



NQT EDUCATION



VCE ENGLISH UNIT 4 TERM 3 WORKBOOK



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HOW TO USE THIS BOOKLET

WELCOME TO VCE STUDIES AT NQT EDUCATION. Let us tell you a little about our classes and what you can do to maximise your learning with us.

NQT Education currently offers classes in the following VCE subjects:

- VCE English for years 11 & 12
- VCE Mathematical Methods for years 11 & 12

NQT Education's VCE curriculum follows closely in line with the Victorian Curriculum and Assessment Authority (VCAA's) Study Designs so that what you are learning topics in line with what you are studying at school. However, given that each school is different and it is likely you may be covering Areas of Study different to that of your peers, the material covered in NQT classes may be pre-taught or revisional in nature.

The work is divided into weeks and each cover sheet outlines clearly the Area of Study you will be undertaking as well as the key Outcomes for the different Areas of Study. It is important that you stick to the allocated weeks in this book and you are encouraged to complete all activities for homework if unable to complete all tasks in lesson.

VCE English at NQT Education

It is highly likely that your classmates are studying different text(s) from you. It is also likely your tutor may not be necessarily familiar with the texts you are studying. **HOWEVER**, the focus of VCE English classes at NQT is about gaining essential skills that will help you prepare for your SACs, assessment tasks and / or exam(s).

At NQT Education, we understand that in order to achieve your very best at VCE English, you will need to develop and hone your writing and analytical skills and with the help of our worksheets and your tutor's expertise, you should be able to achieve your very best. Ensure that you bring in any relevant work, texts, notes, assessment tasks, draft SACs, sample exams, etc. to supplement your studies. You are also strongly encouraged to bring in any drafts or writing tasks for your tutor to look over as they will also be able to provide invaluable advice and feedback.

VCE Mathematical Methods at NQT

It is essential that you bring in your CAS calculator each week as well as your notebook as there will be substantial workings out that will need to be completed in addition to the work within this book. Each week, there is clearly explained theory, definitions of key terms as well as worked examples. This is then followed up by series of activities that progress in difficulty to allow you ample practice in new topics and concepts. Again, your tutor is there to help should you also require assistance with your own VCE Mathematical Methods coursework.

NQT EDUCATION



VCE ENGLISH UNIT 4 TERM 3 WORKBOOK



Overview of English Year 12 Unit 4 **Area of Study 1: Reading & Responding**

Week 1 of 4: Reviewing elements of your text

Narrative Structure

Settings

Contexts

Language and imagery

What you need to know about VCE English

Units 3 & 4

This sequence of study is undertaken in year 12 and studied over two semesters in one academic year. The NQT VCE English programme seeks to prepare you for what you may study in English and equip you with the appropriate skills required in English Units 3 & 4. These units are studied as a sequence and it is the only subject counted as one of your primary 4/5 subjects and contributes to your final ENTER score.

Overview of English Units 3 & 4

English students

Across the Units 3 and 4 sequence, you must read and study at least **four selected texts**. For the achievement of Outcome 1 in each unit, you must read and study at least one selected text from Text List 1. For the achievement of Outcome 2 in each unit, students must read and study at least one selected text from Text List 2. At least one of the selected texts in each unit should be an imaginative print text such as a novel, a play or a collection of short stories or poetry. (*For a list of texts for study, please go to page 5*).

Unit 3

The focus of this unit is on reading and responding both orally and in writing to a range of texts. You will analyse how the authors of texts create meaning and the different ways in which texts can be interpreted. You will develop competence in creating written texts by exploring ideas suggested by your reading within the chosen Context, and the ability to explain choices they have made as authors.

Unit 4

The focus of this unit is on reading and responding in writing to a range of texts in order to analyse their construction and provide an interpretation. You create written or multimodal texts suggested by your reading within the chosen Context and explain creative choices they have made as authors in relation to form, purpose, language, audience and context.

Levels of Achievement

Units 3 and 4

Your level of achievement in Unit 3 will be determined by school-assessed coursework and an end-of-year examination. School-assessed coursework for Unit 3 will contribute 25 per cent to the study score. The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 50 per cent to the study score.

List the texts you are studying in English in Unit 3 and/or 4:

Unit 3

There are three Outcomes you need to satisfactorily complete in order to complete Unit 3:

AREA OF STUDY 1

Reading and responding

Outcome 1

On completion of this unit you should be able to analyse, either orally or in writing, how a selected text constructs meaning, conveys ideas and values, and is open to a range of interpretations.

AREA OF STUDY 2

Creating and presenting

Outcome 2

On completion of this unit you should be able to draw on ideas and/or arguments suggested by a chosen Context to create written texts for a specified audience and purpose; and to discuss and analyse in writing their decisions about form, purpose, language, audience and context.

AREA OF STUDY 3

Using language to persuade

Outcome 3

On completion of this unit you should be able to analyse the use of language in texts that present a point of view on an issue currently debated in the Australian media, and to construct, orally or in writing, a sustained and reasoned point of view on the selected issue.

Outcomes	Marks allocated	Assessment tasks
Outcome 1 Analyse, either orally or in writing, how a selected text constructs meaning, conveys ideas and values, and is open to a range of interpretations.	30	a response to a selected text, either orally or in writing.
Outcome 2 Draw on ideas and/or arguments suggested by a chosen Context to create written texts for a specified audience and purpose; and to discuss and analyse in writing their decisions about form, purpose, language, audience and context.	30	- at least one sustained written text created for a specific audience and context, with a written explanation of decisions about form, purpose, language, audience and context - or - three to five shorter texts created for a specific audience/s and context/s with a written explanation of decisions about form, purpose, language, audience and context.
Outcome 3 Analyse the use of language in texts that present a point of view on an issue currently debated in the Australian media, and to construct, orally or in writing, a sustained and reasoned point of view on the selected issue.	20	writing which analyses the use of language in three or more persuasive texts that debate a current issue in the Australian media
	20	a sustained and reasoned point of view on the selected issue in written or oral form.
Total marks	100	

Unit 4

There are two Outcomes you need to satisfactorily complete in order to complete Unit 4:

AREA OF STUDY 1

Reading and responding

Outcome 1

On completion of this unit you should be able to develop and justify a detailed interpretation of a selected text.

AREA OF STUDY 2

Creating and presenting

Outcome 2

On completion of this unit you should be able to draw on ideas and/or arguments suggested by a chosen Context to create written texts for a specified audience and purpose; and to discuss and analyse in writing their decisions about form, purpose, language, audience and context.

Outcomes	Marks allocated	Assessment tasks
Outcome 1 Develop and justify a detailed interpretation of a selected text.	50	an extended written interpretation of one selected text.
Outcome 2 Draw on ideas and/or arguments suggested by a chosen Context to create written texts for a specified audience and purpose; and to discuss and analyse in writing their decisions about form, purpose, language, audience and context.	50	- at least one sustained written text created for a specific audience and context, with a written explanation of decisions about form, purpose, language, audience and context - or - three to five shorter texts, created for a specific audience/s and context/s, with a written explanation of decisions about form, purpose, language, audience and context.
Total marks	100	

End-of-year examination

You will be examined on the following topics:

Reading and responding

You will be required to write a response to one of two texts selected from Text List 1 (a text you have studied throughout the year).

Creating and presenting

You will be required to write for a nominated audience and purpose drawing on ideas suggested by your studied Context drawing directly from at least one text selected from English Text List 2 for Outcome 2.

Using language to persuade

You will be required to analyse the use of language in unseen persuasive text/s.

Further information can be found at: <http://www.vcaa.vic.edu.au/vce/studies/english/index.html>

The approved VCAA text list for 2015

Your school will choose texts from the list below:

Area of Study 1: Text List

Novels

Adiga, Aravind, *The White Tiger*
Atwood, Margaret, *Cat's Eye*
Brontë, Emily, *Wuthering Heights*

Kent, Hannah, *Burial Rites* (A)
Matar, Hisham, *In The Country of Men*
Tóibín, Colm, *Brooklyn*
Winton, Tim, *Cloudstreet* (A)
Witting, Amy, *I for Isobel* (A)

Short stories

Adichie, Chimamanda Ngozi, *The Thing Around Your Neck*
Stories for study: 'Cell One', 'A Private Experience', 'Ghosts', 'On Monday of Last Week', 'Jumping Monkey Hill', 'The Thing Around Your Neck', 'The American Embassy', 'The Shivering', 'The Arrangers of Marriage', 'Tomorrow Is Too Far', 'The Headstrong Historian'

Carver, Raymond, *Will You Please Be Quiet, Please?*
Stories for study: 'Fat', 'Neighbors', 'The Idea', 'Are You a Doctor?', 'The Father', 'Nobody Said Anything', 'Sixty Acres', 'Night School', 'Collectors', 'What Do You Do in San Francisco?', 'The Student's Wife', 'Put Yourself in My Shoes', 'Jerry and Molly and Sam', 'Why, Honey?', 'How about This?', 'Bicycles, Muscles, Cigarettes', 'Signals', 'Will You Please Be Quiet, Please?'

