

Question 9: Sample response one

This response is successful due to the candidate's thoughtful engagement with how their chosen text unsettles an audience. They have truly explored what it means to be unsettled by a text, acknowledging that an audience may be unsettled when they are confronted by an attitude or perspective that is different from their own or one that is hard to deny. This response remains focused on a specific audience at every stage, referring to a contemporary Western audience who may have negative and preconceived attitudes towards refugees. Although this essay so eloquently attends to the unsettled response of a particular audience, in-depth attention to the innovations of the text would elevate it even further.

Found predominantly in our western world is the excuse of xenophobia to convince ourselves of not being involved with the current refugee crisis. With the use of multimodal texts, authors have the ability to alter or challenge these kinds of perceptions. Impelled to write the story by the distressing findings of young Alan Kurdi, a 3-year-old Syrian boy, whose body washed up on a Turkish beach in September 2015, Khaled Hosseini pays tribute with his 2018, hybrid text, *Sea Prayer*. Hosseini pays recognition to the millions of families much like Kurdis, that have been splintered and forced from home due to war or persecution. He does this with powerful and evocative attention to the plight they suffer. Hosseini has manipulated the generic conventions of a letter to pain with diction, animation and sound to construct an innovative and terrifying image of the chaos felt by refugees. *Sea Prayer* uses structural innovations to unsettle a hostile audience, challenging their perspectives of refugees. In doing so he has engaged in a discourse of shared humanity, encouraged a shift in audience perspectives and subverted the representation of refugees as statistics, all of which contribute to generating empathy.

In a modern context, our authors of literature are being forced to compete with the power of visual images, as they engulf the attention of audiences. Their word filled pages are struggling against the demands of sound, colour and movement. Hosseini has acknow-

The candidate attempts to begin this response with an impassioned statement, but their word choices and phrasing is a little unclear here. 'Xenophobia' is an attitude, rather than an excuse.

The candidate places their chosen text within a clear context of production, hinting at how innovative texts often arise from times of crisis.

The candidate refers to *Sea Prayer* as a 'hybrid text' but does not follow up with an explanation of why it could be considered this way. It is important for the candidate to acknowledge that in 2018, Khaled Hosseini adapted this novel into a 7-minute multimodal 'cartoon'. This is the version of the text the candidate is referring to.

The candidate refers to a specific audience here with depth and precision, mentioning a 'hostile audience' whose perspectives are challenged by this text.

The candidate offers a straightforward, yet eloquent, thesis statement here by addressing all parts of the question.

This paragraph begins with a broad statement which reads more like the opening sentence of an introduction. Direct attention to the key words of the question would be more effective here.

-ledged this, creating a strong, multimodal, contemporary piece that not only captivates the attention of the western world but simplifies an urgent and critical concept. In doing so he has reduced the need for a sophisticated understanding of language, allowing even the simplest of minds to be questioned on their values of humanity. The manipulation of the letter genre and the inclusion of sound and colour has been use in conjunction with the diction given in a male voiceover. Hosseini uses light greens and blues along with the subtle, smooth sounds of chimes and chirping birds throughout the exposition. He uses these filmic features to heighten the narrator's description of a happy life, "We wake in the mornings to the stirring of olive trees in the breeze." This portrays a vivid image of the past life in Homs, one expected to relate to the privileged viewer. Throughout the climax the richness of red and dull effect of black engulfs the setting. This is used as a visual tool to strengthen the narrator's expression of chaos in Homs. This sinister connotation depicted by the colour is enhanced by the sounds of bombs and screams. Empathy is gained through the use of connotation due to the text's multimodality. The audience is confronted by the swift transformation of a bright and happy home to a war zone. This message is conveyed through the mood and atmosphere, rather than relying on the audience's understanding of context. The feelings of peace and comfort being altered into an anxious, unruly environment is executed through the sound and colour as. Through this, Hosseini has allowed for the perspectives and values of a broader audience to be challenged, confronted and unsettled by revealing just how traumatic life is for many refugees right which leads them to make the difficult decision to flee their home country.

