

Year 12 ATAR English

Working towards your examinations

Estimated time to complete these lessons:

12 hours (one hour per lesson)



Table of Contents

INTRODUCTION 3-4

COMPREHENDING

LESSON 1 – Understanding course terminology, text forms and generic conventions	5-7
LESSON 2 – Narrative texts	8-11
LESSON 3 – preparing a short answer response	12-18
LESSON 4 – preparing a short answer response	19-22

COMPOSING

LESSON 1 – Understanding the Composing section of the examination	23-26
LESSON 2 – Creating an imaginative text	27-31
LESSON 3 – Creating an interpretive text	32-34
LESSON 4 – Creating a persuasive text	35-39

RESPONDING

LESSON 1 – Understanding the Responding section of the course	40-41
LESSON 2 – The Five Stages of revision	42-45
LESSON 3 – Creating and understanding questions in response to texts	46-48
LESSON 4 – Essay writing	49-53

Introduction

In your study of the Year 12 ATAR English course, you need to become familiar with the syllabus which you will find on the School Curriculum and Standards Authority website. Below is a summary of the main points.

Unit 3 Syllabus content:

Compare texts from similar or different genres and contexts:

- analysing language, structural and stylistic choices
- explaining how each text conforms to or challenges the conventions of particular genres or modes
- analysing and evaluating how similar themes, issues, ideas and concepts are treated in different texts.

Compare and contrast distinctive features of genres:

- analysing the techniques and conventions used in different genres, media and modes
- considering how the conventions of genres can be challenged, manipulated or subverted
- examining how genres and their conventions have changed and been adapted over time.

Analyse and critically appraise how the conventions of texts influence responses:

- the ways language patterns can create shades of meaning
- how expectations of genres have developed and the effect when those expectations are met or not met, extended or subverted
- how responses to texts and genres may change over time and in different cultural contexts
- the role of the audience in making meaning.

Create a range of texts:

- transforming and adapting texts for different purposes, contexts and audiences
- making innovative and imaginative use of language features are met or not met, extended or subverted
- using and experimenting with text structures and language features
- sustaining analysis and argument
- using appropriate quotation and referencing protocols
- using strategies for planning, drafting, editing and proofreading
- using accurate spelling, punctuation, syntax and metalanguage.

Reflect on their own and other's texts by:

- analysing and evaluating how different texts represent similar ideas in different ways
- explaining how meaning changes when texts are transformed into a different genre or medium
- comparing and evaluating the impact of language features used in a variety of texts and genres

In preparation for your exam, take out your course outline and highlight where the syllabus content has been addressed (see example below). Create a list of questions to ask your teacher if there is anything you do not understand.

YEAR 12 ENGLISH Semester 1

Week	Key teaching points	Syllabus content	Assessment tasks
Term 4 Weeks 5-8 (2016)	Perspectives on / voices of Australian culture How can generic conventions be manipulated to challenge or reinforce particular perspectives? Planning (writing an effective SOI) and reflecting	Create a text that: <ul style="list-style-type: none"> adapts texts for different purposes, contexts and audiences makes innovative and imaginative use of language features uses and experiments with text structures and language features related to specific genres for particular effects 	Task 1: Interpretive text: feature article
Term 1 Week 2	Close reading skills Comparison across texts	Evaluate: <ul style="list-style-type: none"> the ways language patterns can create shades of meaning content, purpose and choice of language the use of voice and point of view 	Task 2: Comprehension
Term 1 Week 7	Representation Values and attitudes Cultural identity Dominant / Naturalised Ideas Voices and perspectives Who / what is privileged/ marginalised? Visual and written codes and conventions	Evaluate different perspectives, attitudes and values represented in texts by: <ul style="list-style-type: none"> analysing content, purpose and choice of language analysing the use of voice and point of view exploring other interpretations and aspects of context to develop a considered response. Evaluate how texts offer perspectives through: <ul style="list-style-type: none"> the selection of mode, medium, genre and type of text the ways points of view and values are represented the selection of language features that generate empathy or controversy. 	Task 3: In-Class on representations of national identity Responding <i>The Turning</i> – 2-3 stories Australian identity
Term 1 Week 9	Writing for purpose and audience across range of genres – focus on fiction	Create a range of texts: <ul style="list-style-type: none"> transforming and adapting texts for different purposes, contexts and audiences making innovative and imaginative use of language features using and experimenting with text structures and language 	Task 4: Writing journal (two pieces) Composing

COMPREHENDING

LESSON 1 – Understanding course terminology, text forms and generic conventions.

This lesson is designed to support your preparation for the Comprehending and Composing sections of the examination. At the end of this lesson you should be able to:

- understand that there are three types of writing (imaginative, interpretive and persuasive)
- identify how different text forms use different language features and generic conventions

which you need to know when writing your short answer responses in the Comprehending section of the exam, or creating your text in the Composing section.

Unit 3 Syllabus content:

- analysing the techniques and conventions used in different genres, media and modes
- considering how the conventions of genres can be challenged, manipulated or subverted

Activity 1

Look at the different text forms in the lists below and identify the types of writing they belong to. Place each of these under the correct heading in the table on the next page. Some text forms may fall into more than one category:

Text forms		
short stories, fables	blogs	submissions
analytical essays	memoir	autobiography
novels	scripts: film, play, radio	journal entries
reflective essays	diaries	opinionative piece
speeches	biography	feature article
open letters	interviews	poetry

Three types of writing:

IMAGINATIVE to entertain, to amuse, to shock, to move readers emotionally, to stimulate thoughts and feelings	INTERPRETIVE to explain all sides of an argument or issue, to inform by examining both sides of an issue so readers can make up their own minds	PERSUASIVE to persuade the reader to agree, to argue and convince that the author's viewpoint is correct

Activity 2

Matching language features and generic conventions to the correct text form:

Let's take this one step further. Below you have some examples of text forms. In the corresponding column, write the language features and generic conventions you would expect to see in that text type. One has been completed for you as an example.

Text Form	Generic conventions	Language features
Short stories, novels		
Feature articles	Non-fiction conventions: Selection of detail, facts statistics, structure of information, anecdotes, expert opinion,	Figurative language (simile, metaphor and personification), allusions, repetition, imagery, descriptive language, satire, puns etc
Speeches		
Memoirs		
Drama scripts		
Blogs		
Open letters		

COMPREHENDING

LESSON 2 – Narrative texts

This lesson is designed to support your preparation for the Comprehending section of the examination. The focus is on the comprehension and interpretation of narrative texts.

Unit 3 Syllabus content:

- analysing language, structural and stylistic choices
 - explaining how a text conforms to or challenges the conventions of particular genres or modes
 - analysing and evaluating how similar themes, issues, ideas and concepts are treated in different texts.
 - the role of the audience in making meaning.
-

Storytelling, as a way to share experiences and knowledge with others, has been around for centuries. Although narratives are now mainly fictional texts, they still present issues, themes, attitudes and ideas about human experiences to the reader. This section will focus on written narratives such as short stories. Narratives construct and/or represent human concerns and experiences including ideas about identity, belonging and home.

The Short Story - Key Conventions

Narrative Structure

Narrative structure is a central **convention** of any narrative and therefore a convention of the genre of short story. If you've ever been annoyed by someone's long and meandering retelling of a personal experience, you'll understand the need for narrative structure. It ensures that the plot is controlled and that the reader remains engaged.

The conventional structure of a story has the following components:

- exposition
- complication
- rising tension/action (crisis points)
- climax
- resolution.

Authors, of course, are free to manipulate this structure to suit their purpose and audience. This means that not every narrative you read follows the above structure.

A conventional narrative follows a set structure. In the narrative's **exposition** the reader is introduced to the main character and the setting is established. Usually narratives are centred on a key **complication** that a character has to deal with or overcome.

This will lead to a series of events, and possibly further complications (or crisis points), that create **rising action**, resulting in rising and falling tension for the reader until the story reaches a point of **climax**. After the climax the narrative will come to a resolution where the complication is **resolved** or it may remain **unresolved** but the characters and events take a different turn.

Key point - When reading a short story, take note of **how** the structure of the **narrative** influences your **reading** of characters and what they **represent**.

While it is important to consider the construction of the narrative conventions of plot, setting and character, **stylistic** and **language features** are integral in the representation of key ideas.

The reader makes sense of the narrative and its ideas through an understanding of the stylistic features, including the language devices and conventions.

