

Some of the advice in this guide may be used in the classroom together with other activities to assist students in their progress in the subject.

Note: *This examination is written for students who have completed two semesters of the Year 12 English ATAR course. Teachers may adjust the time allowance to suit their examination timetable or students' preparedness for the examination, and so accordingly adjust expectations regarding the detail covered and length of responses.*

General Marking Guidelines

Some of the following general principles are taken from previous English ATAR Marking Guidelines.¹

- Examination items do not provide the capacity for candidates to demonstrate their mastery across the range of genres and contexts that are the basis of classroom assessment of candidates' levels of achievement.
- Answers should be marked on both the quality of their content and the quality of their expression. Do not, however, award half the marks for one and half for the other. Exceptional expression can compensate for fairly ordinary content and vice versa.
- Please look at what to REWARD. Avoid the 'penalty mentality' with minor flaws in spelling, expression, quotations and so forth. An examination response is a first draft, and it is unreasonable to expect perfect expression and editing.

Questions require students to engage with fundamental concepts in the course:

- explore the representations of themes, issues, ideas and concepts through a comparison of texts
- analyse and compare the relationships between language, genre and contexts, comparing texts within and/or across different genres and modes
- recognise and analyse the conventions of genre in texts and consider how those conventions may assist interpretation
- compare and evaluate the effect of different media, forms and modes on the structure of texts and how audiences respond to them
- create imaginative, interpretive, persuasive and analytical responses to show understanding of these concepts.

ETAWA Guidelines to specific sections

The guidelines to specific sections have been prepared by the ETAWA. English departments with more than one teacher are strongly advised to work collaboratively and follow a process that is used in ATAR marking:

- read and discuss the examination paper and these marking guidelines
- mark a small number of sample scripts
- review the marking guidelines with colleagues, amending them where necessary.

¹ The most recent Examiners' Reports can be found on the School Curriculum and Standards Authority extranet.

Section One – Comprehending

Please note the following suggestions are not comprehensive.

Points to keep in mind with the Comprehending questions

- This section of the ETAWA semester two examination requires candidates to read and analyse **two texts**, and respond to two questions that require succinct responses of 200–300 words per question in a total of 60 minutes.² The use of the full range of marks for each question (0–15) is encouraged. In this examination, it is more accurate to establish a set of standards against which you assess responses or in a key developed by those marking the papers.
- The sample written texts for this section are short. The extent to which the candidates **address the specific demands of the question** in a succinct and clear way will be a key factor.
- Candidates should be assessed primarily on their understandings and skills in relation to comprehending the unseen written and/or visual texts. Having said this, a candidate who is unable to express their ideas due to underdeveloped writing skills is unlikely to be rewarded to the same extent as a candidate who can articulate ideas clearly due to more highly developed writing skills.
- Candidates who can identify some concrete meanings from the texts in their responses should be rewarded. Similarly, candidates who are vague and discuss ‘meanings’ without specifying what meanings, should not be rewarded to the same extent.
- Reward candidates who can cite short, well-chosen points to support their responses. This does not necessarily mean providing quotations, given the limitations of the suggested word count. Candidates who copy sections of the passage without concise discussion should not be rewarded. Candidates should not be rewarded for merely retelling or describing the text.

Specific points for each Comprehending question

These points should be augmented and qualified by your pre-marking discussions of the texts, your knowledge of the teaching and learning programs in which candidates have been engaged and by your analysis of the candidates’ sample responses that you preview.

Note: *The questions are scaffolded with an indication of what candidates should include, but it is always possible for candidates to produce unexpected yet worthy responses. Avoid using the points in the scaffolding as a rigid guide to penalties.*

Question 1

(15 marks)

Explain how **Text 1** engages you in the experience of the author, Behrouz Boochani.

In their response to Question 1, candidates may:

- respond with a personal voice, discussing how they personally have been engaged, as directed by the term ‘you’ featured in the question; reward candidates for doing so
- in addressing the term ‘engages’, candidates should explain how the text attracts their attention

² SCSA Year 12 English ATAR course syllabus Examination Design Brief.