The central but foolish ideology of refugees as greedy and incompetent is challenged by *Sea Prayer*'s representation of a brave, courageous and heroic

The candidate offers a clear outline of the text's function here. Their expression and use of language, is eloquent, using phrases like 'captivate', 'urgent' and 'critical' to create an engaging sense of personal voice.

The candidate mentions the 'manipulation of the letter genre' here, but in the introduction, they referred to the 'letter to pain' genre. Consistency with these terms is essential. They must acknowledge a specific convention of the genre the text purposefully manipulates or innovates. For example, letters are traditionally written texts read by an individual. In *Sea Prayer*, voice-over narration is used innovatively to construct an 'open letter'.

The candidate analyses textual features with depth and clarity, recognising their deeper connotative meaning and how the multimodal nature of the text stirs an emotional response.

The candidate briefly mentions the 'audience's understanding of context' here, but further development of this statement is required. They are suggesting that an audience is likely to be moved by the multimodality of the text, regardless of how much they understand about the refugee crisis.

Here, the candidate uses an effective assortment of synonyms for 'unsettle', referring to how the text 'challenges' and 'confronts'. It is pleasing to note the clear attention to audience response, despite gaps in their discussion of the text's innovations.

The candidate begins this paragraph with a lively sense of personal voice, illustrating how their perspective may be different to that of the audience they are referring to.

population. This portrayal of refugees is executed by the cooperation of graphics and first-person point of view, confronting the audience with the idea that their perception of refugees is false. The language device of first-person point of view is used to individualise the character of a father. The individualisation of a representative for the refugee population forces the audience to connect personally to a sufferer of the crisis rather than feeling the need to withdraw as they are overwhelmed with the request for help from millions. Through first person point of view we learn of his thoughts, emotions and fears. "How powerful the sea is ...how vast... how indifferent"; this quote shows the father's recognition of his inferiority to his surroundings, a feeling common amongst the general world population. This humanises him and equalises him to the audience. Hosseini constructs him as brave and courageous, not dwelling on his nightmarish destiny but continuing to fight for what westerners take for granted. "In hope of sunrise... in dread of it", this signals his understanding of the potential for tragedy, but also a belief in hope, demonstrating his bravery. Graphics are used in addition to support the idea of courage in refugees as they put themselves at risk for safety. This is done with the minor drawing of the boat and the selection of colours. The boat, in the pool scene is purposefully drawn as small in proportion to the vast ocean, symbolising the weakness of refugees in comparison to their journey's risks. The use of dark purple in the animation of the ocean connotes impending danger. Why someone would put themselves at so much risk, is an act westerners usually associate with a heroic figure. This text, being written in the form of a letter from a father reflecting, contemplating the risks he is about to face, and the addition of graphics has portrayed refugee as courageous and brave. The audience is asked to generalise these qualities to the larger population of refugees, although they may feel unsettled as it challenges their beliefs.

The candidate refers to first person point of view as a 'language device', but this is more accurately a structural feature of texts.

Here, the candidate falls into the same pattern of acknowledging the language and structural features of the text, without articulating what makes their use innovative.

The candidate is using appropriate textual evidence, but its fluent incorporation requires development, particularly in avoiding the phrase 'this quote shows'.

Key words from the question should be used throughout the paragraph to remind the marker of the text's deliberate innovations. The candidate suggests 'graphics are used', but is this uncommon, unusual or unexpected?

It is not clear why the use of dark purple connotes 'impending danger'. Perhaps it is because the colour is murky, mysterious and opaque?