Plays

Davis, Jack, *No Sugar* (A)
Euripides, 'Medea', in *Medea and Other Plays*
Shakespeare, William, *Henry IV Part I*

Poetry/Songs

Harwood, Gwen, *Selected Poems* (A)
Owen, Wilfred, *The War Poems* (ed. Jon Stallworthy)

Multimodal texts

Films

Mankiewicz, Joseph (director), *All About Eve*
Perkins, Rachel (director), *Mabo* (A)

Other

Spiegelman, Art, *The Complete Maus*

Non-fiction texts

Funder, Anna, *Stasiland* (A)
Wolff, Tobias, *This Boy's Life*

Please note that (A) denotes an Australian text.

Area of Study 2: Text List 2

The imaginative landscape

Kinsella, John, *Peripheral Light – Selected and New Poems* (A)
Lean, David (director), *A Passage to India*
Munro, Alice, *The View from Castle Rock*
Thornell, Kristel, *Night Street* (A)

Whose reality?

Coetzee, JM, *Foe* (A) (1)
Leunig, Michael, *The Lot: In words* (A)
Levinson, Barry (director), *Wag the Dog*
Miller, Arthur, *Death of a Salesman*

Encountering conflict

Brecht, Bertolt, *Life of Galileo*
Farhadi, Asghar (director), *A Separation*
Grenville, Kate, *The Lieutenant* (A)
Stack, Megan, *Every Man in this Village is a Liar*

Exploring issues of identity and belonging

Fabian, Anthony (director), *Skin*
Lawler, Ray, *Summer of the Seventeenth Doll* (A)
Miller, Patti, *The Mind of a Thief* (A)
Mudrooroo, *Wild Cat Falling* (A)

Area of Study 1 – Reading and responding

Outcome 1

On completion of this unit you should be able to analyse, either orally or in writing, how a selected text constructs meaning, conveys ideas and values, and is open to a range of interpretations. (A) denotes Australian text.

Overview of texts for students and your tutor

Because each student in your class will be studying different texts, the following are brief summaries for the benefit of your classmates and your tutor. Have a read through of your text summaries to refresh your memory or to give you an idea of what the texts are about. (However, you should have read your texts by the time the academic year has commenced!) **Source: VCAA online.**

Note to tutors: this is a valuable resource to refer to throughout the year.

Novels

Adiga, Aravind, *The White Tiger*, 2008

Set in modern-day India, *The White Tiger* follows Balram Halwai from his early life of rural poverty to his eventual success as an entrepreneur and wealthy urbanite. Narrated as a series of letters to Chinese Premier Wen Jiabao, the novel charts Balram's journey out of the slums populated by the poor and lower castes, and celebrates his eventual triumph as he breaks free from a life of servitude and obeisance. The novel explores the divisions between the rich and the poor, and considers how social structures operate to reinforce class hierarchy. Adiga's darkly comic novel also raises questions about the reliability and integrity of the narrator, and asks whether success is ever possible without moral compromise.

Atwood, Margaret, *Cat's Eye*, 2009

The adult narrator, a Canadian painter of renown, reflects on her childhood. At the heart of her recollection is her frightening relationship with the young Cordelia and her acolytes. The novel examines the shifting and misshapen nature of their friendship, as power moves from one to the other. In the background is the development of Toronto, the power of art and of memory, and the things left unsaid in families. While the plot may appear to be open-ended, the unresolved nature of the text highlights a central question Atwood asks the reader: is the past history or does it stay with us forever?

Brontë, Emily, *Wuthering Heights*, 2003

Brontë's classic tale of love and revenge has fascinated readers since its publication in 1847. Considered scandalous upon its release, the unfolding of the love between Catherine and Heathcliff – and the lives that they destroy in the process – still resonates today. Set in the Yorkshire Moors and spanning two generations, the story of the Lintons and the Earnshaws is told using multiple narrators. From moments of tenderness to moments of horror, the novel traverses the range of human emotions. It is a masterpiece of storytelling.

Kent, Hannah, *Burial Rites*, 2013 (A)

Burial Rites is a powerful re-imagining of the events leading up to the last public execution in Iceland, the beheading of Agnes Magnúsdóttir. The narrative opens in 1829, when the condemned woman is transferred to the isolated home of Jón Jónsson's family to undergo spiritual counselling with the young assistant reverend, Tóti, and await her execution. Kent effectively captures the domineering, unforgiving nature of the landscape of northern Iceland and its influence over the characters' lives. As the story of Agnes's early life and the circumstances surrounding her crime become apparent, preconceived notions of innocence and guilt are challenged, and powerful relationships are formed. The text's richness is achieved through the use of flashbacks, multiple narrators and excerpts from archival material. The various perspectives humanise the protagonist and highlight the unreliable nature of stories. With accessible language and a compelling plot, this text has the capacity to transport the reader to another time and place.

Matar, Hisham, *In the Country of Men*, 2006

Suleiman, a young Libyan boy in the 1970s, enjoys playing games with his friends. However, all is not as it seems for the young 'man of the house' who is often obliged to look after his distressed mother while his father is 'away on business'. In a male-dominated society ruled by a tyrant, everyone's safety is dependent on compliance with the ruling group, and Baba's defiance has life-shattering consequences for himself and his family. Who has betrayed whom? In this story about personal and public injustices in an authoritarian society, Suleiman's narrative presents the reader with troubling questions.

Tóibín, Colm, *Brooklyn*, 2009

In the 1950s, Eilis, an Irish girl from a small town, moves to the United States to better her life. She obtains employment, but suffers severe homesickness as she settles into a ghetto-like Irish enclave in Brooklyn. After meeting a kind Italian-American boy, she plans an American future. However, when a tragedy calls her back to Ireland and she realises that her position in the community has improved, she faces the dilemma of the migrant – the old country or the new? Tóibín lucidly presents two cultures, the dream-like quality that infuses whichever is the current 'other' and the seductive power of home.

Winton, Tim, *Cloudstreet*, 2007 (A)

Through hapless circumstance the Lambs and Pickles families find themselves living together in a ramshackle house in Perth that comes to be called 'Cloudstreet'. Winton explores whether we make our own luck or whether chance rules our lives; the complexity, humour and tragedy in family relationships; and a brand of Australian identity and childhood forged during and in post-World War II Australia. In the background there is the Lambs's son, Fish, whose mysterious connection with water, a result of a near-drowning incident that left him disabled as a child, hints at our subconscious and often ignored spiritual connection to the world around us.

Witting, Amy, *I for Isobel*, 2014 (A)

Amy Witting's *I for Isobel* is a female rite-of-passage novel, a 'portrait of the artist as a young woman'. Isobel's quest for independence and an identity separate from her overbearing mother is marked by her intelligence, her anxiety and her sense of the absurd. The story is structured in a series of five self-contained episodes, each with Isobel's insights or epiphanies as she moves from her working-class Sydney home to a Catholic school, then a boarding house, and encounters university students and the world of work. Her 'getting of wisdom', taking her from the entrapment of family into transcendent awareness of her identity as a writer in the 'word factory', is told with compassion, mordant humour and powerful, dramatic realism.

Short stories

Adichie, Chimamanda Ngozi, *The Thing Around Your Neck*, Harper Collins, 2009

Stories for study: 'Cell One', 'A Private Experience', 'Ghosts', 'On Monday of Last Week', 'Jumping Monkey Hill', 'The Thing Around Your Neck', 'The American Embassy', 'The Shivering', 'The Arrangers of Marriage', 'Tomorrow Is Too Far', 'The Headstrong Historian'

This collection of stories explores the parallel lives of characters in contemporary Nigeria and the Nigerian émigré community in the United States. Adichie's work comments on cultural misunderstandings not just between countries but within them. The stories are often confronting, as her characters search for an escape from the violence of their environment and often from their tragic lives. Many of the stories address the universal theme of how people cope in the face of injustice within the fraught context of many African societies. In contrast, the American-based stories highlight the problems associated with isolation and the desire to connect with others.