- be prepared that some responses may acknowledge that the text is shocking or unsettling which is therefore not engaging for them personally; this type of response should be accepted
- reward candidates who refer to the provided contextual details to identify who the author is, for example a refugee or a man fleeing to Australia
- acknowledge that the experience of the author is frightening, dangerous, traumatic, unknown
- some responses may even say the experience is hopeful, for example, 'at least we are leaving this road'
- these examples are not exhaustive and the way in which the candidate describes the author's experience will be shaped by the examples they choose to examine
- in discussing *how* they are engaged in the author's experience, candidates may choose to discuss:
 - the patterns of emotive language associated with fear and trauma (e.g. 'scared and restless passengers', 'frightening roars', 'intense anxiety')
 - the use of vivid imagery to depict the setting as uncomfortable, crowded and frightening
 - metaphors related to setting to reflect the emotions of the refugees (e.g. 'a sky the colour of intense anxiety', 'looming shadow of fear')
 - the references to time to highlight how long and arduous their journey is (e.g. 'for six hours I have sat without moving', 'three months of wandering hungry')
 - variety of sentence lengths to emphasise both emotion and experience; for example, longer sentences are used to describe the unrelenting horror of the author's situation (see in the example above) as well as shorter sentences that reflect his understanding/acceptance that he is in a highly threatening situation (e.g. 'even the very young sense the danger')
 - the use of personal pronouns to highlight that the author's experience is collective
 - candidates may also note that despite the perilous situation, the author still manages to feel empathy for his fellow travellers when acknowledging the situation of the female passengers ('they must need to go...') which amplifies the anxiety experienced
 - the representation of the other passengers as desperate (e.g. mothers trying to hush their children) or unpleasant to be around (e.g. 'the arrogant men', 'the old fool')
 - the construction of the author's voice as intelligent and articulate; in mentioning this, candidates might emphasise the observant and sensitive qualities of the author
- reward candidates who are able to make clear connections between the construction of the text and the way in which they are engaged in the author's experience.

Question 2

(15 marks)

Compare how **Text 1** and **Text 2** use language features to represent human experiences.

In their response to Question 2, candidates may address:

- candidates are required to identify and compare the representation of human experiences in Text 1 and Text 2 through the written mode (note that Text 1 is an autobiographical text and Text 2 is a work of fiction)

- the verb 'compare' is defined in the glossary of key words used in the formulation of questions as to *show how things are similar and different*; in this instance, candidates are required to show similarities and/or differences in the use of textual features to construct representations
- 'representation' is defined in the syllabus glossary as *the way people, events, issues or subjects are presented in a text*
- 'human experiences' is a broad phrase that encompasses the mental, emotional, spiritual and physical characteristics of human life; candidates may consider representations of individual or collective experiences
- stronger responses may consider the purpose, audience or context of each text in contributing to the representations constructed
- a discriminator may be the extent to which the candidates offer meaningful comparison between the construction of representations; candidates who simply explain the representation offered by each text are not fulfilling the full requirements of the question and should be marked accordingly.
- candidates might identify the representation of human experience in Text 1 as:
 - an anxious, scared or fearful emotional state
 - connected through common (traumatic) experiences
 - diverse, with a range of personalities and personal situations
 - subject to perilous and inhumane conditions
 - willing to undertake dangerous journeys in the hope of a better life
 - filled with uncertainty
- in comparison, candidates might identify the representation of human experience in Text 2 as:
 - connected to a rich historical culture and family tradition
 - a spiritual belief in a concept of fate/destiny and/or the interconnectedness of life
 - the human need to make sense of the world through the different narratives of faith, folklore and science
 - the human desire for belonging and acceptance
 - negotiating their own path between two cultures
 - haunted by a traumatic past
- candidates may compare aspects of construction such as:
 - perspectives and voices constructed – Text 1 through the perspective and voice of an adult male asylum seeker, constructed through written language choices that his articulate and poetic reflection of the traumatic and perilous journey; Text 2 through the retrospective perspective of the fictional narrator who has moved to Australia as a child, referring to themselves using second-person point of view
 - the stylistic choices employed – the narrative recount of the journey and the use of metaphor ('a sky the colour of intense anxiety') and personification ('the looming shadow of fear sharpens our instincts') juxtaposed with the harshness of the description of the practicalities of the journey ('where the children can piss in empty water bottles'), the use of visual, auditory and kinaesthetic imagery to invite the reader to observe the author's journey in Text 1, compared to the use of second person narrative point of view, first language writing, references to spirits, ancestors and village narratives to demonstrate a rich history and culture, the combination of concrete and literal as well as the intangible and abstract, such as 'your house is like every other, with three bedrooms, a kitchen and a living room, and your house is full