Societies influence texts, and as a result texts influence societies. Hosseini has subverted the generic structure of a letter to incorporate animation as well as syntax to unsettle the western audience, challenging their perspectives on refugees and encouraging them to engage in a discourse of shared humanity. Syntax is used to affect the audience in a more personal manner, relating aspects of their lives to those of refugees, while also confronting them with the devastation of losing what we take for granted. Sea Prayer begins by referring to the past 'We woke in the mornings to the stirring of olive trees...to the bleating of grandmother's goat.' The flowing, elongated sentences give a sense of peace and a lack of urgency. Hosseini expects that this image of happiness is relatable to a privileged population. The change in time to a present setting uses short, incomplete sentences, such as, "Starvation" and "Burials." These construct the idea of a contemporary emergency. In addition, the brief sentences represent ties that have been broken and the horrors (beyond audience comprehension) that refugees experience. Furthermore, at the resolution of the film, the developing illustration of the father wrapping his arms around his son indicates the universal love for children. Hugging is a symbolic gesture of affection found in all cultures. Hosseini has used the body language of the father to show similarities between the two populations, aiming to strengthen their relationship and engage a notion of shared humanity. By the inclusion of both filmic and language elements the audience is instructed to feel guilty because of their hostile thoughts towards those who are not that different from ourselves. Instead they are encouraged to seek empathy for the disenfranchised, a feeling that may be very unsettling for an audience who may not have ever been challenged to think about refugees in this way.

Hosseini's structural innovations in his creation of his 2017, multimodal text, Sea Prayer, aim to un-

It is great to see the candidate refer direction to the subversion of the "generic structure" of a letter here, suggesting that letters do not often feature animation. However, it is common (and expected) for letters to include syntax.

Attention to how the text applies structural innovations is somewhat absent from this response. The candidate acknowledges the language and structural features used, but they must delve deeper to articulate exactly what makes these features innovative.

The candidate analyses the text's application of syntax here. The example given does not hint at an innovative use of this feature.

The examples provided here hint at a more innovative application of syntax, but an acknowledgement of how this would be unusual for an open letter is needed. Are these types of blunt, confronting, one-word clauses uncommon in open letters?

The candidate returns to analysing the unsettled audience response here, acknowledging how the audience may be unsettled by the text as they are forced to see the refugees in a new light, one that highlights the commonalities and humanity that links all humans. Their acknowledgement of why this is unsettling for the audience is particularly effective.

-settle the western audience, challenging their preconceived ideas of refugees. The use of sound and colour in conjunction with dialogue has captivated a broader audience, requesting for more help for refugees from our western world. His inclusion of graphics and the use of first-person point of view work to suppress the dominant attitude that refugees are inferior. Moreover, animation and syntax work in cohesion to emphasise on the similarities between the audience and refugees, questioning the reasons for audience hostility. Although it may be difficult and unsettling, we can change the ideals of society with empathy and compassion.

The candidate mentions the structural innovations of the text here, signifying their acknowledgement of the key parts of the question. This is pleasing to see, but their body paragraphs did not manage to explain these innovations.

The candidate's attention to what it means to be unsettled by a text is consistently impressive. They acknowledge how engaging with a text that forces us to consider an idea in a new way is likely to be an unsettling and confronting process.

Activity: Articulating more than just a 'response'

At this point, you may have started picking up on common traits that appear in successful responses. One thing they often have in common is their use of varied and nuanced vocabulary. Successful responses go beyond the obvious restating of the question, using synonymous language or eloquent phrasing to make their case.

Use the table below as a guide for keeping track of your responses to the texts you have studied throughout the year. This would be a good opportunity to also take some brief notes about the specific elements of your context that influence your response.

Text	Ways I can describe my response	Contextual factors that shape my response
A Streetcar Named Desire (stage play)	<ul style="list-style-type: none">I am saddened, dismayed and appalled by the way Blanche is destroyed physically and emotionally by the men in the text.I am sickened and enraged by the construction of Stanley, viewing him as a menacing and immovable force of the patriarchy.	<ul style="list-style-type: none">As an 18-year old man in 2019, I have been raised under the ideology that violence against women is unacceptable. I am also perceptive to significant developments in the way sexual harassment is regarded in society, with aggressors being publicly shamed. I have many female friends, and I am horrified at the idea they could ever be treated so poorly, and I hope other contemporary men have the same attitude.