Works of literature use stylistic features, including language, to depict and describe the society in which they are created. It is also the use of language that provides the reader with representations of people from that society.

Narrative Point of View

Narrative point of view is a **convention** of the genre of short story. Narrative point of view literally dictates how you read a narrative.

Key point - When reading a short story, take note of **how** the **narrative point of view** influences your understanding of characters and what they **represent**.

While it is important to consider the construction of the narrative conventions of plot, setting and character, **stylistic** and **language features** are integral in the representation of key ideas.

The reader makes sense of the narrative and its ideas through an understanding of the stylistic features, including the language devices and conventions.

Works of literature use stylistic features, including language, to depict and describe the society in which they are created. It is also the use of language that provides the reader with representations of people from that society.

Activity 1

Use a text you have studied in class, and understandings you have developed, to complete the note making sheet. Refer to a short story you have studied in class, or you may consider reading one of the following texts:

Miss Brill – By Katherine Mansfield

<http://katherinemansfieldsociety.org/assets/KM-Stories/MISS-BRILL1920.pdf>

Herbie – By Archie Weller

Big World – By Tim Winton

Short story title and writer:
Context
Ideas presented in the text and representations offered:
How does this text conform to and / or subvert the expected conventions of the short story genre?

Narrative point of view – what point of view has the writer used and how does this impact on the way you understand and respond to the characters?
Stylistic features
Language features
What values and attitudes are endorsed or challenged by the text?
Personal response

COMPREHENDING

LESSON 3 – preparing a short answer response

This lesson is designed to support your preparation for the Comprehending section of the examination. The focus is preparing a short answer response to a question to an unseen narrative text.

Unit 3 Syllabus content:

- analysing language, structural and stylistic choices
- explaining how a text conforms to or challenges the conventions of particular genres or modes
- analysing and evaluating how similar themes, issues, ideas and concepts are treated in different texts.

What should I study?

In order to prepare for a Comprehending task in response to an unseen narrative text, you need to understand how **narrative texts** are constructed through the stylistic and language features.

Ensure you understand the terms listed below. You may wish to refer to the ATAR English glossary by scrolling to Appendix 2 in the syllabus document (click the link below to access, or copy and paste into a browser):

https://senior-secondary.scsa.wa.edu.au/data/assets/pdf_file/0003/576705/English-Y12-Syllabus-AC-ATAR-GD.PDF

- Language
- Genre
- Mode
- Conventions
- Structural and stylistic choices
- Language patterns
- Structure
- Omissions/exclusions
- Punctuation
- Syntax

A few things to note about Comprehending tasks:

1. Typically, you have 60 minutes to respond to three questions.
2. Each question is likely to deal with a different unseen text.
3. The questions will deal with Syllabus terms and be examining your understanding of these in the context of the unseen text.
4. You should structure your analysis into short, well organised paragraphs.

A sample question for you to practise:

Underline the key words

Point out, recognise

Features such as words, phrases, syntax, figurative language etc – be specific

Identify and analyse three language features used in Text 1 to position readers to respond to particular ideas.

Identify patterns, similarities/differences

Reader response
Must look at effect of language used

Be specific – what ideas can you identify?

Read the sample text by below and annotate in terms of the question requirements:

***The Drownings* by Brenda Peynado**

The water glimmers in the corners of our eyes. Even if we're not swimming, the pools are always within sight: in patios behind our houses, reflections on glass doors opening to the kitchens, water waving in the windows of our bedrooms. We all know someone who drowned. We all have our own close calls and scars from slipping and falling in the deep end. Still, we return to the pools daily. The water calls us back, all that blue veined with light. We want to be swallowed: the splash, the blue slipping over our heads, the rush of sinking.

The teachers at school often explain things to us with liquid. When we were little, we saw how the water level rose when we all jumped into the pool, how the blue and white tiles sunk. What did it mean? we asked. Displacement, said the teacher. In sixth grade, our science teacher explained chlorine and how pH balance kills cells and other life. The music teacher explained rhythm as waves or swimmer's strokes. Why do we float? we asked, and the teacher said, Relative density. Our parents explain nothing. They are the ones who escaped the close calls, who survived the childhood of drownings. When we ask, Why them? they have no answers.

The new girl, Rosa, arrives from somewhere north and cold at the start of seventh grade. Rosa cannot swim. When the homeroom teacher introduces her, Rosa's dark hair slants over half of her face, and we remember *new* means depths we do not yet know. In Mr. A's science class, Zach throws paper airplanes at her, meant to antagonize her into giving up her secrets. The airplanes are badly made; they flail back and forth in the air and do not reach her.

After school, Rosa stays on the edge in her brand new bathing suit, watching us screech and splash. We can see she wants to be one of us. In the water, none of us are awkward. When we plunge our heads under the skin of the water, we watch others' legs kicking and standing, surrounded by pinprick bubbles of air, the way they glimmer. The muted screams of laughter above. The girls and boys we all want to be are those who slip sharp as knives into the pools, those who dive the deepest, those who hold their breath so long that when they rise back up, they are gasping. Zach can hold his breath past all our fears. At parties, Jocelyn waits until everyone watches her, eyelashes clumped wet and black, smooth ponytail like an eel behind her. Then she jackknifes, plunging straight down beneath the wavering surface, waiting until the last possible moment, until we're sure she's hit bottom, before pulling up. She tells us she kissed the mica glimmering down there. We gasp on her behalf. We want the pressure of crushed stone on our lips. All of us are pulled to the depths, tempting the drownings that come every year.

Permission to use this text has been given by author Brenda Peynado, 24 March 2020.

Activity 1

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Use your text and understandings you have developed to complete the note making sheet.

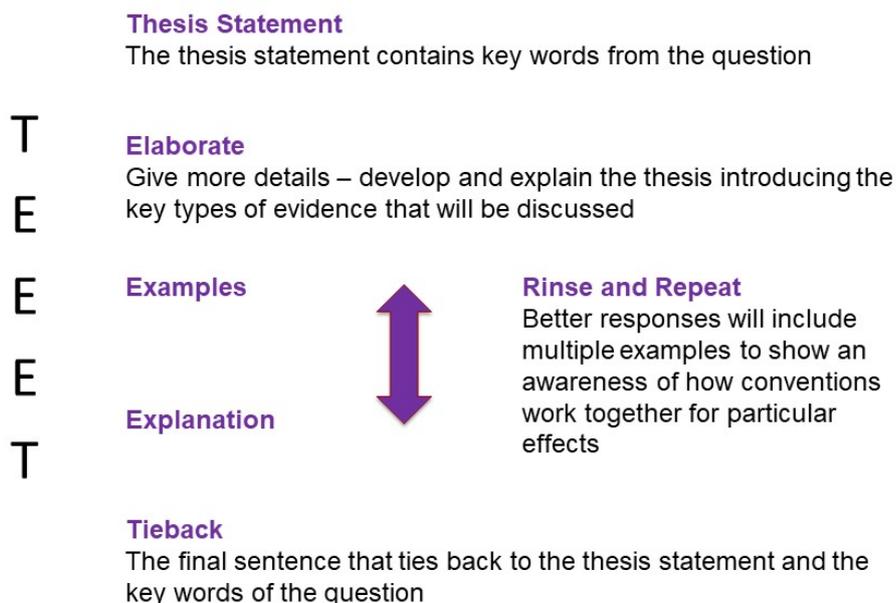
Short story title and writer:
Context
Ideas presented in the text and representations offered:
How does this text conform to and / or subvert the expected conventions of the short story genre?
Language features
How are readers positioned to respond?
Personal response

Activity 2

Paragraph structure:

Without looking at the sample paragraph on the following page, write a response to the previous question, using the TEEET paragraph structure. Time yourself for 20 minutes.

Sample response – step by step:



Compare your response to the sample response on the next page. Ask yourself the following questions:

Do you have all parts of a paragraph?

Did you answer the question?

Are you addressing the key words in the question?

Look at the following colour code to examine the different parts of the sample paragraph.

RED – Topic sentence and elaboration.

PURPLE – Examples

GREEN - Explanation

BLUE – Tie back

STEP ONE – CREATE TOPIC SENTENCE & ELABORATE: must address the question and identify the topic you are discussing – elaborate (in this case outline the language features and ideas).

The extract from the short story *The Drownings* by Brenda Peynado, uses language features of personification, alliteration and the personal pronoun 'we', to position readers to see childhood as a time of naivety and risk-taking.