- of ghosts', the juxtaposition between the narrator's dream and their lived experience in the final paragraph and the use of repetition in Text 2
- language and structural features associated with the genre, with Text 1 employing imagery, first-person narrative point of view, characterisation, symbolism and metaphor and Text 2 using childhood anecdote, exploration of culture, personal experiences and description of home setting
- the implied narrative of an asylum seeker's journey, for example in Text 1 the uncertainty of whether the asylum seeker will survive the journey to Australia, as opposed to Text 2 where the refugee/migrant must negotiate their new identity in a foreign land
- candidates may identify similarities in both the author in Text 1 and the narrator in Text 2's experiences involving obstacles and challenges.

Section Two – Responding

General observations to keep in mind for the Responding questions

- This section examines candidates' analytical and critical thinking skills in relation to **responding to texts studied**. Candidates need to demonstrate that they can write with purpose, understanding and critical awareness.
- In this examination, it is more accurate to establish a set of standards against which you assess responses, such as in the Marking Key below, or in a key developed by those marking the papers.
- Candidates are being assessed both on their **functional literacy** and on their **critical literacy**.
- A key criterion in assessing content is **engagement with the question**, as opposed to the reproduction of memorised information about a text.
- The marking process should be focused on rewarding candidates for what they **have** done rather than penalising them for errors. Avoid being too harsh on minor spelling or syntactical errors, as examination scripts are only first draft products. Consider the quality of writing when making judgements.
- Higher marks should be awarded to candidates who demonstrate skilful use of textual interpretation and analysis, comparison, contrast or evaluation, as required by the specific question.
- Candidates must refer to a text when responding to a question in this section. This can be **any text or text type studied**.

Specific points for each Responding question

These points should be augmented and qualified by your pre-marking discussions of the questions, your knowledge of the teaching and learning programs in which candidates have been engaged and by your analysis of the candidates' sample responses that you preview. Be prepared to reward the unexpected.

Question 3

(40 marks)

Explain how **a studied text** has integrated language features to present an unusual perspective.

- Candidates must refer to one text studied.
- Candidates are required to demonstrate their understanding of language features which, according to the syllabus, may be defined as *the features of language that support meaning (for example, sentence structure, noun group/phrase, vocabulary, punctuation, figurative language, framing, camera angles)*. In demonstrating their understanding, candidates should closely analyse evidence from the text and identify specific written, visual, spoken or film language features.
- This question also requires candidates to examine how these features work to present an unusual perspective; the extent to which they can engage with this aspect of the question will be a key discriminator for this question.
- Candidates should clearly articulate the 'unusual perspective' that is presented. Stronger responses will establish how and why the perspective is unusual. This could involve a consideration of context, purpose and/or audience.

- Reward candidates who demonstrate an understanding of the term ‘perspective’, as defined in the syllabus, by considering the underlying contexts that inform the viewpoint.
- Stronger responses will draw clear connections between the language features that are integrated within the studied text and the unusual perspective that is presented.

Question 4

(40 marks)

Discuss how **at least one studied text** has manipulated generic conventions to challenge an audience.

- Candidates must refer to at least one studied text.
- In identifying generic conventions, students may refer to either text form (such as novel, feature film, documentary etc.) or subject matter (horror, romance, science fiction, crime etc.).
- According to the syllabus, conventions are *an accepted practice that has developed over time and is generally used and understood, for example, the use of specific structural aspects of texts. Conventions can be techniques, features or elements that belong to a genre.* In addressing the word ‘manipulate’, candidates should clearly identify conventions and explain how they have been altered, changed, managed or controlled in a skilful manner to provoke a response in the audience.
- Candidates are expected to identify a specific audience; reward candidates for doing so.
- Candidates should articulate the way in which the audience is challenged and may do so by discussing the way in which an audience is shocked, confronted or provoked by the text. Stronger responses may engage in a discussion of the values, attitudes or beliefs of the audience and how the text/s challenge these.
- Reward candidates who can highlight connections between the way in which the conventions have been manipulated and the audience response.

Question 5

(40 marks)

Compare the effectiveness of voice in **at least two studied texts** in encouraging you to accept a viewpoint.