Question 9: Sample response two

This is a successful response due to the candidate's well-suited, but uncommon, text selection. They opt to discuss an avant-garde poem; one that offers many interesting and unexpected innovations of what is regarded as typical of poetry. The candidate takes an aesthetic approach, focusing on how the avant-garde sub-genre can be understood as an innovation of the entire poetic genre. It is important to acknowledge how this response takes one of the several possible – and equally valid – approaches to this question by focusing on how an entire genre can be considered innovative. While poetry is certainly a valid genre and an example of an imaginative text, it can be quite uncommon to read responses of this nature in ATAR English. For this reason, only half of the response has been included to provide you with a brief snapshot of one approach to this question.

e.e cummings was a paramedic during world war one and wrote his poem "Dying Is Fine" in 1920 in order to convey his ideas about death. He wrote to an adult audience who had become complacent as they knew the war was over. He directed it especially at those who had not experienced the war in order to show them its true nature. Influenced by his time on the battlefield, he wrote about the fearful and powerful nature of death. This was done through the use of structural innovations which were used to unsettle his audience and make them aware of the destructive and fearful nature of death. In constructing his poem "Dying is Fine" cummings uses the form of Avant-Garde, sporadic use of rhyme and grammar and a disrupted rhythm, as well as an artistic shape in order to unsettle his complacent adult audience.

In creating his poem, cummings sought to play with the idea that poetry is an art. Therefore he gave his poem an artistic visual layout, made to unsettle the audience. When turned on its side the poem shows the typical heartbeat pattern. While this is interesting at the start, it becomes unsettling as the heartbeat suddenly stops at the end of the poem, thus indicating death. This causes the complacent adults who are reading the poem to consider the reality of death and thus take

It is suggested that the text was intended for an 'adult audience', but this is too broad. It could be more accurately intended for an American audience as victors of World War I.

Here, the candidate mentions the language and structural features 'used' in the poem, but this is not strictly what the question requires. To develop a clear argument, specific attention to the text's innovations is required.

This is an excellent point to acknowledge how the visual layout of this poem could be considered as an innovation by recognising the traditional 'rules' of poetry, whereby poems are constructed in uniform lines and stanzas with a clear metre and rhyme scheme.

them from their security and making their minds disturbed or unsettled. The poem can also be seen as a rollercoaster, thus representing the idea that life is a rollercoaster. Once again the audience can see how, like a rollercoaster, life experiences ups and downs. However, they are caught off guard as this rollercoaster suddenly stops, representing the idea that life can suddenly end. This unsettles the audience as they realise the unpredictability of death. Therefore, through the use of shape in creating his poem Cummings uses structure to unsettle his audience.

The use of sporadic words and grammar throughout the poem contribute to its innovative structure and aid in unsettling the audience. In the poem the word "death" is located independently of other words, thus shocking the audience as they read it. The poem's style, representative of the Avant-Garde Movement, allows for an unconventional use of grammar and this is evident from the start of the poem which does not begin with a capital letter. Half way through the opening sentence, a closing bracket is used, thus opposing the normal use of punctuation. When reading this the complacent, adult audience immediately becomes unsettled as it was unusual in their context to see such manipulation of conventions. They were used to a formal or orthodox use of grammar and punctuation in poetry (as well as other texts) and had become accustomed to it. Therefore, upon seeing such use of grammar and punctuation they would have become immediately disturbed and affronted. It is not until the end that they are able to see where the opening bracket is and by then they have been unsettled by other elements of the poem. Therefore, this use of Avant-Garde which allows for the radical use of grammar and word locations is evident throughout the entire text and unsettles the complacent audience.