STEP TWO – EXAMPLES & EXPLANATION: always find evidence and explain it well (strong answers have more than one piece of evidence).

When reflecting how she grew up around water during her childhood, the narrator elaborates on how the water was an enticing force: "water waving in the windows of our bedrooms". The use of personification with the words "water waving" suggests that the water was always luring and inviting them to come close. Personification is once again used when she states: "the water calls us back", emphasising that although they were all aware of the risks, they saw it as one worth taking. Alliteration is also used to highlight the naivety of childhood and the risk-taking involved. The narrator states that the children they all admired the most were "those who slip sharp as knives into the pools" and "those who dive the deepest". The visual imagery created by the alliterative phrases that emphasise word such as "sharp" and "deep", again reinforce that although the water was known to be dangerous, they always believed that they were immune to drowning. Finally, the personal pronoun, 'we' is used by the narrator to highlight the fact that all the children ignored the signs of danger: "we all knew someone who drowned". This statement suggests that in their community drowning was a common occurrence each summer, yet they took risks in the way they played in the water anyway. The narrator also states: "we all have our own close calls and scars from slipping and falling in the deep end". The fact that they all had their own near death experiences in the water (emphasised by the word 'we'), reinforces that they did not heed any warnings and could be seen as foreshadowing in the text.

STEP THREE – TIE BACK: always link back to the question

Thus, through the use of personification, alliteration and the use of a personal pronoun, readers are positioned to believe that childhood, particularly for the narrator, is a time of naivety and risk-taking.

PUTTING IT ALL TOGETHER: (complete paragraph response)

The extract from the short story *The Drownings* by Brenda Peynado, uses language features of personification, alliteration and the personal pronoun 'we', to position readers to see childhood as a time of naivety and risk-taking. When reflecting how she grew up around water during her childhood, the narrator elaborates on how the water was an enticing force: "water waving in the windows of our bedrooms". The use of personification with the words "water waving" suggests that the water was always luring and inviting them to come close. Personification is once again used when she states: "the water calls us back", emphasising that although they were all aware of the risks, they saw it as one worth taking. Alliteration is also used to highlight the naivety of childhood and the risk-taking involved. The narrator states that the children they all admired the most were "those who slip sharp as knives into the pools" and "those who dive the deepest". The visual imagery created by the alliterative phrases that emphasise words such as "sharp" and "deep", again reinforce that although the water was known to be dangerous, they always believed that they were immune to drowning. Finally, the personal pronoun, 'we' is used by the narrator to highlight the fact that all the children ignored the signs of danger: "we all knew someone who drowned". This statement suggests that in their community drowning was a common occurrence each summer, yet they took risks in the way they played in the water anyway. The narrator also states: "we all have our own close calls and scars from slipping and falling in the deep end". The fact that they all had their own near death experiences in the water (emphasised by the word 'we'), reinforces that they did not heed any warnings and could be seen as foreshadowing in the text. Thus, through the use of personification, alliteration and the use of a personal pronoun, readers are positioned to believe that childhood, particularly for the narrator, is a time of naivety and risk-taking.

COMPREHENDING

LESSON 4 – preparing a short answer response

This lesson is designed to support your preparation for the Comprehending section of the examination. The focus is preparing a short answer response to a question to an unseen visual text.

Unit 3 Syllabus content:

- analysing language, structural and stylistic choices
 - explaining how a text conforms to or challenges the conventions of particular genres or modes
 - analysing and evaluating how similar themes, issues, ideas and concepts are treated in different texts.
 - the role of the audience in making meaning.
-

What should I study?

In order to prepare for a Comprehending task in response to an unseen visual text, you need to understand how **visual texts** are constructed.

Developing your understanding

Make sure you learn a check list for visual analysis. For example:

- Signs and symbols
- Body language
- Setting
- Physical appearance
- Written text
- Camera angles
- Framing and camera distance
- Juxtaposition
- Focus
- Lighting

As a student of ATAR English, you need to show a **complexity of analysis** that goes beyond simple interpretations of mise en scene.

Click this link to be taken to a website which examines fifteen points of mise en scene that go far beyond the typical three or four that students usually offer.

<https://nofilmschool.com/2016/09/learn-15-key-elements-mise-en-scene-handly-infographic>

It's really important that you **study the vocabulary of visual language analysis** offered on this site. The key terms will assist you to offer excellent analysis of how a shot works to position a viewer to respond.

If you are unable to access the website, here is a summary that will increase the depth and complexity of your understanding of how visual language works to construct genre and ideas.

Dominance	Where is our eye attracted first? Why?
Lighting Key	Is the lighting high or low key? High contrast? A combination?
Shot and camera proxemics	What type of shot? Camera distance?
Angle	Low? High? Oblique? Neutral?
Color values	What colors or hues are dominant? What is the color symbolism?
Lens/filter/stock	Are these used to distort or comment on the scene?
Subsidiary contrasts	What are the main eye-stops after the dominant?
Density	How much visual information is there? What is the texture?
Composition	How is the screen space segmented and organized?
Form	Open or closed? Window view or proscenium arch?
Framing	Tight or loose? Do the characters have room to move?
Depth of field	How many planes of depth are utilized? How do they interrelate?
Character placement	What part of the frame do the characters occupy?
Staging positions	How are they positioned in relation to the camera?
Character proxemics	How are they positioned in relation to each other?

Activity 1

Analyse the following image taken from the 2017 ATAR English exam:

To view the still from the 2015 feature film *Me and Earl and the Dying Girl*. See link.
www.rogerebert.com/reviews/me-and-earl-and-the-dying-girl-2015

Unpack and annotate the following question:

QUESTION:

Explain how your response to this image has been affected by the arrangement of visual elements within the frame.

Now, spend 20 minutes writing a response to the question, using the same TEEEL paragraph structure you used before (see page 15):

A CHECKLIST FOR SUCCESS IN THE COMPREHENDING SECTION

Before, during and after reading do you:

- carefully read the question, the contextual information and the acknowledgments to generate questions and predictions for reading?
- read the text with the question and contextual information in mind?
- annotate or highlight the text for the specific evidence you would use to support your response?
- summarise a direct answer to the question?

Before, during and after writing do you:

- briefly plan your response?
- write a response of 200-300 word responses to all questions?
- write an opening statement that directly engages with and defines the key terms in the question?
- organise your response into paragraphs with logically developed ideas?
- include several short phrases or words as quotes to illustrate/ support your points?
- embed these quotes smoothly into sentences to maintain fluency in your writing?
- ensure that you explain the significance or impact of the evidence and examples?
- use the appropriate metalanguage to describe conventions and features of texts?
- reread to make sure that sentences are succinct and ideas are clearly expressed and insightful.

COMPOSING

LESSON 1 – Understanding the Composing section of the examination

This lesson is directly linked to beginning your preparation for the Composing Section of your end of year examination. Carefully read the Examination Design Brief for the Composing Section below:

Section Three: Composing	
<p><i>30% of the total examination</i></p> <p>One questions from a choice of four or five</p> <p>Suggested working time: 60 minutes</p>	<p>Questions require the candidate to demonstrate writing skills by choosing form(s) of writing appropriate to specific audiences, contexts and purposes.</p> <p>The questions require the candidate to create a sustained imaginative, interpretive or persuasive text.</p> <p>Questions are not directly related to texts studied.</p>

Unit 3 Syllabus content:

- transforming and adapting texts for different purposes, contexts and audiences
- using and experimenting with text structures and language features
- Sustaining analysis and argument
- Using appropriate quotation and referencing protocols
- Using accurate spelling, punctuation, syntax and
- metalanguage.

What should I study?

In order to prepare for a You will need to be able to plan for and write texts for a range of contexts, audiences and purposes.

Context: the environment in which a text is responded to **or created**. It can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation).

Audience: the group of readers, listeners or viewers that the creator of a text is addressing.

Purpose: the reason why you are producing your text.

Activity 1

CONTEXT:

a) Your own contextual knowledge is important! Understanding your own context and being self-aware will help you to construct authentic, meaningful and interesting texts. In your study, make notes using the guiding questions below.

- What do I know about the world?
- What is my understanding of recent events, ideas, topics and changes in our world?
- What do I know about entertainment, politics, literature, religion, film, media, art, music, technology, culture, either now or in the past?
- Can I discuss the system of ideas (ideologies) that give rise to attitudes in my culture, that oppress or marginalise some, while privileging others?
- How do Australian cultural values of freedom, equality, and diversity play out in our community and country? What do I think about this?
- What texts do I engage with? Websites? News media? Documentaries?

b) It is worth thinking, are there gaps in your contextual knowledge (did you find it difficult to answer the questions above)? What might you do about this?