- Candidates must refer to at least two texts studied.
- Implicit in the term ‘compare’ is compare and/or contrast. Candidates are required to do more than write about one text then another. A discriminating factor will be the ability of the candidate to make connections between the two texts.
- The term ‘you’ invites the candidate to use a personal voice and to personally engage with the question.
- Candidates should clearly identify at least one voice within each text, such as the writer’s voice, the narrator’s voice or a character or subject’s voice.
- Stronger responses should closely analyse evidence and unpack how each voice is constructed through language patterns or choices, narrative techniques, rhetorical devices, structural choices, syntax and so on.
- Candidates should engage with the term ‘effectiveness’ by providing an evaluation of the degree of success each text has in encouraging them to accept a viewpoint.

- In addressing the term 'viewpoint', candidates may choose to examine an outlook, opinion or way of thinking which may be towards a person, group, issue or idea. Be prepared for a range of interpretations and note that this list is not exhaustive.

Question 6

(40 marks)

Examine how **a studied text's** representation of values or attitudes relates to a particular context.

- Candidates must refer to at least one studied text.
- Candidates need to clearly articulate their understanding of context and to identify a particular context, for example the social, historical and/or cultural conditions in which the text has been created and received.
- Stronger responses will provide specific details of the context of production connected to specific textual evidence and appropriate metalanguage to support their response.
- Candidates should clearly identify the values or attitudes that are represented in their chosen text/s. Reward candidates who are able to articulate values or value sets examined by their chosen text (such as Australian values, patriarchal values or progressive values) and explain how these are constructed within the text. Likewise, if choosing to discuss attitudes, the syllabus identifies 'attitudes' as *an outlook or a specific feeling about something. Our values underlie our attitudes. Attitudes can be expressed by what we say, do and wear.* Candidates should identify an outlook or viewpoint and explain how it is represented or constructed within their chosen text.
- A key discriminator for this question will be the candidate's ability make a connection between the particular context that they have identified and the way in which the values or attitudes have been represented in the text.

Question 7

(40 marks)

Compare the stylistic choices of **two studied texts** that explore a similar idea or issue.

- Candidates must refer to two texts studied.
- Implicit in the term 'compare' is compare and/or contrast. Candidates are required to do more than write about one text then another. A discriminating factor will be the ability of the candidate to make connections between the two texts.
- According to the syllabus, 'stylistic choices' refers to *the selection of stylistic features to achieve a particular effect.* These features include *the ways in which aspects of texts are arranged and how they affect meaning. Examples of stylistic features are lexical choice, syntax, narrative point of view, voice, structure, language patterns and language features, both written and visual. Style can distinguish the work of individuals, for example, Winton's stories, Wright's poems and Luhrmann's films as well as the works of a particular period.*
- Candidates should therefore identify and discuss the deliberate choices made by each of the text's creators in relation to these.
- Candidates should identify a similar idea or issue presented in each text and compare how the idea or issue is conveyed in both texts through stylistic choices. Reward candidates for doing so.

Question 8

(40 marks)

Explain how both the omissions and inclusions in **a studied text** work to achieve a specific purpose.

- Candidates must refer to one studied text.
- Candidates should identify a 'specific purpose' that the text sets out to achieve. This could be defined as inviting a particular emotional or intellectual response in the audience, but could also relate to the overall intent of the text's production. Be open to different interpretations regarding this term.
- Candidates are expected to identify and discuss both omissions and inclusions.
- In discussing omissions, candidates should highlight what has been excluded. In a documentary, for instance, this might be the omission of interviews with specific groups or individuals; in a narrative, it may refer to conversations between characters mentioned only in passing. Reward candidates who are able to engage with this term by providing specific examples that work to support their analysis.
- Stronger responses will draw thoughtful connections between what has been omitted and included in their chosen text and how these choices enable the text's creator to achieve a specific purpose.

Section Three – Composing

Please note the following suggestions are not comprehensive. Markers are strongly recommended to consider a diversity of responses and assess them based on their individual merits.