The candidate offers another way of interpreting the visual layout of the poem here. However, this becomes repetitive. This would be a great point to comment on another structural feature of the poem, such as its use of a distorted form of enjambment.

The candidate maintains their focus on how the text unsettles the audience, but their attention to the innovations of the text require development. It is not enough to simply state the text 'use of shape'; an acknowledgement of what makes its use innovative is critical.

The candidate places the poem within the avant-garde movement here. This would be a good point to acknowledge how the genre itself celebrated innovation as a deliberate rejection of tradition in favour of unorthodox methods or ideas.

The reference to the 'adult audience' and their 'context' remains too broad and unclear.

The candidate continues to use an impressive variety of synonyms, such as 'disturbed' and 'affronted' to articulate the nature of the audience's unsettled response.

A direct link back to the question would be ideal here. What makes the allowances of the avant-garde genre innovative?

Question 9: Sample response three

An additional response to Question 9 has been included to allow you to reflect on the range of possible approaches to this question. The previous response took a broad approach by focusing on how a sub-genre can be understood as an innovation of a structural genre, such as poetry. In comparison, the following approach narrowly focuses on how a text innovatively adapts the widely-accepted conventions of a genre, paying close attention to how a specific audience may be unsettled when their expectations of a text are not met. The following response was not written by an ATAR English examination candidate; it is included to show you the range of possibilities of approach to a question such as this.

Modern music videos are widely accepted as displays of excess: featuring designer fashion, flowing alcohol and scenes of artists enjoying themselves at decadent parties as a representation of their success. When an innovative music video comes along – one that purposefully subverts the accepted aesthetic and style of what is expected – it can be deeply confronting and unsettling, forcing the audience to look closely at the significant issues explored. Childish Gambino's 2018 music video for his song "This is America", directed by Hiro Murai, is an excellent example of the way a text's innovations can unsettle, disturb and enthrall its audience. Rather than the usual displays of decadence and hedonism, "This is America" features a much more disturbing representation of modern America, criticising its long history of violence, racism and reliance on entertainment and consumerism. Murai intentionally subverts the expectations of the music video genre, twisting the use of multimodal language and structural features to force its intended audience of contemporary music fans in western society to look closely at what is going on in the background. He leaves us no choice but to take note of the issues that are often covered or glossed over in other texts of this genre.

Typically set in nightclubs, at parties or on luxurious yachts, contemporary music videos offer their viewers a pleasant *mise en scene*, filled with dancing and drinking. Murai offers an innovative take on this

This response begins with a summary of the common expectations associated with music videos. Acknowledging these expectations will draw attention to the innovations explored in the body of the essay.

By using synonymous terms – such as subvert – this response acknowledges what it means for a text to innovate, and how it can be unsettling for an audience when their expectations of a text are not met.

Close attention to the question is maintained by using further synonymous language for the word 'unsettle' in terms such as 'disturb'.

A clear thesis statement is offered here to articulate what makes this text deliberately innovative; recognising how it 'twists multimodal language and structural features'. The use of metalanguage here is precise and relevant to the question.

An acknowledgement of a specific audience is offered here. Instead of broadly referring to 'an audience' this response names 'contemporary music fans in western society'.

This body paragraph begins with a clear summary of a common aesthetic feature of music videos, followed by a clear outline of how 'This is America' innovatively approaches this.