Carver, Raymond, *Will You Please Be Quiet, Please?*, 2003

Stories for study: 'Fat', 'Neighbors', 'The Idea', 'Are You a Doctor?', 'The Father', 'Nobody Said Anything', 'Sixty Acres', 'Night School', 'Collectors', 'What Do You Do in San Francisco?', 'The Student's Wife', 'Put Yourself in My Shoes', 'Jerry and Molly and Sam', 'Why, Honey?', 'How about This?', 'Bicycles, Muscles, Cigarettes', 'Signals', 'Will You Please Be Quiet, Please?'

Raymond Carver's highly regarded minimalist style provides us with a series of snapshots of ordinary American lives. The characters have difficulty relating to others, experience emptiness or feel disconnected from both themselves and others, but they also experience the small joys of everyday life. From the tale of a woman who dials a man by mistake or a father who is exasperated by his family's pet dog, to a young boy who catches a big fish in order to impress his quarrelling parents, Carver's collection of short stories explores the ways in which our lives are a mix of humour and pathos.

Plays

Davis, Jack, *No Sugar*, 2012 (A)

Spanning five years during the Depression, Jack Davis's social drama explores Australia's apartheid past in Western Australia. The Millimurra family battles the racism, brutality and indifference of the white bureaucracy, constabulary and their black tracker brothers. Davis's authentic Indigenous perspective and use of language reveal the political inequality, wanton violence, moral corruption and sexual exploitation inflicted on local Indigenous people by the 'wetjals'. Forcibly relocated, often incarcerated, deprived of basic freedoms and justice, the Milimurras draw their strength from family and their land. This play challenges the audience to reflect on the damage wrought by white 'civilisation'.

Euripides, 'Medea', in *Medea and Other Plays*, John Davie (trans.), 2003

Euripides explores the psyche of the wronged woman in this famous ancient Greek tragedy. The eponymous Medea discovers that her husband, Jason, has married the daughter of King Creon, abandoning his barbarian wife and two sons. Jason promises to reunite them under one household, with Medea as his mistress, but Medea is not placated. The other characters fear what Medea might do and try to thwart her but, ultimately, Medea's grief is so strong that revenge is inevitable. Medea's sense of powerlessness against unfolding events, which are controlled by men, leads her to seek vengeance in a most hideous way, betraying even her love for her own children. As the play builds to its horrifying climax, the behaviour of the characters causes the audience to re-evaluate its sympathies and to question whether retribution can ever be justified.

Shakespeare, William, *Henry IV Part I*, 2005

Prince Hal is a rebel. He has rejected his position at court for the less than salubrious London underworld. His companions are thieves, drunks and women of dubious reputation. His father, the eponymous Henry IV, is not amused, having come to the throne himself in a coup and needing now to find a way to retain the crown. *Henry IV, Part I*, Shakespeare's finest history, is sharp, suspenseful and witty. It features the irrepressible Sir John Falstaff whose language is thought by some to transcend even that of Hamlet. It is a play about fathers and sons, enemies and friends, loyalty and betrayal, with the best elements of the playwright's tragedies and comedies.

Poetry/Songs

Harwood, Gwen, *Selected Poems*, 2001 (A)

Gwen Harwood is one of Australia's finest poets. Her work deals with a range of subjects, from the relationships between children and parents, and the domestic aspects of women's lives, to the impact of societal expectations on individual identity, and the role of art and memory in shaping subjectivity. Harwood's poetry both masters and challenges poetic forms and conventions. The poems experiment with voice, play with language and are often underpinned by a deeply grounded, satirical wit.

Owen, Wilfred, *The War Poems*, Jon Stallworthy (ed.), Chatto & Windus, 1994 (4)

Wilfred Owen is regarded as the greatest of the World War I poets. His poems explore the futility of war, and its physical and psychological toll on frontline soldiers. Owen also challenges the glorified notion of dying for one's country. He highlights the contradictions between the realities of the battlefield and the pointlessness of death. His poems reflect an intimate understanding of being a soldier in the trenches, and his descriptions are sharp and brutally honest, as revealed in his most famous poems, 'Anthem for Doomed Youth', 'Dulce et Decorum Est' and 'Futility.'

Multimodal

Films

All About Eve, Director: Joseph Mankiewicz, 1950

Winner of the Oscar for best picture in 1950, *All About Eve* is one of the classics of 20th-century film. Notable for its strong female roles, played by Bette Davis, Anne Baxter, Celeste Holm and Thelma Ritter, all of whom were nominated for Oscars, the film focuses on the ageing star Margo Channing, a Broadway actress renowned for being difficult. When ardent fan Eve Harrington expresses her admiration for her idol, Margo is at first flattered, but as Eve starts to work her way further into Margo's life, she starts to suspect that Eve is not quite what she seems. The extremely witty screenplay highlights issues of gender, ageing, fame and trust. (Rating: PG)

Mabo, Director: Rachel Perkins, 2012 (A)

Mabo charts the journey leading up to the High Court of Australia overturning the legal doctrine of terra nullius, exploring the professional and personal challenges of one of Australia's most well-known Indigenous activists, Eddie 'Koiki' Mabo. The film explores Eddie's public life, the sacrifices made in order to change discrimination and injustice enshrined in law, and the impact on his personal life and relationship with his wife, Bonita. It is a story about love and history. Director Rachel Perkins aims to 'present Indigenous iconic stories to Australians' and interweave them with the 'Australian narrative'. (Rating: PG)

Other

Spiegelman, Art, *The Complete Maus*, 2003

Using the graphic novel form, Art Spiegelman constructs a dual narrative that explores both the disturbing experiences of his parents during the Holocaust and his own contemporary relationship with his father, Vladek. A difficult man in his old age, Vladek shows remarkable fortitude and resilience by surviving Auschwitz, but the price he and his wife, Anja, pay is a great one. This graphic novel highlights themes of survival, guilt, suffering and family conflict, and depicts Spiegelman's struggle to tell his father's story.

Non-fiction texts

Funder, Anna, *Stasiland*, 2011 (A)

The German Democratic Republic's (GDR) rule was, 'Either you are for us or an enemy!' One in every 6.5 East Germans was a Stasi employee, spying on fellow citizens. When the GDR fell, they shredded all the files. Sometime later, 31 people sit in one room, reconstructing the files (had they 40 workers it would take 375 years). Anna Funder advertised for ex-Stasi, East German Secret Service; she interviewed them and their victims. Compelling accounts of the insidiousness of the Stasi emerge, horrific yet sometimes amusing. The totalitarian state of the GDR is strangely mourned by some of its survivors and forgotten by the rest of Germany.

Wolff, Tobias, *This Boy's Life*, 1989 (2)

Ten-year-old Tobias Wolff is constantly on the road as his mother desperately seeks to build a better life for them both. Wolff finds life on the move very challenging as he struggles with the ever-changing routine and the changing faces of the many people he meets. When they finally settle in Utah, he decides to change his name to Jack, after his hero, Jack London, to mark the beginning of his new life. This memoir traces Jack's experiences growing up against the background of a violent and gritty 1950s America.

Area of Study 1 – Reading and responding

Outcome 1

On completion of this unit you should be able to analyse, either orally or in writing, how a selected text constructs meaning, conveys ideas and values, and is open to a range of interpretations. (A) denotes Australian text.

Area of Study 1: Text List 1 (2015)

Novels

Adiga, Aravind, *The White Tiger*
 Atwood, Margaret, *Cat's Eye*
 Brontë, Emily, *Wuthering Heights*
 Kent, Hannah, *Burial Rites* (A)
 Matar, Hisham, *In The Country of Men*
 Tóibín, Colm, *Brooklyn*
 Winton, Tim, *Cloudstreet* (A)
 Witting, Amy, *I for Isobel* (A)

Short stories

Carver, Raymond, *Will You Please Be Quiet, Please?*
 Ngozi Adichie, Chimamanda, *The Thing Around Your Neck*

Poetry/Songs

Harwood, Gwen, *Selected Poems* (A)
 Owen, Wilfred, *The War Poems* (ed. Jon Stallworthy)

Film texts

Perkins, Rachel (dir), *Mabo* (A)
 Mankiewicz, Joseph (dir), *All About Eve*

Other

Spiegelman, Art, *The Complete Maus*

Non-fiction texts

Funder, Anna, *Stasiland* (A)
 Wolff, Tobias, *This Boy's Life*

Plays

Davis, Jack, *No Sugar* (A)
 Euripides, 'Medea', in *Medea and Other Plays*
 Shakespeare, William, *Henry IV Part I*

What are the key knowledge and skills required to meet Outcome 1?