General observations to keep in mind for all Composing questions

- The Composing section provides candidates with the opportunity to demonstrate their control of language, sense of audience, knowledge of generic conventions and the ability to shape them in relation to the examination topics. The syllabus for the course requires candidates to demonstrate that they can create a range of texts, *transforming and adapting texts for different purposes, context and audiences, making innovative and imaginative use of language features*, and demonstrating that they can sustain analysis and argument. They should be marked on the extent to which they achieve this.
- A key discriminator will be how well candidates control, adapt, transform or manipulate text structures and language features of their chosen form for particular effects.
- Answers that make use of personal experiences, values and responses to support or explain arguments, or of descriptive writing skills, are quite acceptable. All questions allow for such responses.
- Candidates may refer to texts studied in this section, if such reference supports their writing purpose. The references should be relevant to the questions, rather than reproducing memorised information about a text.
- Candidates should be assessed on their **writing skills**, not their understanding of particular texts or their reading and/or viewing skills. These skills may include the use of connotation, shaping language for persuasive effect for different audiences; conventions associated with presenting arguments; considering audience expectations, attitudes, experience and knowledge when attempting to affect attitudes and effect social action; identifying and, if appropriate, challenging dominant ways of thinking about a topic.
- Answers should be marked on the **quality of the writing**. Markers should look to reward candidates who can develop and sustain an argument; make innovative and imaginative use of language; sustain a point of view and control expression to shape a reader's response and engage effectively with the question.
- Key elements in assessing candidates' written expression include: structure; fluency of expression; use of vocabulary appropriate to audience, purpose and form; control of the conventions of English (noting that candidates are writing first draft examination scripts) and voice. Colloquial and personal responses are acceptable if effectively presented and there is no requirement to write in a highly informal or impersonal manner unless the question requires it.

Specific points for each Composing question

These points should be augmented and qualified by your pre-marking discussions of the questions, your knowledge of the teaching and learning programs in which candidates have been engaged, and by your analysis of the candidates' sample responses that you preview. Be prepared to reward the unexpected.

Question 9

(30 marks)

‘Why else would anyone choose to be uncomfortable, alone and without a supermarket for weeks?’

Inspired by this quote, compose the openings of **two** texts in different genres that experiment with language features for particular effects.

- Candidates should compose texts in recognisable genres. Markers should evaluate the candidate’s texts on the manner and extent to which they have used generic features of their chosen forms, within the context of a first draft.
- The verb ‘compose’ requires candidates to carefully consider the creation and crafting of their texts, within the context of a first draft.
- The term ‘genre’, according to the syllabus glossary, can be addressed in terms of *subject matter* (for example, detective fiction, romance, science fiction, fantasy fiction) [or] *form and structure* (for example, poetry, novels, biography, short stories).
- Candidates are required to construct only ‘the openings’ of two texts. The two texts do not need to be the same length, so long as the requirements of the question have been met in each one.
- An ‘effect’ could refer to:
 - audience positioning and/or response, either intellectually or emotionally
 - a call to action
 - an aesthetic quality of the text
 - a particular representation of people/places/ideas
 - other reasonable notions of effect.
- The phrase ‘particular effects’ suggests that there should be a clear intention in the candidate’s writing. The intended effect of each text may differ, but this is not a requirement of the question.
- The quote is for inspiration only and is not required to be part of the text, although some candidates may choose to include it. Candidates may engage with ideas in the quote such as (but not limited to) access to modern conveniences in wealthy, urban, capitalist societies and the choice of some people to ‘unplug’ from these worlds by travelling to remote locations for adventure or spiritual journeys.
- Candidates need to demonstrate that they can create texts in different genres, adapting language and generic features as appropriate. The genres should be clearly recognisable and clearly different.
- Reward candidates whose texts demonstrate that they have chosen forms to suit their purpose and notions of audience.
- A key discriminator will be how effectively the language features associated with each of the genres are experimented with.
- Sophistication of writing and originality of ideas will also be discriminators for this question.

Question 10

(30 marks)

Craft an imaginative text that develops a mood or idea from the image below.

- Candidates are not required to refer to or discuss the image specifically, either as a photograph or in terms of its specific subject matter. Instead, the image is a prompt to inspire the candidate's composition.
- Candidates are, however, required to base their text on a mood or idea represented in the image. 'Mood' is defined in the syllabus as *the atmosphere or feeling in a particular text*.
- The term 'ideas' is defined in the syllabus as *understandings, thoughts, notions, opinions, views or beliefs*.
- The verb 'develop' requires candidates to create a text and elaborate on or unpack the mood or idea identified within the image, through the conventions of the imaginative form in which they respond.
- The mood of the image may be interpreted as the human experience of feeling peaceful, calm, contemplative, dreamy, hopeful or safe whilst travelling.
- Ideas drawn from the image may be:
 - the insignificance of human life in the vastness of the world
 - the dawning of a new horizon or new opportunity
 - the significance of a literal or metaphorical journey
 - a spiritual reflection or contemplation
 - the power or impact of humanity on the world.
- The above list of ideas is not exhaustive and other ideas are entirely possible.
- A key discriminator will be the extent to which the text develops a mood or idea logically drawn from the image, and their originality in doing so, within the context of a first draft.
- Sophistication of writing and originality of ideas will be discriminators for this question.