structural expectation, instead using a bare warehouse filled with stark fluorescent lights as the stage for his scene. This adaptation is immediately visually unsettling for the audience as our expectations are not met, creating a sense of discomfort and tension. This music video is also one long take, rather than a series of frames edited together, creating an off-putting distortion. In addition to this, Childish Gambino moves towards the camera, often distorting his body in exaggerated, jerking gestures and dance moves. His eyes roll and his expression is blank as he twists and turns in an homage to dances that originated in parts of Africa. His movement is eye-catching and enthralling, as he tries to fill the frame while in the background, horrendous and unsettling displays are taking place. Gambino's exaggerated gestures and piercing eye contact forces the audience to keep their eyes trained on him, yet we cannot help but notice the brawls, abandoned cars and riots unfold behind him. It is unsettling to see the scene behind him become increasingly violent as he continues to dance energetically. Murai's take on the typical "glitz" of contemporary music videos is certainly innovative as it dares to present a cacophonous representation of the social problems contemporary American society is facing, confusing our senses as we feel unsure of where to focus our attention. It is clear that terrible things are happening in the background, but Glover commands the audience's attention. Murai's structural innovations draw attention to contemporary society's fascination with entertainment and our need for constant distraction, forcing the intended audience of western music fans to reckon with this deeply unsettling behaviour that purposefully defies our expectations.

"This is America" is intentionally a stark contrast to more conventional music videos, such as Bruno Mars' clip for "24K Magic", which features a "narrativeless" and joyous montage of parties, dancing women, and laughter. Murai has purposefully subverted this trope,

The nature of the audience's unsettled response is acknowledged here, noting how the visual innovations of the text are immediately unsettling and challenging.

Appropriate metalanguage associated with multimodal texts is used here, acknowledging the role of frames, editing and camera placement.

Appropriate and sophisticated vocabulary is used throughout this paragraph, referring to elements that are 'horrendous' and 'unsettling'.

A clear description of the text is offered; meaning that a marker who is unfamiliar with the text will still be able to follow the analysis.

This paragraph remains trained on the focus of the question by directly stating what makes the chosen text both innovative and unsettling.

A concise analysis of why the text is innovative is also offered; acknowledging how these innovations are a jarring way to draw the audience's attentions to ideas they do not often associate with music videos.

An acknowledgement of the specific audience – Western music fans – is offered here, showing a return to all parts of the question.

This response establishes a clear pattern and sticks to it, beginning each paragraph with an acknowledgement of the typical expectations of the music video genre before outlining how the text innovatively adapts them.

instead offering an innovative take on the imagery commonly seen in texts of this genre. Rather than showing light-hearted moments, Gambino can be seen switching between lively dances and committing extreme violence. At one point in the video, a passer-by throws him a semi-automatic weapon as he "guns down" a gospel choir singing the chorus of his song. This is an allusion to the 2015 murder of nine churchgoers in Charleston at the hands of a white supremacist. His face is expressionless as he shoots, before promptly returning to dancing. This can be considered innovative as it is so unexpected and unlike any other music videos seen in recent popular culture. Gambino's nonchalant treatment of violence can be understood as a broader reflection of American society's attitude towards gun ownership and the prevalence of mass shootings. His return to dancing offers a scathing criticism; suggesting society quickly moves on from these terrible events as soon as a distraction comes along. The multimodal combination of joyous dancing, violent imagery and the upbeat tune of Gambino's song is unsettling due to the confusion it creates, overwhelming the audience's senses with both upbeat, entertaining and horrifying notions all at once. This arrangement forces us to reckon with the flaws in contemporary society.

A concise overview of a specific example from the text is offered here, linking to contextual factors to accentuate its significance and why this is unsettling for the intended audience.

An explanation of why this point in the text could be considered innovative is offered here, revealing this response's understanding of the question and the expectations of the genre.

An insightful analysis of why the creator of the text has taken such an innovative approach is offered here, explaining that the purpose of the text was to intentionally unsettle the audience and spark deep self-reflection.

This response continues to use appropriate metalanguage; acknowledging how the visual and aural elements of the text are purposefully 'unsettling', 'confusing' and 'overwhelming'.

This body paragraph ends quite abruptly. A return to the intended audience of the text would work well here.

Hint: Make a generic conventions checklist

As you study a text, make a checklist of the ways it adheres to, subverts or innovatively experiments with generic conventions. This will save you time when it comes to preparing for exams.