AUDIENCE: Who are you writing for?

Audience awareness is difficult...but being aware of whom you are writing for when creating texts will help you to construct texts more effectively.

Your audience is not your teacher or the ATAR examiner.

The syllabus glossary talks about audience as being the group of people whom the text creator is **addressing**.

The word **addressing** is an important one. You need to be clear about who your audience is so you can direct and guide them in your writing by making decisions about mode, medium, genre, text form and structure, and language and stylistic choices.

Your audience will influence the scope of your text. The audience lies at the heart of the way you will craft your texts.

In defining your audience think about the following:

General audience context considerations	Complex audience context considerations
<ul style="list-style-type: none"> • age • sex • cultural background • geographic location • level of education • interests 	<ul style="list-style-type: none"> • prior knowledge of subject matter • interest in subject matter • attitudes and values • expectations they have of particular text types and forms.

PURPOSE: Why are you writing?

You need to imagine the possible reasons for creating the texts you will write, beyond the obvious explanation of it being a set task!

Think broadly about intended purposes...they may be multi-faceted. Are you trying to:

- persuade, argue, advise?
- inform, explain, describe?
- entertain, imagine, evoke?
- analyse, review, comment?
- reflect, remember, record?
- speculate, explore, consider?
- provoke, protest, question?
- imitate, parody, satirise?
- other?

Purpose and form

Your purpose will lead you to selecting particular text forms. the text form you choose must enable you to achieve your purpose.

Purpose and structure

Consider how structuring your text and sequencing your ideas can best help you achieve your purpose. For example:

- when writing a memoir, consider whether you might start in the present and use a flashback.
- for persuasive texts, consider structures such as cause/effect, problem/solution.
- in a narrative, consider how you might manipulate the narrative structure - will you write with a typical exposition, rising action, climax, resolution structure, or might you start your story in media res (in the middle of the action)?

Purpose and content

Think carefully about the shaping of your subject matter to suit your particular purpose. What details will you include? What might you choose to omit.

Activity

Thinking about how to create different texts

Below is a chart that will help you in your planning. Some parts of the chart are filled out as an example. Create your own chart and think about the different texts you would like to create.

Text type – imaginative, interpretive or persuasive.

Text form – short story, feature article, speech etc (you can refer to the list in Comprehending Lesson 1).

Context

Audience

	Imaginative Text form: <i>Short story</i>	Interpretive Text form: <i>Feature article</i>	Persuasive Text form: <i>Speech</i>
Context			
Purpose	<ul style="list-style-type: none"> entertain, imagine, evoke? 	<ul style="list-style-type: none"> speculate, explore, consider? 	<ul style="list-style-type: none"> persuade, argue, advise?
Audience			

COMPOSING

LESSON 2 – Creating an imaginative text

This lesson is designed to get you writing an imaginative text in preparation for the Composing Section of your end of year exam. We will begin by looking at all three text types, then begin writing your imaginative text.

Unit 3 Syllabus content

- transforming and adapting texts for different purposes, contexts and audiences
 - making innovative and imaginative use of language features are met or not met, extended or subverted
 - sustaining analysis and argument
 - using accurate spelling, punctuation, syntax and metalanguage.
-

TYPES OF TEXTS

Broadly, in creating tasks, you will construct either imaginative, interpretive or persuasive texts.

- **imaginative** - texts whose primary purpose is to entertain or provoke through their literary elements. They are recognised for their style and artistic or aesthetic value.
- **interpretive** - texts whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts.
- **persuasive** - texts whose primary purpose is to put forward a point of view and persuade a reader, viewer or listener.

You will need to consider:

- genre
 - form
 - structure
-

Using language in imaginative and innovative ways

Effective writing will clearly meet its purpose and is tailored to suit its audience and context. Write with style - reveal a sense of personality, flair and originality.

Here are some ideas about how you might achieve these factors:

Style - develop your own! Your style is the way you typically write - the complexity of your language, syntax, tone and so on.

Vocabulary - Vary the words you use. Avoid repetition (unless you're deliberately using it as a rhetorical device!). Examine your writing for repeated use of words...and then switch it up! Find synonyms.

Develop your voice - Make your audience believe you through constructing your personal voice! If you are constructing fiction, your narrator's voice - their tone, style, delivery and diction - contribute to their character. If you're writing non-fiction, the same applies to constructing your perspective through voice. Language choices are key!

Create imagery - it doesn't matter whether you're writing fiction or non-fiction, your audience will respond more effectively if they can visualise the situation. Offering evocative description is essential to help your reader clearly understand the setting or situation you're trying to establish. You can appeal to the readers' senses to create effective descriptions.

Experiment with language devices - Vary them! Don't stick with the same three or four...look for and use new devices. Go to the websites below for ideas about devices you could experiment with (note that there can be overlap):

- Literary Devices: <http://www.literarydevices.com/>
- My Class Notes: <http://johnwatsonsite.com/MyClassNotes/Topics/NonFiction/Non-FictionTechs.html>

Layers of meaning - Add richness to your writing by adding layers of description. For example, use literal description with allusions, analogies or symbols which add richness through suggestion and connotation.

Syntax for effect - Make decisions about when to use short, simple sentences and when to use longer compound or complex sentences. For example, short sentences can create dramatic effects in fiction, such as a sense of fear or anticipation. In interpretive and persuasive texts, short sentences can highlight key points. Vary your sentence structures for balance and effect.

Tone - Tone is the emotion or attitude that you adopt towards a person, place, event, idea etc in your texts. You develop tone through the language choices you make.

Activity 1:

Creating your imaginative text

Whatever form you choose for your imaginative text, it will contain features which are common to narratives. You are to write it under timed conditions (1 hour) and consider the following when you construct your text:

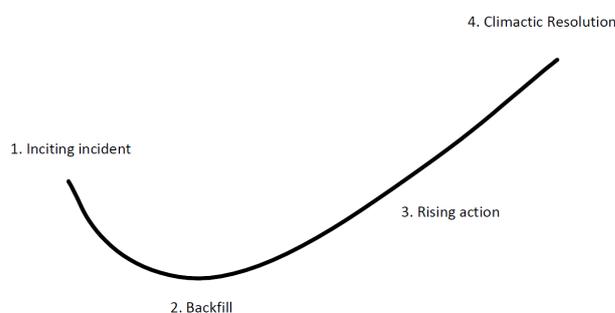
Theme

A narrative is not just a series of events. There needs to be a point to the narrative. In your case, you will be constructing representations related to ideas around home and/or belonging. The events of your narrative should work together to illustrate your central idea. Your narrative should illustrate something about people and/or the world in which we live.

Structure

There should be a structure that holds the events together and creates reader interest. A common narrative structure is problem-solution. The protagonist faces a problem and through the events of the story finds a solution. A key question to ask yourself is 'What is the problem my protagonist faces?' Another aspect of structure includes rising action - the problem being faced by the protagonist becomes more and more difficult to overcome until it reaches a climactic point. The resolution is the part of the story where the problem is solved or *not* solved. Try and work out what the climax and resolution of your story will be in advance - this will give direction to your writing.

A strategy to structure a short narrative is the 'Swoosh' narrative:



1. Inciting incident: start *in media res*, in the middle of action, to grip your reader's attention and engage them
2. Backfill: with careful signposting, provide the back story as to how the characters arrived in this situation
3. Rising action: build tension, progress the plot towards the climax
4. Climactic resolution: finish at a high point of tension, but one where the reader can imagine how the rest of the story plays out.

Swoosh narrative: English Teacher's Association of WA *Composing Under Pressure: 9 Strategies*. <https://www.etawa.org.au/wp-content/uploads/2020/03/Composing-Under-Pressure-9-Strategies.pdf>

Limit the time frame

If you've got to write an imaginative text of approximately 800 words, you will want to keep your time frame limited. As with the Swoosh structure above, it's a good idea to control your narrative so it begins *in media res*.

Characters and setting

Again, 800 words - so keep your characters and setting limited.

Decide who your protagonist is, and spend a little time letting your audience know something about them. Other characters will be 'walk-on' parts...they will act as vehicles to move the story along, but you do not need to tell us much about them. Likewise, you only need to tell the reader as much about the setting as is relevant to the story.