What you need to know	What you need to be able to do
<i>An understanding of the ideas, characters and themes constructed by the author and presented in the selected text</i>	This area of study builds on Area of Study 1 in Unit 3. Students identify, discuss and analyse the structures, features and conventions of a range of texts to explore how these elements have been chosen by authors in order to construct meaning and how they affect interpretation. In identifying and analysing explicit and implied values embodied in texts, students examine the ways in which readers or viewers are invited to respond to the texts. They develop and justify a detailed written interpretation of a selected text.
<i>The structures, features and conventions used by authors to construct meaning in a range of literary texts</i>	
<i>The ways in which authors express or imply a point of view and values</i>	
<i>The ways in which readers' interpretations of texts differ and why</i>	
<i>Conventions of spelling, punctuation and syntax of Standard Australian English</i>	Use these conventions correctly in your written texts.
<i>Appropriate terminology for discussing the form, language, audience and purpose of written texts</i>	Use appropriate language to discuss and explain your decisions about the form, language, audience and purpose of the written pieces you create for this area of study.

Text response essay practice / revision: week 1 of 4

In today's lesson, we will be revising your text response skills. Outcome 1 for Unit 4 deals with Reading & Responding – the same Area of Study (AOS) as in Unit 1, Outcome 1. The difference is that this particular assessment task (SAC) **must** be written and cannot be presented in oral form.

Types of questions you may expect in your SAC / exam

The types of questions that you may be given for your SAC and the exam fall loosely into two categories.

The character and structure topics tend to ask you to take a position on an aspect of the text and discuss it from the *inside* of the text. More complex questions ask you to write about what is going on *outside* the text, which deals with themes and values. The differences are important as it will help you approach the types of essays differently.

In Unit 3, the Outcome for AOS 1: Reading & Responding was the following:

Outcome 1

On completion of this unit you should be able to analyse, either orally or in writing, how a selected text constructs meaning, conveys ideas and values, and is open to a range of interpretations.

In Unit 4, the Outcome for AOS 1: Reading & Responding is:

Outcome 1

On completion of this unit, you should be able to develop and justify a detailed interpretation of a selected text.

As you can see, this Outcome required you to look closely at the text in close detail, paying particular attention to the ideas and values embedded in the text. However, in Unit 4, you need to pay closer attention to the world outside the text and sustain an extended writing piece (your school will stipulate the exact SAC conditions in terms of how much time you are given to write your piece and the number of words).

Types of essays you will encounter in the English exam:

Character topics	Structure topics	Themes and values topics
These types of questions tend to ask you to: - Explore the ways that character(s)/ protagonist(s) and minor character(s) interact and in so doing what the main concerns of the author are. - As readers, we learn what messages the author is trying to convey through his/her text by the way: <i>key characters behave; react to major events; what motivates them; develop relationship; change and grow throughout the text, etc.</i> Therefore, these topics generally centre around one character, and ask for a discussion of one or all of these things.	These types of questions tend to ask you to: - Focus on the way the text is constructed; - The characters within it; - The special features that form the specific genre of the text. - Explore the way that a key feature of the text contributes to its overall meaning. You need to show that you understand the choices made by the author in terms of language, genre and general structural elements.	These types of questions tend to ask you to: - About the themes within the text and the wider world and values in which the text is set; - Show an understanding of the way these factors shape the meaning that the author wishes to create; - Step outside the world of the story/narrative in order to comment upon the society, setting and / or social issues that the text may deal with; - Understand broader issues and context(s) in which the text is set and when the text was written This type of question can be quite challenging for students as it requires a knowledge that extends beyond the text and worthwhile rigorous essay writing practice.

Look at this sample exam question from the 2010 VCAA English examination taken from the Text Response section:

FILM TEXT: *On the Waterfront*, Director: Elia Kazan

i. How important is family loyalty in the film?

OR

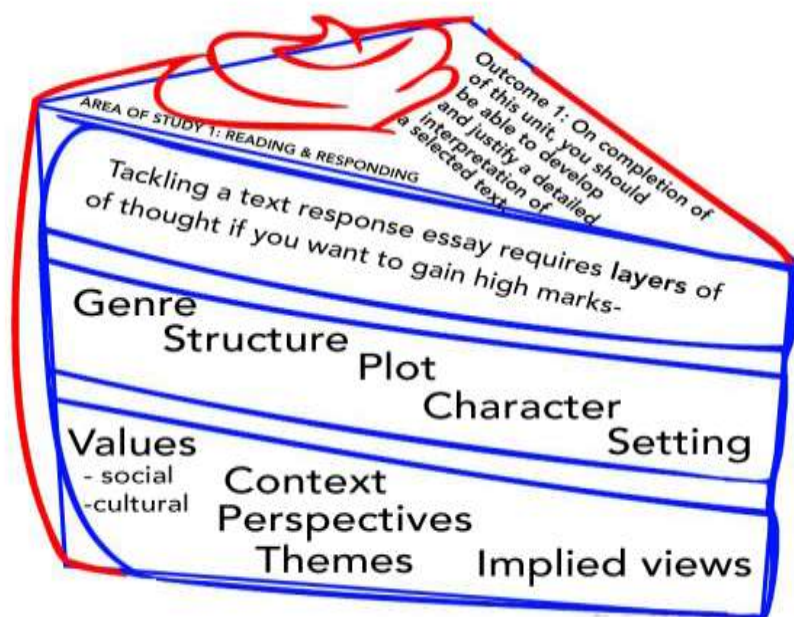
The first question is a “themes and values” question

ii. Terry says to Charley: “I coulda been a contender. I coulda been somebody, instead of a bum. Which is what I am”. Does the film support Terry’s judgment of himself?

The first question is a “characters” question

We will spend time in today’s lesson revising over the key terms as outlined in the cake below. You will need your texts and notes in order to complete the following tasks.

What text are you studying for this SAC? Who is the author? When does your SAC take place (if you know?)

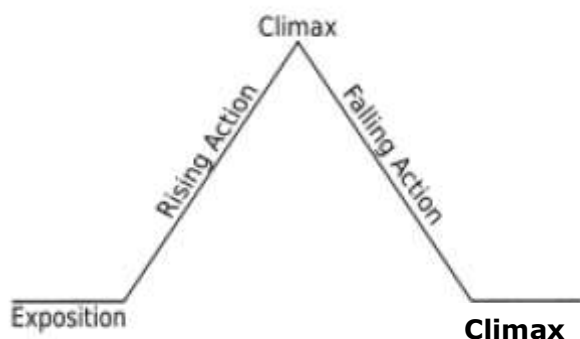


When you begin to deconstruct the topic you are given, it is important that you keep in mind all the different layers / aspects of a text that need to be considered.

Therefore, it is best to practice a variety of different essay questions of all the texts you have studied throughout the year.

Narrative structure and plot

IMAGE: Outline of narrative structure



It is expected that you have read your text in its entirety at least ONCE before the start of Unit 4. The initial reading is designed to allow you to read for understanding of the plot, characters, and significant plot developments, major conflicts throughout the course of the text and how these are resolved. (Hopefully you will have also enjoyed reading the text too!) You may have taken initial notes but this is more for subsequent readings. **It is unlikely your school will choose the film text as the final text for study but if so, you can still answer all the questions and complete all activities in today's lesson.** Subsequent readings help to provide a greater insight into

characterisation; the text's key contexts; themes/values; author intention, etc.

Activity (1): Exploring the key points in the narrative structure of the text.

- (1) **Identify two or three turning (or crisis) points in your text.** Look for moments of conflict and confrontation; a difficult decision; a problem that needs to be solved, etc. For each point, note:
- (a) The nature of the conflict or problem (i.e. what is being disputed or what is troubling key character(s))
 - (b) How it affects/impacts upon your view of the characters (e.g. do you have more or less sympathy for them and their situation)

[illegible]

- (2) **Where does the climax (i.e. where the tension rises to the peak and / or where the conflict between characters comes to a head, etc.) occur in the text?** What happens at this point and what causes the situation to come to a head?