Generic convention	How this convention is used	Textual evidence

Activity: Writing concrete conclusions

If the introduction to your essay is your first opportunity to 'hook' your marker and establish your argument, your conclusion can be just as valuable, serving as the final impression – a reminder to your marker that you were able to 'get the job done'. The successful responses in this section all feature similar conclusions and tend to follow a common format. Take this opportunity to re-read each conclusion and ask yourself:

- Which one do you consider to be the most effective? What makes it so?
- Does each conclusion follow a similar pattern? What 'golden rules' can you identify?
- Does each conclusion return to the key words of the question?

You may find it useful to remember the acronym XYZ to remind them of the broad structure of a conclusion:

Explain your thesis	Use the first 1-2 sentences of your conclusion to re-state your argument, ensuring you incorporate the key words of the question.
Clarify the Y	Take the next 2-3 sentences to address <i>why</i> the points you raised in your essay are significant. Avoid retelling your entire essay or re-stating your topic sentences – your marker has already read these. Instead, delve deeper: what are the complex or nuanced points of your argument?
End with a Zing	The final 1-2 sentences of your conclusion should aim to leave the marker with a thought-provoking statement – about the text, the question or perhaps even broader society. This will leave your marker with a positive and lasting impression, reminding them that you have thoughtfully considered your chosen question and have formulated original ideas.

Keeping the structure above in mind, go back through each conclusion featured in this section. Use different coloured highlighters to point out the 'XYZ' statements in each one. You could also attempt to write a conclusion for the partial responses offered for Question 9.

Next, consider the conclusion below. Imagine you are marking this work for a student. What comments, annotations and advice would you give them? You might like to add annotations directly to this page, truly taking on the role of the teacher.

The Handmaid's Tale is innovative because it uses many conventions of the dystopian genre well. In writing this novel, Margaret Atwood has used the first-person narrative point of view of Offred as well as colour symbolism in the red dresses the handmaids are forced to wear as well as the dialogue and the resolution and the epigraph to show what a terrible and constricted life the handmaids lead. All these features are used in the novel to show the reader a world that we would definitely not want to live in. Overall, Atwood has used the features of the dystopian genre to unsettle the audience and make us think about things in a deeper way.

Activity: Putting it all together

The responses featured in this guide are considered successful for a variety of reasons: some show an excellent understanding of their chosen text, others really understand the syllabus and can articulate this with clarity. Regardless of their unique strengths, there are common features of success that the writers of each one have picked up on and worked to perfect.

This activity requires you to condense the comments provided on the responses in this section to identify reoccurring traits of success. For each of the criteria below, make a brief note about the commonalities in good responses. Use this as a checklist to help you reflect on your own essay writing.

Aspect of responding	Traits of good answers	Areas to develop in my own responses
Question deconstruction	<ul style="list-style-type: none"> • Successful answers seem to break the question down into command, concept, condition and critical words. • The key words of the question are repeated (and elaborated on) throughout the response. 	<ul style="list-style-type: none"> • I need to take a few minutes to plan and dissect the question before starting to 'stress write'. • I'm going to practice deconstructing questions using a colour-coding system for the different types of words.
Introductions		
Body paragraphs		
Use of evidence		
Conclusions		
Syllabus concepts		
Vocabulary and written expression		

Next, write three specific goals for yourself in relation to your essay writing skills. Make a checklist of steps you will complete to hold yourself accountable and inspired to achieve them.

Goal	Steps I will take to achieve this goal
I would like to develop my introduction writing skills, forming effective opening sentences and addressing all parts of the question in a clear thesis statement.	<ul style="list-style-type: none"> • I will review all the introductions I have written so far. • I will write an essay plan and one introduction each week. I will ask my teacher to check them as I progress. • I will create an editing system to remind me to check I have used the key words of the question clearly in my introduction.