Be specific

Show, don't tell! Use sensory descriptions to convey information. Add descriptive detail where it is relevant... give your readers what they need to know. Don't get carried away with descriptive detail which is irrelevant to events in the story.

Narrative point of view

You need a narrator and you need to decide how the narrator will be related to the story (internal or external). There is the typical first, second and third person points of view which can be used to describe narrators. However, you may find it useful to consider the following types of narrators:

- **internal narrator** (or intradiegetic narrator) – the story is told by a character in the story. Protagonist – the narrator is the main character; observer – the narrator is a secondary character, minor character or non-participant in the action.
- **external narrator** (or extradiegetic narrator) – the voice of the relating the story is not one of the characters; an anonymous storyteller.
- **unreliable narrator** – either we cannot trust the narrator's version of events or that we do not share their perspective on events or their way of thinking about something.
- **naïve narrator** – a narrator that does not fully understand what they witness or do.
- **detached narrator** – a form of external narration where the narrator simply presents us with external appearances or accounts of actions. We are not privy to the inner thoughts of or about the characters.
- **omniscient narrator** – an external narrator who can present us with viewpoints of a range of characters and with information that the characters do not have.
- **intrusive narrator** – an external narrator who comments on and offers opinions about the scenes, events or characters depicted.

Direct dialogue

Direct dialogue (eg - 'Get out!' he said.) is more effective than indirect dialogue (eg - He told her to leave). Direct dialogue is more interesting and it creates drama for the reader. What your characters say can also be used as a method of character development.

Activity 2

Adding to and using the planning table you created in Composing Lesson 1, take your ideas and create the first draft of your imaginative text, paying attention to context, purpose and audience and planning what language features and narrative conventions you will use for you will use in your text.

Answer one of the following questions:

1. In response to the following image, create an imaginative text that develops character and setting



Image by [Free-Photos](#) from Pixabay

2. *“To live is the rarest thing in the world. Most people exist, that is all” – Oscar Wilde.*

Compose an imaginative text that uses this quote somewhere within the story.

COMPOSING

LESSON 3 – Creating an interpretive text

This lesson is designed to get you writing an interpretive text in preparation for the Composing Section of your end of year exam.

Unit 3 Syllabus content:

- transforming and adapting texts for different purposes, contexts and audiences
 - making innovative and imaginative use of language features are met or not met, extended or subverted
 - using and experimenting with text structures and language features
 - sustaining analysis and argument
 - using appropriate quotation and referencing protocols
 - using strategies for planning, drafting, editing and proofreading
 - using accurate spelling, punctuation, syntax and
 - metalanguage.
-

Interpretive texts

Interpretive texts explain or interpret personalities, events, ideas, representations or concepts. Below are some ideas about purpose, form and language features of interpretive texts (these are not exhaustive lists, rather they are designed to get you thinking).

Purpose: to explain all sides of an argument or issue, to inform by examining both sides of an issue, to provide a balanced discussion of different views, to present the pros and cons so readers can make up their own minds.

Forms: feature articles, letters, analytical essays for a specific context, reflective essays for a specific context, news reports, biographies, autobiographies, speeches, submissions, scripts (documentary, film).

Language/Stylistic features: selection of detail, sequencing of events, lexical choice, use of persona, colloquialisms, anecdotes, connotative/emotive language, tone, use of humour, interpretation of events, facts, opinionative response, versions of reality, foregrounding, descriptive language, figurative language, irony, satire, rhetorical devices.

Developing your interpretive text

Whatever form you choose for your interpretive text, you will need to remember that it needs to be approximately 800 words in length.

Interpretive texts use many of the techniques found in imaginative and persuasive texts. They often use language in imaginative ways, such as using words for their connotative effect or by employing figurative language. They often also employ information and language for persuasive effect.

Interpretive texts do not directly state the view they wish for the audience to adopt, rather they frequently *imply* attitudes through tone and word choice. Some interpretive texts might explore aspects of a topic or raise questions about it without putting forward a direct view. Interpretive texts often seek to evaluate - they determine the nature or significance of something.

Tone and voice

Interpretive texts often come across as considered, reasonable, chatty or light-hearted in their treatment of a topic. They may have a personable attitude, seeking to engage the audience in a conversation, leading them to a position in a gentle, friendly manner. Interpretive texts often give the audience a feeling that they are being addressed personally.

Many interpretive texts employ irony or sarcasm. Irony implies a different attitude to what is literally stated and sarcasm is a more vicious form of irony where language is used to construct what appears to be praise, but is really an insult. For example, 'I love your hair; I had that style about ten years ago.'

Voice

Voice refers to the sense of personality that comes across as a result of the manner in which an author writes, or the manner of speaking an author creates for a narrator. There is a strong overlap between voice, style, point of view and tone.

Voice establishes the 'sound' of the story or writing and refers to the 'speaker' or sense of personality evident.

Activity 1

Click on the link below to read an extract from from Amy Tan's memoir, *Where the Past Begins* and answer the following questions:

<https://www.smh.com.au/entertainment/books/extract-from-amy-tans-memoir-where-the-past-begins-20171030-gzb4kl.html>

Questions:

1. In the extract Tan shares a great deal about the loss she has experienced in her life. What language features does she use to encourage an emotional response from her reader?
2. What audience would this text appeal to and why?
3. How does Tan establish tone and voice? Is it melancholy, reflective, sorrowful – or all of these? What specific words create these feelings in the narrator?

Adding to and using the planning table you created in Composing Lesson 1, take your ideas and create the first draft of your interpretive text, paying attention to context, purpose and audience and planning what language features and narrative conventions you will use for you will use in your text.

Answer one of the following questions:

1. *"You are what you share"*
Write an interpretive text using this quote as a key point in its structure.
2. Create an interpretive text designed to make the audience think about an issue, event or aspects of our society from a new perspective.

COMPOSING

LESSON 4 – Creating a persuasive text

This lesson is designed to get you writing a persuasive text in preparation for the Composing Section of your end of year exam.

Unit 3 Syllabus content:

- transforming and adapting texts for different purposes, contexts and audiences
 - making innovative and imaginative use of language features are met or not met, extended or subverted sustaining analysis and argument
 - using appropriate quotation and referencing protocols
-

Persuasive texts

Persuasive texts seek to convince the audience to agree. They will offer a persuasive argument. Below are some ideas about purpose, form and language features of persuasive texts (these are not exhaustive lists, rather they are designed to get you thinking).

Purpose: to persuade the reader to agree, to argue and convince that the author's viewpoint is correct, to influence others to agree with a viewpoint.

Forms: editorials, letters to the editor, opinion articles, speeches, submissions, some narratives (particularly fables), scripts, monologues.

Language/Stylistic features: selection of detail, sequencing of events, structure of information, use of persona, expanding boundaries of factual reporting (exaggeration, embellishment, expansion), anecdotes, word choice, colloquialisms, connotative/emotive language, tone, use of humour, irony, satire, interpretation of events, facts, opinionative response, versions of reality, use of facts, data, statistics, experts or authority figures, use of repetition or rephrasing, rhetorical argument and use of rhetorical devices, questions, evidence, descriptive language, figurative language, parallel construction, directives (imperative sentences or a call to action), tricolon.

Developing your persuasive text

Whatever form you choose for your persuasive text, you will need to keep it at approximately 800 words in length. Consider the following as you develop your persuasive text:

Engage the reader

You want them to read on, don't you? So hook them with something interesting at the start:

- relate your topic to a current event
- relate the topic to an aspect of your reader's life
- begin with an amusing, entertaining or other attention-grabbing anecdote
- start with a question (*Have you ever considered...*)
- paint a graphic picture (*Picture an...*)
- place your reader in the situation (*Imagine you are...*)
- pose a problem or puzzle to be solved.

Be clear about your thesis

Your thesis (aka proposition) is what you believe needs to happen - it's the course of action you want your audience to take, so you need to be clear about who needs to do what.

Find reasons to support your thesis

No one ever won an argument by saying 'just because'. Aim for *three* compelling arguments in support of your thesis (to find out more about what's so magic about the number three read this web page: Manner of Speaking – Rhetorical Devices: Tricolon <https://mannerofspeaking.org/2015/03/16/rhetorical-devices-tricolon/>).

Find evidence to support each of your reasons

Remember...three is the magic number. Try and find three pieces of evidence to support each reason (this may not *always* be possible...so don't feel like you have to chuck a point out if you can't find three...just make sure the evidence you do have is strong).