(Questions continued on next page)

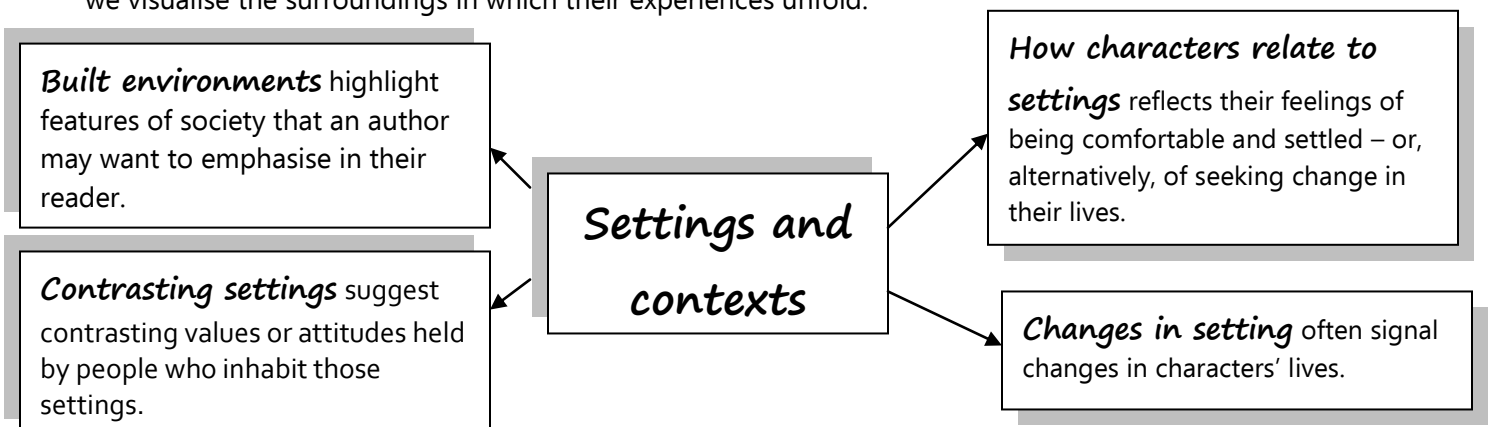
(3) **How does the resolution resolve problems or conflicts?** Does the final resolution result in an outcome that is positive, negative or a combination of both?

(4) Drawing on your own responses from Q (1) – (3), write 1 – 2 paragraphs that generally charts the key points in the narrative structure.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Settings

The settings of a narrative are the **places** and **times** in which the action is located. Settings help to bring the world of a narrative to life in our imagination. Characters become all the more vivid and “real” to us as we visualise the surroundings in which their experiences unfold.



Questions on the next page...

(1) What are the main settings used in your text? (Be as specific as possible; identify times as well as places.)

(1) What are the main settings used in your text? (Be as specific as possible; identify times as well as places.)

(2) For each main setting, list several words describing qualities of that setting, e.g. lush, wild, tropical, natural, etc. Identify any strong similarities or contrasts between different settings, e.g. look for contrasts between indoor or outdoor settings, or between town or country meetings.

(3) Identify one or two significant changes of setting in the course of a narrative. Is a new factor introduced? E.g. is a main character placed in a new situation? Do two or more characters meet to develop conflict? How are these changes linked to plot development?

(4) In one or two paragraphs, explain how the main characters relate to, and are affected by their settings. Are they comfortable or out of place? Do the characters change in response to their settings or a change in setting?

[illegible]

Context is a broader term than **setting**. It takes into account real events and circumstances outside the world of the text. There are three main contexts to consider: **historical**, **social** and **cultural** contexts. These can often overlap:



(Write in your notebook if you run out of space here. More space on the following page).

Research the period in which your text is set, e.g. key events, political leaders, social attitudes, forms of work and entertainment, dominant religious beliefs and practices.

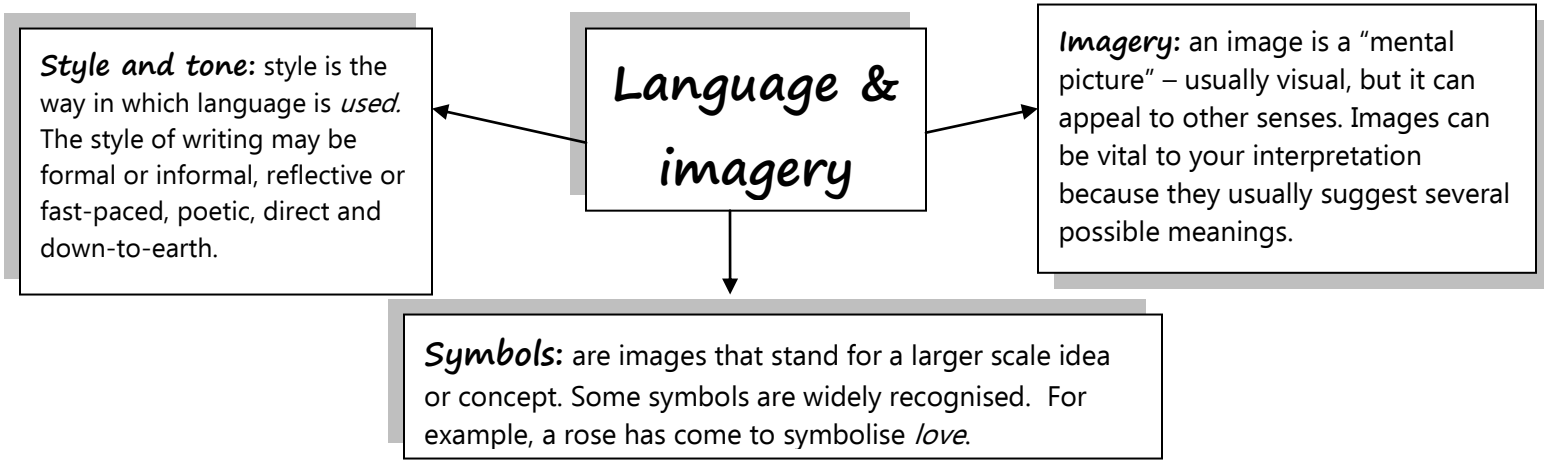
(1) a) Identify key events and circumstances that the author has drawn upon or refers to in the text. Fill in the following concept map to get you thinking about the context(s) relevant to your text.

16

Language and imagery

An author crafts language carefully and in ways that can drastically affect your response to a text.

Obviously, you are not required or expected to find expectation in EVERY SINGLE word. However, when you subsequently read your text you should consider some of the following aspects:



Activity (4): Beginning to explore language and imagery.

Remember when you are analysing the language and imagery of your studied text in greater detail. You need to focus on HOW these aspects of language contribute to the meaning and impact of the text as a whole.

(1) Select a passage or scene focusing on a particular character. Write a paragraph about the tone and style of the language (e.g. formal, literal, serious, playful, poetic, etc.)

(2) If you have read your text closely, identify two or three recurring images and where they appear in the narrative.

- What are they associated with – a character? Settings?
- Do they have a positive or negative association? Why?

Next week, we will continue looking at more textual elements to help prepare you for your AOS1 SAC. YOU MUST BRING IN YOUR TEXT TO NEXT WEEK'S LESSON!

