the motives of the developer with some strong emotive language. Most commented on the way the writer invited the reader to consider the value of the wetlands to the community and hence accept responsibility for protecting them. 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 many ways by which the writer tried to position readers. 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. Responses reflected different interpretations of the visuals. Students were able to link both images with relevant parts of the podcast transcript, although some comments were brief and superficial. Responses that scored highly found clear links with the writer's main arguments, including foreshadowing the consequences of development with the waterbird picking up plastic. Some responses also referred to the first image as a depiction of what the development would look like and the stark contrast it presented with the writer's description of the wetlands at present. 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 podcast and the concern it expressed
- ability to integrate analysis of language and argument
- exploration of the implications of specific language choices, for example, 'treat the community like fools', 'Hapsey Wetlands Shopping Centre!', 'one careless tourist', 'the tourists will flood in', 'the delicate balance of nature', 'selfish attempt!' and 'destroy the homes of fragile species'
- analysis expressed with a range of precise vocabulary, such as 'in a passionate and cynical tone', 'to foster a sense of urgency', the use of emotive, negatively connoted words to describe the proposed development – 'attacking their hypocrisy and irresponsibility', 'tourists will flood in', 'destroy the home of fragile species' and positively connoted words such as 'relax and talk quietly', 'our wonderful wetlands', 'delicate balance of nature', 'this beautiful place' to position readers to accept her views
- clear explanations linking the visuals and the words and exploring how the writer's choices positioned the audience.

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, attempting more than achieving a supported piece of writing
- little or no reference to the visuals, or a description of the visuals with no link to the text.

The following extracts from a high-scoring response demonstrate an insightful exploration of how the visuals accompanying a text are used to support the language of the text and position audiences.

Having embedded doubt within the listeners, Tanley then outlines a series of repercussions as a result of the development. Through the continuous use of militant language such as 'digging', 'destroy' and 'ruin', Tanley labels the developers of the tourists as brutal intruders who violate the homes of over '40 different species'. Leveraging on the community-oriented listeners' uneasiness and repulsion towards the construction, Tanley then bombards them with a sequence of chain effects that gradually transforms the town into the 'Hapsey Wetlands Shopping Centre' full of 'concrete' and 'steel'. This devastating consequence are augmented by her opening cartoon where a crowd of tourists are 'flooding in' and enjoying their entertaining 'facilities' built at the expense of the town's precious natural habitat. The absence of wild life animals and 'uneven' walking tracks again insinuates that the harmonious and environmentally aware community of Hapsey …

Concluding her podcast, Tanley then shifts to an incredulous tone while exposing the loopholes within the developer's claim. The developer's seeming appealing advertisement of having 'environmental responsibility' and reducing 'pollution' is juxtaposed strikingly with the photograph which captures a native bird trying to search for food in a pond full of rubbish and plastic. The low angle shot enlarges the floating cans and 'disposable coffee cups' in the water, exacerbating the uneasiness and indignation among environmentally aware residents against the deception of the developer. The shallow depth of field also creates an uncanny atmosphere, suggesting that the issue of pollution caused by the overwhelming number of visitors is going out of control and the future of Hapsey is under threat. This is underpinned by a series of rhetorical questions of 'Can we believe them?' and 'How will … protect the wetlands', confronting the long-term residents with the self-evident flaws and absurdity within the 'selfish' and 'money-making' scheme of the developers. Hence the listeners are likely to ponder and come collectively to the logic conclusion that opposing the construction is imperative for the 'survival' of wetlands under her appeal to solidarity and 'shared' community pride.

The background information given on the examination paper 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 local residents. The podcast clearly addressed this group. For example, 'As locals, we are responsible for this area'. Introductions should be limited to showing an awareness of the audience, the context and the overall contention of the piece, as demonstrated in the following example.

Janelle Tanley, a life-long resident of the town of Hapsey, discusses a proposed development of the Hapsey wetlands by Nature+Adventure Group on her local podcast 'Hapsey Happenings'. Accusatory and concerned in tone, Tanley denounces the flaws and dishonesty of the developer, inclining long-term residents of Hapsey who are listeners of her podcast to oppose the construction proposal. Tanley's podcast is accompanied by two visuals.

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 own enjoyment and knowledge of the wetlands as well as her lived experience of Hapsey as a wake-up call to her podcast followers.

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 a waterbird holding plastic and a coffee cup in the water, visually demonstrates the damage to the wetlands that will come with developers and tourists.

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.