Rebuttal

Pre-empt those pests who will come up with a counter argument. Think of the possible counter-arguments and offer a pre-emptive rebuttal where you deal with objections to your argument. This makes you seem fair-minded and aware of other possible viewpoints. They actually make your argument stronger because you can't be accused of ignoring other possible views.

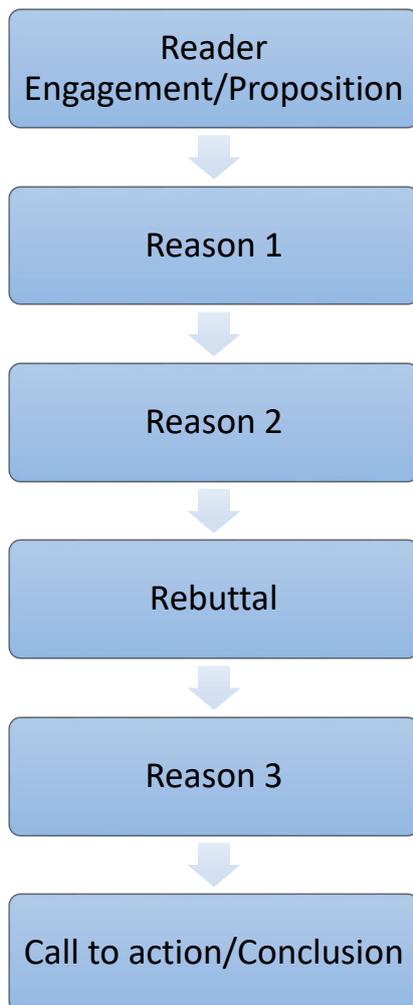
A call to action

Make your argument link to the real-world by issuing a directive or call to action to the audience. Use imperative sentences to direct the reader to take a course of action after reading your text.

Structure

A clear structure is essential in a persuasive piece. You need to be signal clearly to your audience through devices such as cohesive transitions the sequence of your argument. A useful structure for a persuasive text is illustrated on the next page.

Structure



You might choose to separate reader engagement and the proposition into two short paragraphs.

Note the position of the rebuttal, placing it between your second and third argument allows you to appear fair-minded and deal with possible objections, but also gives you the opportunity to then finish with what you believe is important.

Language features/stylistic choices

Refer back to the webpages linked on page 28 of this document.

Activity 1

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Search TED talks to listen to some inspirational speakers, paying attention to the way they start their speech, what language they use, the anecdotes they share etc. For one example, click on the link below to view Greta Thunberg's speech on climate change.

Make notes on the structure, the use of humour, anecdotes etc.

The disarming case to act right now on climate change - Greta Thunberg

https://www.ted.com/talks/greta_thunberg_the_disarming_case_to_act_right_now_on_climate_change

Activity 2

Adding to and using the planning table you created in Composing Lesson 1, take your ideas and create the first draft of your persuasive text, paying attention to context, purpose and audience, as well the following:

- Choose a text form. If needed, familiarise yourself with the conventions and features of the form.
- Consider genre, structure and language features you might use.
- Consider the language and stylistic choices you might make in the construction of voice and tone.

Do some research or seek advice from your teacher via email if you need guidance with this.

Answer one of the following questions:

1. *“Social media has colonised what was once a sacred space occupied by emptiness: The space reserved for thought and creativity”* – Mahershala Ali.

Create a persuasive text in response to this statement that works to convince a particular audience. that uses this quote somewhere within the story.

2. Write a persuasive text that attempts to calm a hostile audience through the power of persuasion.

A CHECKLIST FOR SUCCESS IN THE COMPOSING SECTION

Before, during and after classes do you:

- regularly journal to practise writing in the different styles you have been studying in class and to experiment with transforming your texts for different audiences, purposes and forms?
- revise the forms and conventions of the three main text types: imaginative, interpretive and persuasive?
- read, view and discuss issues from the media and texts studied in class to develop your own opinions and perspectives and to find evidence you may use to support your opinions?
- act on feedback by correcting your writing and seeking advice for paragraphing, syntax, spelling, punctuation etc.?

Before, during and after writing in an exam (or other timed-writing exercise) do you:

- use old exam papers to practice unpacking questions?
- choose a question and read it carefully to make sure you know what is being asked of you.
- spend 10 minutes planning your response by deciding what you are going to write?
- make a rough plan of the structure and the content?
- write your response using the appropriate conventions of the form?
- write a title?
- use an engaging opening?
- write well developed and cohesive paragraphs.
- write a satisfying closure
- leave time to proof and edit for clarity and cohesion?

RESPONDING

LESSON 1 Understanding the Responding section of the course

This lesson is directly linked to beginning your preparation for the Responding Section of your end of year examination. You will need to know how to analyse and compare the relationships between language, genre and contexts, comparing texts within and/or across different genres and modes. You will build on your knowledge of the conventions of genre and consider how those conventions may assist interpretation. You also need to show how you can compare and evaluate the effect of different media, forms and modes on the structure of texts and how audiences respond to them.

adapted from the English ATAR course, Year 12 Syllabus: Unit 3

Unit 3 Syllabus content:

- analysing the techniques and conventions used in different genres, media and modes
 - considering how the conventions of genres can be challenged, manipulated or subverted
 - analysing and evaluating how different texts represent similar ideas in different ways
 - explaining how meaning changes when texts are transformed into a different genre or medium
-

Consistently practise using words from the glossary in your discussions and notetaking.

Make sure you know the following key concepts and vocabulary from the syllabus:

- Context
- Genre
- Voice
- Perspectives
- Ideas and issues
- Values
- Attitudes
- Representation
- Empathy and controversy

Activity 1

- Make a table like the one illustrated below. Choose two texts you have studied in class and make notes on representations within your texts.
- Read the definition of context from the English Syllabus and make notes on the relevant context details of each text.
- Consider how these responses are mediated by the cultural/social structures of genre.

Create a comparison chart summarising all your texts. In your chart you need to find evidence from the text and record key quotes to support your ideas.

COURSE CONCEPTS AND VOCABULARY	TEXT:	TEXT:
Context		
Genre		
Representation		
Voice		
Perspective		
Attitudes		
Values		

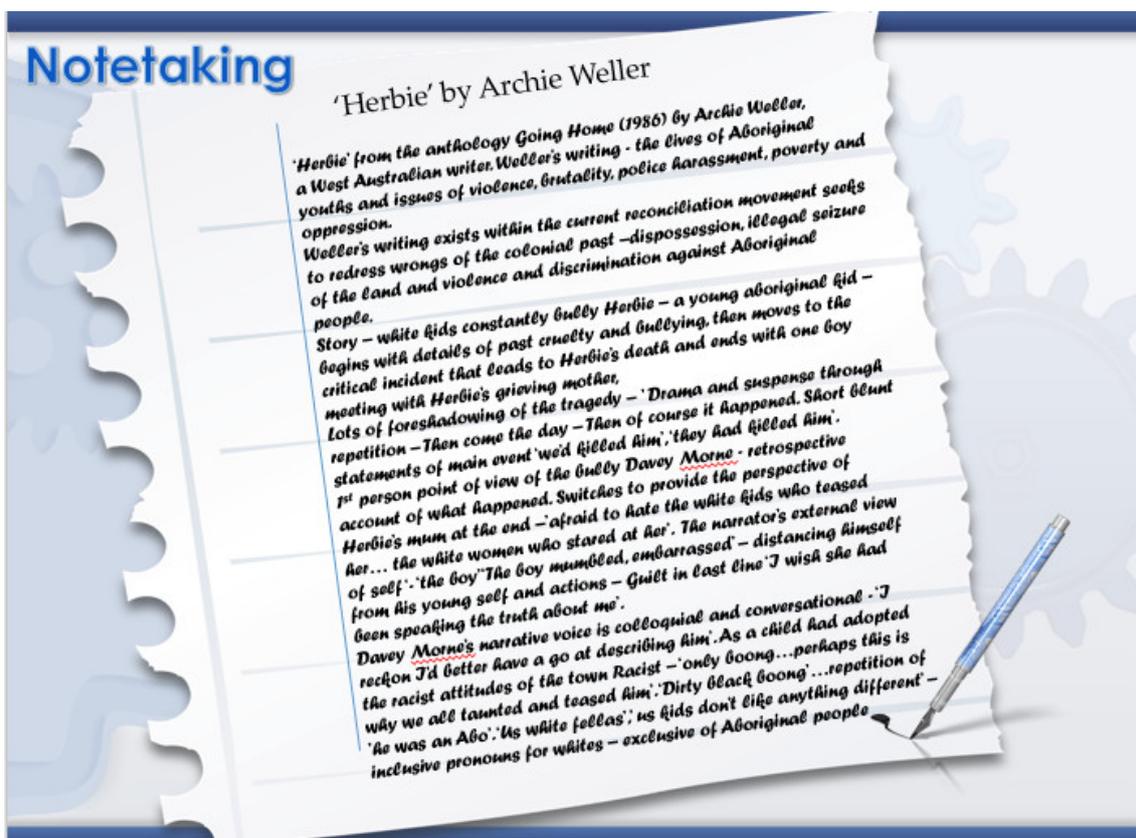
RESPONDING

LESSON 2 – The Five Stages of revision

This lesson is directly linked to your preparation for the Responding Section of your end of year examination. You will learn how to make effective notetaking in relation to your studied texts.