NOT EDUCATION



VCE ENGLISH UNIT 4 TERM 3 WORKBOOK



Area of Study 1: Reading & Responding

Characterisation

Unpacking the requirements of Unit 1 Outcome 1 SAC

Practice SAC planning and writing

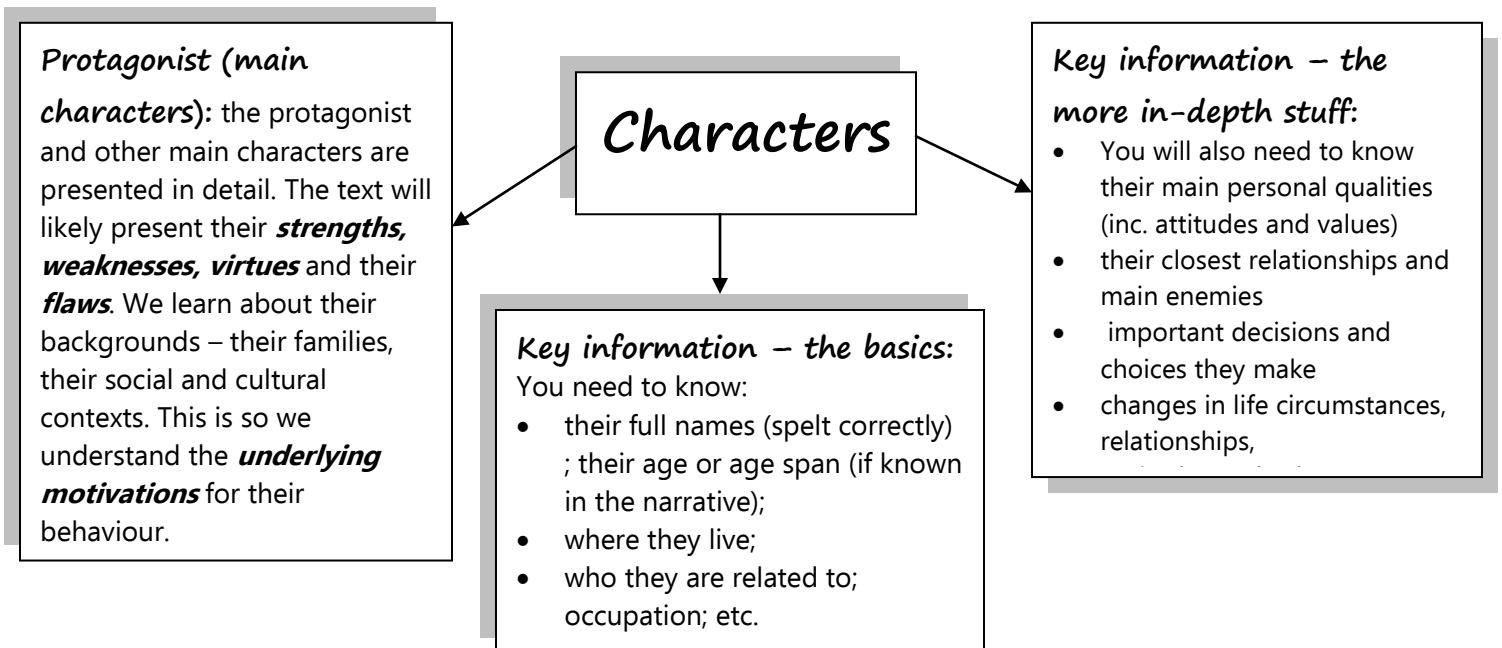
STUDENTS: You will need your text and notes in today's lesson.

Characters

Understanding characters is crucial to your study of any English narrative text. Characters generate the action of the narrative and our engagement with what happens in their lives. **Most importantly, an understanding of the characters will help you understand the themes and values presented in the text.**

Understanding characters

Although the main characters will receive most of your attention and detailed analysis, a sound knowledge of the minor characters helps build a thorough understanding of the text in general.



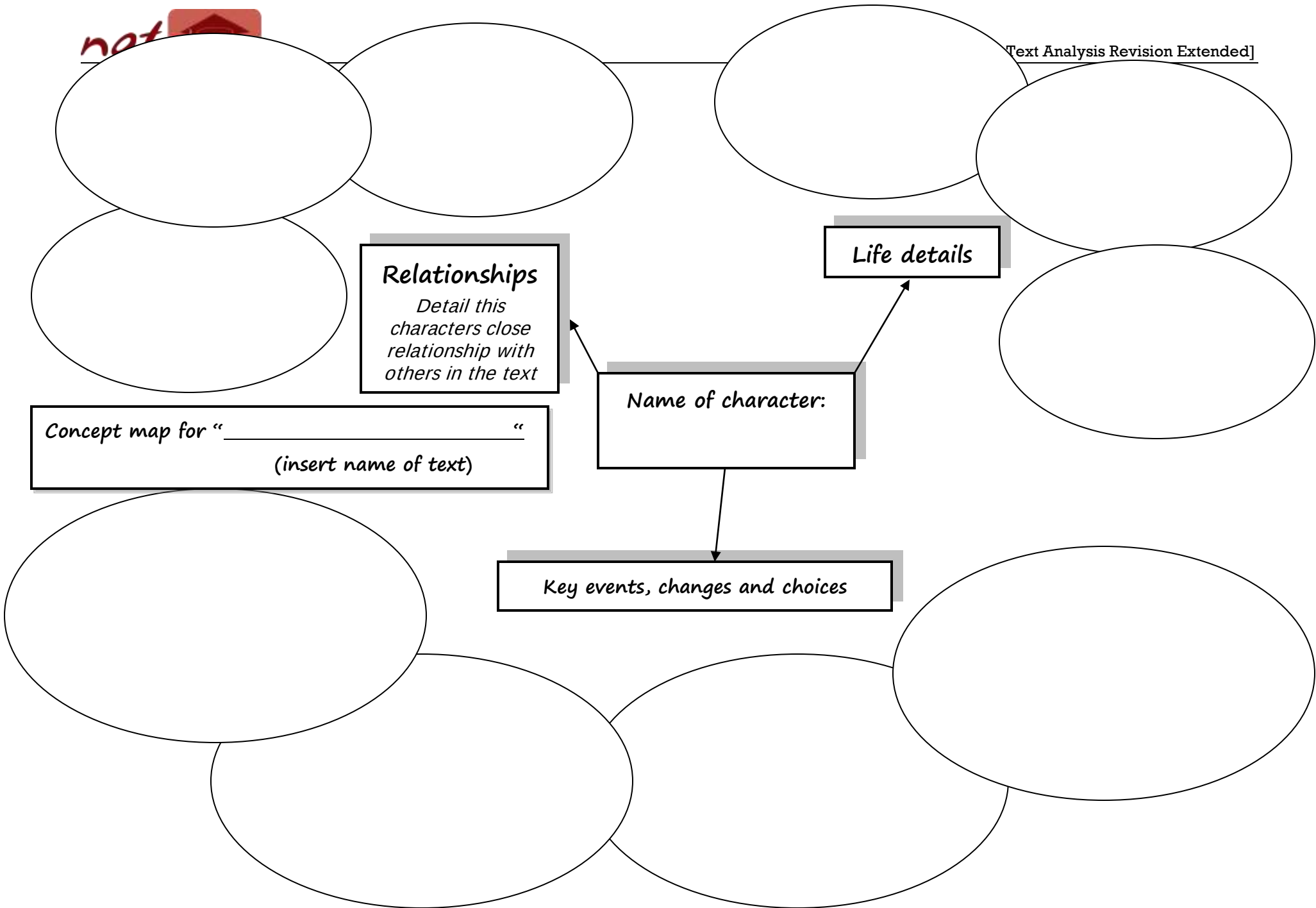
Delving into the characters in your text

What is the name and author of the text you are currently studying?

You may have already completed this task in class or at school, but it is useful to complete as much in-depth analysis of the key protagonists / minor characters in your text to help best prepare you for your SAC. **Complete the series of following tasks and then you want to share with fellow classmates if they are studying the same text and then seek feedback from your tutor.**

Task 1: Complete the following concept map

Choose one key character / protagonist to complete a detailed concept map on the next page and use specific evidence from your text. For your reference later, you may also want to jot down relevant page numbers too.





Characterisation: Finding key quotes in the text

For this following task, you will require your text and notes / study guides. Complete this table with as much detail as you can. If you don't have your text in front of you, recall as much as you can or if you're lucky enough to have a classmate who is studying the same text, work with them. You can then share your responses with your tutor.

What to do:

- Select 1-2 main characters
- For each, identify 5 key quotes which demonstrate aspects of that character's personality, relationships, values and beliefs
- Keep your selected quotes short – fewer than 10 words – so they're easily memorised for your SAC and exam

Character's name (1): _____	Quote (exact)	What does this quote reveal about this character's personality, relationships, values and beliefs?
1.		
2.		
3.		
4.		
5.		



Characterisation: Finding key quotes in the text (continued)

Character (2)

Character's name (2): _____	Quote (exact)	What does this quote reveal about this character's personality, relationships, values and beliefs?
1.		
2.		
3.		
4.		
5.		



What is this SAC about?

As Unit 4 is a relatively short one, we will delve right into the requirements of your first AOS 1 SAC.

The Unit 4 SAC requires an “extended written interpretation of one selected text”. In this SAC, you will need to relate all the evidence and reasoning to one overall view of what the text is about. The view of the text will usually be suggested by the essay question – though it is entirely up to you as to whether you agree or not with the given statement.