Question 11

(30 marks)

Create a persuasive text that uses language features to generate empathy or controversy.

- This question requires candidates to demonstrate their ability to purposefully employ language features in order to persuade an audience.
- 'Persuasive texts' are defined in the syllabus glossary as *texts whose primary purpose is to put forward a viewpoint and persuade a reader, viewer or listener. They form a significant part of modern communication in both print and digital environments*.
- Candidates should construct a text in a recognisable form. Persuasive forms include feature articles, blogs, speeches or letters. Allow for the full range of responses.
- 'Empathy' can be defined as *the ability to understand or share the feelings of another*. 'Controversy' can be defined as *prolonged public disagreement or heated debate*.
- The 'or' in this question directs candidates to generate either empathy or controversy. However, responses that do both should not necessarily be penalised.
- Candidates should be rewarded for selecting persuasive language features effectively that generate empathy or controversy as part of the construction of a perspective.
- Stronger responses are likely to target a specific audience through their purpose and construction.
- Sophistication of writing and originality of ideas will be discriminators for this question.

Question 12

(30 marks)

Compose an interpretive text that reflects on the impact of a surprising event in your life.

- Candidates are required to write an interpretive text in response to this question. An interpretive text is defined in the syllabus as one *whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts*.
- The term ‘interpretive text’ offers a variety of responses and text types to choose from. Possible forms include an autobiographical narrative, a discursive essay, a feature article or a transcript for a documentary film (or part thereof); however, other forms of interpretive writing are also acceptable.
- The verb ‘compose’ requires candidates to carefully consider the creation and crafting of their text to represent a particular event, within the context of a first draft.
- A ‘surprising’ event may be interpreted in a number of ways, such as (but not limited to) an event that is unexpected, shocking, astonishing, unpredicted or wonderful.
- Candidates should be rewarded for shaping a specific voice and tone in the representation of the impact a particular event has had on their life. Reward candidates who develop a clear personal voice. Given the instruction for this question is to write an interpretive text, candidates should write of their own life experiences; however, it may be valid for the candidate to adopt a persona within this context. Texts that clearly take on someone else’s identity should not be rewarded as highly.
- A specific reflection or consideration of the impact (which can be defined as *a marked effect or influence*) of the candidate’s chosen event on their sense of self, life, family or broader community needs to be made evident.
- A clear attempt to interpret must be evident in the text through the use of structural, stylistic, generic and/or language features.
- A ‘particular event’ can be interpreted as a moment in time, a specific incident or perhaps a significant memory. It is expected that there is a focus on a single event and not a summary of a person’s life.
- Sophistication of writing and originality of ideas will be discriminators for this question.

Question 13

(30 marks)

‘Radical change is possible, but it cannot happen radically fast.’

Using this idea as a central theme, compose a text in a genre of your choice to inspire an audience.

- The instruction ‘in a genre of your choice’ allows scope for producing a text from any of the imaginative, persuasive or interpretive text types, or a combination thereof.
- Candidates should compose a text in a recognisable genre or hybrid genre. This may be in terms of *subject matter (for example, detective fiction, romance, science fiction, fantasy fiction)* [or] *form and structure (for example, poetry, novels, biography, short stories)*, as per the syllabus glossary. Markers should evaluate the candidate’s text on the manner and extent to which it uses the generic features of their chosen genre. A discriminator may be the

candidate's ability to manipulate or adapt such features for particular purposes, audiences and inspirational effects.