Make notes during your reading of your texts. Then....

1. One hour later, or that night - review the notes and identify the key points.
2. One day later - review the notes again and summarise
3. One week later - create a mind map.
4. One month later - review and add new information to the map.
5. In the weeks before the exam review your mindmap to see how you may use the information for answering questions.



Draw up a page with a wide column on the left and plenty of space for making notes – start writing notes as you read through the story and listen to your teacher.

1. Review

'Herbie' by Archie Weller

Text & author	<i>Herbie</i> from the anthology <i>Going Home</i> (1986) by Archie Weller, a West Australian writer. Weller's writing - the lives of Aboriginal youths and issues of violence, brutality, police harassment, poverty and oppression.
Context	Weller's writing exists within the current reconciliation movement seeks to redress wrongs of the colonial past - dispossession, illegal seizure of the land and violence and discrimination against Aboriginal people.
Plot & Structure	Story - white kids constantly bully Herbie - a young aboriginal kid - begins with details of past cruelty and bullying, then moves to the critical incident that leads to Herbie's death and ends with one boy meeting with Herbie's grieving mother.
Point of View	Lots of foreshadowing of the tragedy - 'Drama and suspense through repetition - Then come the day - Then of course it happened. Short blunt statements of main event 'we'd killed him', 'they had killed him'. 1st person point of view of the bully Davy Morne - retrospective account of what happened. Switches to provide the perspective of Herbie's mum at the end - 'afraid to hate the white kids who teased her... the white women who stared at her'. The narrator's external view of self: 'the boy' 'The boy mumbled, embarrassed' - distancing himself from his young self and actions - Guilt in last line 'I wish she had been speaking the truth about me'.
Voice & attitudes	Davy Morne's narrative voice is colloquial and conversational - 'I reckon I'd better have a go at describing him'. As a child had adopted the racist attitudes of the town Racist - 'only boong... perhaps this is why we all taunted and teased him'. 'Dirty black boong'... repetition of 'he was an Abbo'. 'us white fellas', 'us kids don't like anything different' - inclusive pronouns for whites - exclusive of Aboriginal people

Set time aside to review your notes. Re-read them and, in the margin you write TRIGGER words to remind you of the content of the information

2. Summary

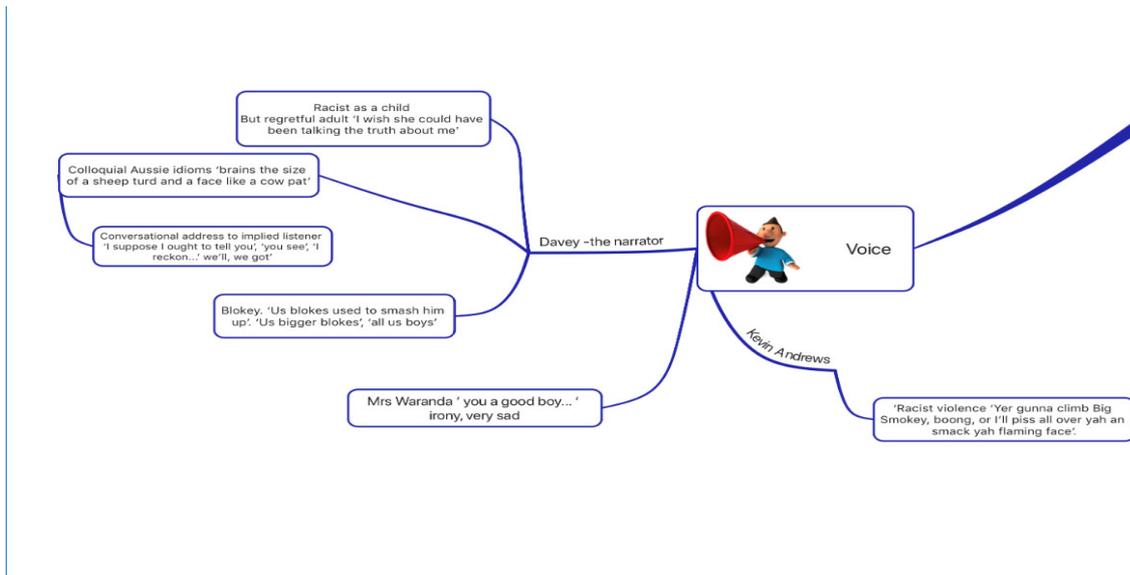
'Herbie' by Archie Weller

Text & author	<i>Herbie</i> from the anthology <i>Going Home</i> (1986) by Archie Weller, a West Australian writer. Weller's writing - the lives of Aboriginal youths and issues of violence, brutality, police harassment, poverty and oppression.
Context	Weller's writing exists within the current reconciliation movement seeks to redress wrongs of the colonial past - dispossession, illegal seizure of the land and violence and discrimination against Aboriginal people.
Plot & Structure	Story - white kids constantly bully Herbie - a young aboriginal kid - begins with details of past cruelty and bullying, then moves to the critical incident that leads to Herbie's death and ends with one boy meeting with Herbie's grieving mother.
Point of view & perspective	Lots of foreshadowing of the tragedy - 'Drama and suspense through repetition - Then come the day - Then of course it happened. Short blunt statements of main event 'we'd killed him', 'they had killed him'. 1st person point of view of the bully Davy Morne - retrospective account of what happened. Switches to provide the perspective of Herbie's mum at the end - 'afraid to hate the white kids who teased her... the white women who stared at her'. The narrator's external view of self: 'the boy' 'The boy mumbled, embarrassed' - distancing himself from his young self and actions - Guilt in last line 'I wish she had been speaking the truth about me'.
Voice & attitudes	Davy Morne's narrative voice is colloquial and conversational - 'I reckon I'd better have a go at describing him'. As a child had adopted the racist attitudes of the town Racist - 'only boong... perhaps this is why we all taunted and teased him'. 'Dirty black boong'... repetition of 'he was an Abbo'. 'us white fellas', 'us kids don't like anything different' - inclusive pronouns for whites - exclusive of Aboriginal people.
Representations	Aboriginal people Herbie represented as innocent victims - repetition of 'outcast' describe him. Characterised as gentle, sensitive, kind to younger children, affinity with nature and animals - imagery is rich and lyrical - alliteration, similes. Makes him sympathetic. Mrs Woranda also a victim of racism and cruelty White kids and town represented as violent - toxic masculinity 'us blokes used to smash him up every beat'.