This is at the heart of this SAC – you need to present and justify your interpretation of the text with evidence and a sound demonstration of your knowledge of the text.

What should the SAC look like?

It is vital your SAC (essay/analysis) be detailed in your presentation of your interpretation of the text and there are three elements that achieves this:

INTRODUCTION: An interpretative statement or central argument

BODY: Supporting evidence drawn from the text – developed in about 5 to 7 paragraphs. A **logically reasoned argument** should run through and connect all the body paragraphs and this should lead to a coherent and flowing...

CONCLUSION: This is where all the logical arguments developed throughout your SAC essay should draw to a strong and logical conclusion.

A⁺

How to achieve higher marks with an in-depth response

Suggestions on how to add depth to your interpretation, which may assist in helping you to achieve greater success in your SAC marks:

IDENTIFY DIFFERENT PERSPECTIVES ON THE TOPIC: you can do this by drawing concept maps (like you did for the characterisation today)

CHARACTER COMPLEXITIES: e.g. positive and negatives aspects to a character and general character development, e.g. how a character changes their values throughout the text

INTRODUCE COMPLEXITY: throughout your essay discussion, you can “argue with the topic”. For example, you might question one of the key terms in the essay question to introduce some diversity into your argument and with the support of specific evidence will add more weight to your SAC.

AREA OF STUDY 1: READING & RESPONDING SAMPLE TEXT RESPONSE QUESTIONS

In today's lesson, we have explored how to deconstruct a text but taking the most important aspects of a selected text that will help you when writing a text response and your final SAC. You have also undoubtedly completed a few practice essays / SACs in school, or you may even have completed your text response SAC. However, given that you will also be completing a Reading & Responding SAC in semester 2, it is vital you get in as much quality essay practice as well. Over the next 2 pages, there are three exam-style essay questions for every set text studied as part of AOS 1. **Over the next two weeks, you will need to select at least one of the essay questions (relevant to a text you are studying/have studied); plan and write a researched and evidenced completed text response.** You will need to bring your text / notes in to make the most of these classes and your tutor will provide assistance where and when needed.

The essay questions have been deliberately written to tackle different aspects of the text. Some questions will focus on the following:

- *The social, historical and/or cultural values embodied in the text*
- *The way(s) in which themes / relationships between characters may be open to different reader interpretations*
- *The way(s) in which the author/director is able to express his/her views and values through the characters*
- *The way(s) in which the author/director is able to construct meaning through his/her characters*

BRING THIS WORKSHEET, YOUR TEXT AND ANY RELEVANT NOTES OVER THE NEXT TWO WEEKS!

Novels	Some additional notes	Novels	Some additional notes
(Winton, Tim) <i>Cloudstreet</i>	- How does Tim Winton show that it is ourselves that remain the biggest barrier to happiness? - After the accident in which he almost drowns, Fish Lamb starts hearing a voice. He also has conversations with the Lamb's pet pig, and he sees ghostly shadows on the wall of the library. These occurrences are open to interpretation. What do you think they signify, concerning the mysteries of life? - Quick Lamb seems to be very emotionally susceptible to miseries, such as the deaths and injuries of World War II and the murders committed by the Nedlands Monster. He is often depressed, and even when he is in a good frame of mind, he worries that his low mood might return. Why do you think he is like this, and what does it tell you about the way his family lives?	(Bronte, Emily) <i>Wuthering Heights</i>	- Is <i>Wuthering Heights</i> a novel about love? If so, what kind? If not, what is its primary theme? - Although Nelly and Lockwood are the primary narrators, other characters get to narrate a chapter or two, though Edgar does not. What effect does the lack of insight into his character's point of view have on <i>Wuthering Heights</i>? - What role does the supernatural play in <i>Wuthering Heights</i>?
(Atwood, Margaret) <i>Cat's Eye</i>	'<i>Cat's Eye</i> suggests that the relationship between victims and bullies are complex and often based on friendship and mutual need.' Discuss. 'Elaine's paintings do more than remind us of the events in her life that they reconstruct; they help us understand her experience of the world.' Discuss. - Select one of the minor characters from Elaine's life. How does her relationship with this character show us that kindness is important?	(Adiga, Aravind) <i>The White Tiger</i>	- What is Balram's attitude toward religion? How does this develop throughout the novel? - What is Balram's view of the caste system? - Discuss Balram's many names throughout the novel, and how each one represents an aspect of him.

(Kent, Hannah) Burial Rites (A)

1. Death is a major theme in this novel, but it is also about life and living. When Agnes faces the day of her execution all she wants to do is live, despite the harrowing nature of the life she has endured. Discuss.
2. Agnes often comments on the ways in which she has been silenced, or had her story altered by the authorities. Why do you think she has such an anguished relationship to language?
3. Agnes goes to her death holding Tóti's hand, for they have discovered a deep need for each other. Is this story ultimately about the loneliness of our end in life? Or does it celebrate the comfort that a person can bring to the dying? Discuss.

(Toibin, Colm) Brooklyn

1. Something happens to Rose that, in retrospect, makes you reexamine the reasons she might have urged Eilis to move to America. Discuss.
2. Does Eilis's notion of her duty to family evolve from the beginning of the novel—when she leaves Enniscorthy—to the end, when she returns to Tony in America
3. If Eilis had been able to choose freely, between Brooklyn and Tony, and Enniscorthy and Jim, what do you think she would have chosen? Or is Eilis really a young woman who does not choose, who allows others to determine her fate?

(Hisham, Matar) In the Country of Men

1. What is Matar trying to say about the theme of betrayal and how does he accomplish this?
2. What is the effect of reading about this episode in history through a child's point of view? What clarity does it bring? In what ways do a child's impulses muddy the truth?
3. 2. What does Suleiman learn about the roles of men and women as his mother continually reminds him of her arranged marriage? How have his impressions of gender been shaped by this knowledge? What determines whether she feels safe or victimized in her marriage?

Poetry

(Owen, Judith) The War Poems

1. "It is hard to say who or what is the greatest enemy in the poetry of Wilfred Owen, for his bitterness is directed at more than one target." Discuss.
2. "My subject is War, and the pity of War. The Poetry is in the pity." Discuss with reference to any three poems by Wilfred Owen.
3. "No doubt very honest, imaginatively evocative but immature poetry." Fully discuss and illustrate with reference to at least three of Wilfred Owen's war poems.

Poetry

(Harwood, Gwen) Selected Poems

1. Such of the appeal of Harwood's work lies in the distinctive qualities of each poem and the ways they lend themselves to different readings to imply different values, according to individual responses.
2. Timeless texts are valued at different times in different contexts. How have you valued the poems of Gwen Harwood? Focus on 2 different readings of at least 2 poems, substantiated by critics' responses that either support or challenge your personal ideas.
3. The poetry of Gwen Harwood is unique because it deals with strong but diverse themes. Respond in a personal response using 3 poems.

Non-fiction texts

(Funder, Anna) Stasiland

1. There's great beauty in the image of people dancing on the wall but there's something terrible about it, too. Discuss.
2. Why is disobedience more interesting than obedience? Is it easier to believe that humans are more capable of inhuman acts than they are of human ones?
3. The power of Stasiland is the aching sadness of the personal stories. Julia's rape. Charlie's death. Frau Paul's separation from her son. The loss of self. How do people heal after all of this? How does a country heal after it has lost its identity?

Non-fiction texts

(Wolff, Tobias) This Boy's Life

1. Explore the theme of innocence throughout both novels. Why does Toby think that kids will be innocent forever? In what moments does he lose their innocence? Cite specific example to support your ideas.
2. What is the main challenge in Toby's life? Determine what is at the root of his issues and personal challenges. To what extent does he recognise, address, and cope with his problems.
3. "But what I liked best about the Handbook was its voice, the bluff hail-fellow language by which it tried to make being a good boy seem adventurous, even romantic. The Scout spirit was traced to King Arthur's Round Table." (p. 103). What does this passage reveal about the imaginative space in which Jack lives? Discuss how this relates to his ability, later in the story, to invent his own persona.

Short stories

(Adichie, Chimamanda Ngozi) *The Thing Around Your Neck*

Story: Cell One

1. What were your thoughts on this first story about the spoiled boy, Nnamabia who stole from neighbors and his own family and always got himself out of whatever jam he was in?
2. Why do you think his family let him get away with such actions for so long? Could you tell they treated boys differently than girls? Do we have examples of such in our own lives?