- The verb 'compose' requires candidates to carefully consider the creation and crafting of their text to respond to the stimulus quote.
- Candidates are not required to incorporate the quote into their composition, but the central theme or topic of the composition must be focused on the concept of radical change not happening too quickly. Some candidates might incorporate the quote, but this is not a requirement of the question.
- Ideas drawn from the stimulus might evoke:
 - a reflection on the rapid pace of the modern world
 - the concept of incremental change creating profound cultural shifts over time
 - the application of this concept to contemporary issues such as climate change, identity or politics
 - an exploration of historical examples of the slow progress of radical change in society.
- The above list is not exhaustive and other ideas are entirely possible and acceptable.
- The extent to which candidates engage with the ideas in the quote and effectively use or manipulate the conventions of a suitable genre for the purpose of inspiring their chosen audience may be a discriminator for this question.
- Sophistication of writing and originality of ideas will be discriminators for this question.

ETAWA Marking Key

NOTE:

- This marking key has been developed by ETAWA. This ETAWA marking key is different from the sample marking key provided by SCSA and which is available on its website at: <https://senior-secondary.scsa.wa.edu.au/further-resources/past-atar-course-exams/english-past-atar-course-exams>
- Schools may choose to use or adapt the ETAWA marking key to suit their particular school requirements or use the marking key provided by SCSA.
- The ETAWA marking key may be used *in conjunction with* the marking guide above.
- The ETAWA marking key offers guidance about the relative weighting that could be applied to generic criteria related to the particular section of the examination.

Comprehending (15 Marks per question)

Questions require the candidate to comprehend and analyse unseen written and visual texts and respond concisely. (Exam Design Brief, SCSA)

Comprehension of Text/s	10
Detailed and sophisticated analysis (and comparison, if required) of text/s with appropriate evidence and terminology relating to the question.	7–10
Understanding of text/s but with limited or irrelevant analysis (or comparison); with limited reference to the question.	3–6
Minimal understanding of the text/s, largely retell of the text with very limited or no analysis (or comparison).	1–2
Not attempted or no reference to the question.	0
Structure and Expression	5
Succinct, coherent and clear response; few minor errors.	4–5
Underdeveloped expression, prolix and often poorly structured response; frequent errors.	2–3
Not attempted or major errors in construction and expression	0–1
Total	15

Responding (40 Marks)

Questions require the candidate to demonstrate analytical and critical thinking skills in relation to studied texts. (Exam Design Brief, SCSA)

Engagement with the Question	15
Integrated response addressing all components of the question supported with explicit and detailed text-based evidence.	11–15
Competent response addressing most components of the question supported with some appropriate text-based evidence.	6–10
Limited response to some components of the question and primarily focusing on retell of the text	1–5
Response that does not address the question.	0
Critical Literacy	20
Sophisticated response demonstrating interpretation, analysis, comparison, contrast and/or evaluation of the text/s in relation to the question.	11–15
Competent response demonstrating some analysis, comparison or contrast of the text/s in relation to the question.	6–10
Limited response demonstrating recall of the text/s.	1–5
Insufficiently developed or displayed critical thinking skills.	0
Structure and Expression	10
Fluently written with sophisticated vocabulary, syntax and punctuation; few minor errors.	8–10
Competently written with effective vocabulary, syntax and punctuation; some errors.	6–7
Uncontrolled writing with limited vocabulary, syntax and punctuation; frequent errors.	3–5
Insufficiently developed or displayed writing skills; two or three points with little structure or development.	0–2
Total	40

Composing (30 Marks)

Questions require the candidate to demonstrate writing skills by choosing form(s) of writing appropriate to specific audiences, contexts and purposes. (Exam Design Brief, SCSA)

Engagement with the Question	10
Sustained and innovative content that addresses the nuances of the question.	8–10
Competent and thoughtful response that addresses the demands of the question.	6–7
Limited, predictable or clichéd engagement with the question.	3–5
Response that does not address the question; irrelevant but some interesting content.	0–2
Control of Language and Expression	10
Fluently written with sophisticated vocabulary, highly developed personal voice and flair; few minor errors.	8–10
Competently written with effective vocabulary and emerging voice; some errors.	6–7
Uncontrolled writing with limited or inappropriate vocabulary and/or tone; frequent errors.	3–5
Insufficiently developed or displayed writing skills; two or three points with little structure or development.	0–2
Control of Generic Conventions and Form	10
Deliberate and specific manipulation of conventions of the chosen form for a chosen audience and purpose.	8–10
Effective control of conventions of the chosen form for an audience and/or purpose.	6–7
Limited understanding and/or use of conventions of the chosen form with little consideration of audience or purpose.	3–5
Insufficiently developed or displayed use of conventions of the chosen form.	0–2
Total	30