SUMMARY: *Herbie* provides a critical view of Australian society. Through the tragic plot event, point of view, negative characterisation of the white town's people and the sympathetic representation of indigenous Australians, it positions readers to condemn racism. Discrimination and toxic masculinity in Australian society is represented as destructive for both Aboriginal people and white Australians who must live with the legacy of their past actions

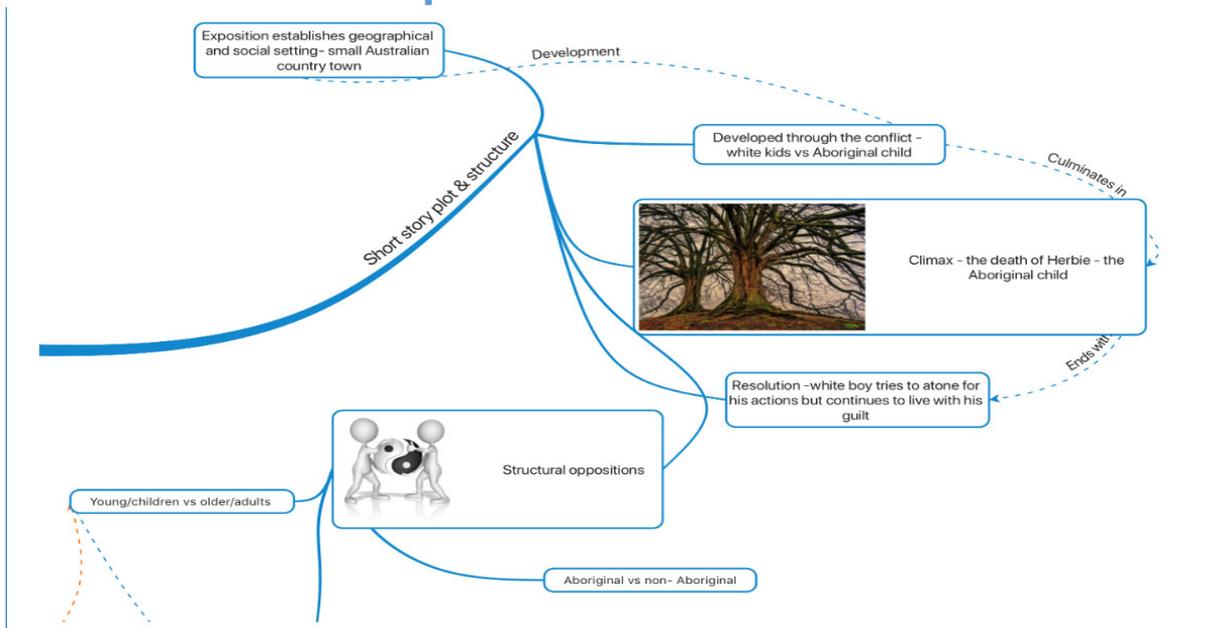
Keep reading through your notes, using the trigger word to remind you of the main information. Create a mind map.

3. Mind map



ONE month later Revisit your mind map.

4. Add to mind map



Tree image by jplenio from Pixabay CC0

Make sure you add any new information to it. Including key quotes and text examples will be especially useful at this stage.

5. Use the mind map to revise for your exam!

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RESPONDING

LESSON 3 – Creating and understanding questions in response to texts.

This lesson is directly linked to your preparation for the Responding Section of your end of year examination. You will need to demonstrate your understanding of studied texts and the syllabus and unpacking and interpreting questions.

Unit 3 Syllabus content:

- analysing the techniques and conventions used in different genres, media and modes
 - considering how the conventions of genres can be challenged, manipulated or subverted
 - how expectations of genres have developed and the effect when those expectations are met or not met, extended or subverted
 - analysing and evaluating how different texts represent similar ideas in different ways
 - comparing and evaluating the impact of language features used in a variety of texts and genre
-

Activity 1

Take the syllabus content points and reorganise your notes so that you have your texts thoroughly prepared and quotes memorised.

Remember all questions will be examining the syllabus.

Look at the chart below and examine how the questions are shaped by the syllabus. You may consider highlighting the questions that appeal to you.

SYLLABUS POINT	POSSIBLE QUESTION
Evaluate different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view	Discuss how voice has been crafted to reveal an inner or hidden conflict in at least one text
Compare and contrast distinctive features of genres by considering how the conventions of genres can be challenged, manipulated or subverted	Explain how at LEAST ONE text manipulates the conventions of genres for a particular purpose and context
Compare texts from similar or different genres and contexts by analysing and evaluating how similar themes, issues, ideas and concepts are treated in different texts	Compare how two texts of different modes use textual features to represent a similar idea or theme
Evaluate how texts offer perspectives through the selection of language features that generate empathy or controversy	Explore how different perspectives on a controversy have been represented in at least one text.
Investigate and evaluate the relationships between texts and contexts by examining how each text relates to a particular context or contexts	Compare how two texts of different genres respond to the concerns of the same time period.

In the table below, create your own questions. Think of other ways an examiner may test your understanding of the syllabus and your knowledge of texts you have studied. Consider how you would answer these questions in an exam situation.

SYLLABUS POINT	POSSIBLE QUESTION
Evaluate different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view	
Compare and contrast distinctive features of genres by considering how the conventions of genres can be challenged, manipulated or subverted	
Compare texts from similar or different genres and contexts by analysing and evaluating how similar themes, issues, ideas and concepts are treated in different texts	
Evaluate how texts offer perspectives through the selection of language features that generate empathy or controversy	
Investigate and evaluate the relationships between texts and contexts by examining how each text relates to a particular context or contexts	

RESPONDING

LESSON 4 – Essay writing

This lesson is directly linked to your preparation for the Responding Section of your end of year examination. You will need to demonstrate your understanding of studied texts and the syllabus and unpacking and interpreting questions.

Unit 3 Syllabus content:

- considering how the conventions of genres can be challenged, manipulated or subverted
 - analysing and evaluating how different texts represent similar ideas in different ways
 - comparing and evaluating the impact of language features used in a variety of texts and genre
-

Activity 1

Choose two of the following questions and practise writing responses using the 7-minute essay planner challenge.

Responding questions:

Analyse how two texts you have studied reinforce or challenge dominant attitudes in society.

Compare the representation of particular people and/or places in two texts studied this year.

Evaluate the effectiveness of distinctive imagery and/or symbolism in at least two texts.

Discuss how two texts you have studied have challenged or reinforced the boundaries of their genre.

Demonstrate how your understanding of a particular context has given you a greater understanding of a studied text.

Compare how at least two texts construct representations about power structures in society.

The 7 Minute Essay Planner Challenge

Step 1

Read the question

Step 2

Highlight the key terms of the question

Step 3

Rephrase the question

What do you think it is asking you?

Step 4

Write a one-sentence thesis statement (ie your answer to the question)

Double-check that your thesis statement answers all parts of the question.

It does? Let's continue....

Step 5

Plan your essay – good answers will have a minimum of three body paragraphs

Topic sentence:
Relevant generic convention/s:
Quote/s:
Related ideas to expand upon in paragraph:

Topic sentence:
Relevant generic convention/s:
Quote/s:
Related ideas to expand upon in paragraph:

Topic sentence:
Relevant generic convention/s:
Quote/s:
Related ideas to expand upon in paragraph:

Topic sentence:
Relevant generic convention/s:
Quote/s:
Related ideas to expand upon in paragraph:

Lastly, rank your paragraph plans from first to last – remember to make your strongest points straight away.

A CHECKLIST FOR SUCCESS IN THE RESPONDING SECTION

Before, during and after classes do you:

- check in with the syllabus to make sure you know the examinable content and rework your notes with the content statements in mind?
- use the glossary and other vocabulary lists to practise using the terminology of the course in writing?

Before, during and after writing in the exam do you

- use old exam papers to practice unpacking questions?
- complete an audit of your texts to see which are most adaptable for the different questions you will get?
- revise texts and key concepts by making revision the notes, mind maps and charts?
- choose a question and read it carefully to make sure you know what is being asked of you?
- spend 7 minutes planning your response by deciding what you are going to argue
- choose the correct evidence you will use to support your assertions?
- make a rough plan of the argument?
- write your response using an appropriate essay structure?
- write your introduction with a thesis statement that directly addresses all elements of the question and presents an argument?
- write your body paragraphs with clear topic sentences and relevant supporting sentences to prove your point.
- remember your conclusion?
- leave time to proof and edit for clarity and cohesion?

You can also go to the English Teachers Association website and look at sample exams

<https://www.etawa.org.au/wp-content/uploads/2020/03/2018-12-English-Sem-1.pdf>

REFLECTION:



As a reflection, go back to the notes you have prepared. Think about each text in relation to these questions:

Text to self (personal context)

What connections can I make between my life and the text?

What is similar/different in my life?

How does this relate to my life?

What were my feelings when I read/ viewed this text?

What overall reading do I form of this text? Is this the dominant reading?

Text to text (intertextuality)

Can I make links between this text and other texts I have read/viewed?

Can I connect this text to other Year 12 ATAR texts?

What similarities/differences are there in genre? Text structure? Ideas?

Text to world (broader context... what is the impact of the situation in which the text was produced... what is the impact of the author's context)

What does this text remind me of in the real world?

How is this text similar/different to things that happen in the real world?

Does this text tell me something about the way the real world works?

What other ways might this text be read (alternative/resistant readings)