Story: The Headstrong Historian

1. In the end she was ashamed of her son and irritated by his wife for treating non-Christians as if they had smallpox. Anyone can relate to the racism or prejudice?
2. What did you think about the granddaughter and her struggle for racial justice and pride in her country and people?

Film texts

Mabo, (Director: Rachel Perkins)

"Racism is not the only thing the Eddie Mabo faces in *Mabo*". Discuss.

All About Eve, (Director: Mankiewicz, Joseph)

1. Discuss the ways in which Addison "owns" Eve.
2. Who does Phoebe remind the audience of, and does Eve recognise this?
3. Describe Eve's devotion to Margo.

(Carver, Raymond), *Will You Please Be Quiet, Please?*

1. Compose an essay discussing personal disaffection and its effects, as represented in two short stories by Raymond Carver.
2. Examine the way in which Raymond Carver depicts powerlessness. Focus on two of his short stories.
3. 'There is a prevailing sadness at the core of Raymond Carver's short stories.' Do you agree? Your answer should refer to four stories, examining two of them in depth.

Other

(Spiegelman, Art) *The Complete Maus*

1. *Maus* is written in the rather unconventional form of a graphic novel. Is this format an effective means of telling a Holocaust narrative? How might it differ from a more conventional Holocaust narrative?
2. To what degree was Vladek's survival based on luck, and to what degree was his survival based on his considerable resourcefulness?
3. To what extent are Vladek's aggravating personality traits a product of his experiences during the Holocaust?

Plays

(Euripides, 'Medea') *Medea and Other Plays*

1. Medea's revenge ultimately makes her far more guilty than Jason. Discuss.
2. Is Medea justified in her sense of justice?

(Shakespeare, William) *Henry IV Part 1*

1. The play contains many instances of symmetry, in which scenes or even people seem to be slightly altered reflections of other scenes or people. Look for scenes where you think that a previous event is being repeated or transformed or for characters who are explicitly contrasted or compared. Which scenes or characters are these? Why might Shakespeare use this technique?
2. Henry IV is in many ways a study of contrasting characters, including Harry, Hotspur, Falstaff, and King Henry. Does the play have a single protagonist or many characters of equal importance? Why is the play named after King Henry?
3. Many critics see in *1 Henry IV* a complicated pattern of *displacement*. Hotspur displaces Harry in his father's eyes, for instance, and Harry must win back the place he has lost (by killing Hotspur). Similarly, Falstaff has displaced King Henry IV as Harry's father figure. What choices lead to these displacements? Why do you think Shakespeare created them? How (and why) are they resolved—if they are resolved?

(Davis, Jack) *No Sugar*

1. No Sugar challenges the prejudiced, negative stereotypes of Aborigines operating in a mainstream Australian society. Despite the Mullimurras' problems, they survive as a family with resourcefulness and dignity. Discuss this statement in relation to your reading of the play.
2. Plays can influence our view of life as they often challenge our values, encouraging us to respond to a particular issue. To what extent do you agree?
3. Stage drama employs different types of spoken language in order to shape themes and our construction of characters. Discuss the ways in which Davis employs language in No Sugar.

Start your note writing / planning / essay writing here

Seek tutor assistance when needed but this will be largely an individual task using just you and your text. It is strongly encouraged you bring any *completed drafts to your tutor when completed*. More on this next week too and you will also unpack a sample assessment criteria sheet so you know what you need to do to score a high grade!

CHOSEN ESSAY TOPIC:

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NQT EDUCATION



VCE ENGLISH UNIT 4 TERM 3 WORKBOOK



Area of Study 1: Reading & Responding

Effectively interpreting a text in preparation for Unit 4 SAC
Practice SAC planning and writing

STUDENTS: You will need your text and notes in today's lesson.

Understanding what is expected in your Unit 4 SAC

In today's lesson, we will continue with your AOS 1: SAC preparation. Over the last two weeks, we have touched upon how to analyse characterisation, themes and values as a means to demonstrate your understanding of your studied text.

Quick reminder: The key difference between this Unit 4 SAC as compared to the SAC you completed in AOS1 in Unit 3 is that you need to analyse *how the author presents a point of view or values*. You will need to do this in a sustained written "interpretation" which means your essay will need to put forward your contention supported by well chosen textual analysis. Therefore, the language you're expected to use in order to gain high marks should be sophisticated and controlled.

Essay SAC practice

What is the name and author of the text you are currently studying?

You would have selected a sample SAC last week. We will develop your planning and writing of this practice SAC with a particular focus on honing your *interpretative skills*.

Why are texts open to interpretation?

As everyone "reads" texts differently due to their own personal experiences and viewpoints, a whole host of interpretations can be made from reading the same text.

Analysis (Unit 3)

Looks at key textual features:

- Plot
- Narrative voice
- Characterisation
- Narrative points: beginning, crisis points and resolutions

For future reference (especially in your exam); it is important to note that these types of essays tend to **analyse how the above elements convey key themes or shape the developments of key protagonists**.

A UNIT 4 SAC goes further than a UNIT 3 SAC in that it is asking you to go further and present a point of view on the text as a whole, as opposed to focusing on a few textual elements.

VS

Interpretation (Unit 4)

Looks at how the different elements of your studied text present an explanation of what the text MEANS:

Different interpretations can be made by close "readings" of your studied text.

REMINDER OF WHAT IS MEANT BY DIFFERENT READINGS:

As we explored in Unit 3, texts can be subjected to different "readings" according to various theories, e.g. *feminist, Marxist, postmodern, etc.* This acts a "filter" to which we can interpret a text. This is a complex task when you are applying a "reading" but being able to read a text according to a given theory adds a complexity and extra dimension to any analysis.

How do I effectively interpret a text?

Remember that a text that you may be studying tries to do the following:

- **Explores different facets of human experience**, but an interpretation will likely ask you to focus on only one or two of these; therefore you can choose (with use of appropriate examples) which aspects you would like to write about. **WHAT YOU SELECT TO WRITE ABOUT MAKES UP YOUR INTERPRETATION OF THE TEXT.**
- **Suggests, rather than explicitly states viewpoints and values**. This means that the writer – more often than not – presents their views subtly allowing their readers to “read” between the lines and draw conclusions on their own. **WHAT YOU SELECT TO WRITE ABOUT IS YOUR TAKE ON THE TEXT BUT IT MUST BE WELL SUPPORTED BY EXAMPLES FROM THE TEXT.**



Remember in your interpretation, you will need to explain any main **character's significance**, e.g. that a certain character may embody the quality of innocence; or that the character's poor choices show the effects of prejudice and discrimination of an individual. You will also need to present your view on the **overall meaning of a text**; e.g. that the author doesn't offer definitive, clear cut solutions to the dilemmas encountered by the characters to show the reader that simple answers are not found in real life or could be unfair.

Developing an effective interpretation

Step 1: Your SAC essay's contention should be posed in the form of an **interpretative statement**.

This statement should encapsulate the main position or argument of your interpretation in a nutshell. Such interpretative statements are derived from within the text, but they generalise from that information to arrive at a viewpoint.

Such statements can express a judgment about:

- A character or a group of characters, e.g. *Kane believes that had he not achieved such personal wealth, he would have become a great man. (Citizen Kane)*
- The themes or values presented by the text, e.g. *Paul Kelly's lyrics demonstrate that a sense of optimism is no protection against an unpredictable world. (Paul Kelly's Collection of Songs)*

Step 2: Develop your own interpretative statement

The following example sets out to firm up your ideas by developing a range of interpretive statements.

- (i) Identify central ideas in your text. For example, in the text, *Maestro*, we have the following main ideas:

- | | |
|--|------------------------|
| • Growing up | • Suffering and loss |
| • Innocence and experience | • The nature of beauty |
| • The difficulty of achieving perfection | • Love |

- (ii) Make connections between these ideas as many are possible. These sample statements show how the key ideas (as mentioned above) can be used to create the following interpretative statements:

- Maestro shows that suffering is an inevitable part of growing up.
- Maestro suggests that loss underwrites much of human experience.



Interpretative statements are useful in developing your own sense of the overall meaning of your text.

(iii) *Use the roles and qualities of characters as the basis of further interpretative statements.* Below are two examples from *Maestro*:

- *Keller's remorse and bitterness over the past make it impossible for him to teach a love of beauty.*
- *Paul learns not just about music from Keller, but about what is truly valuable in life.*

(iv) *Create statements for different interpretations that can be argued with.* In some instances, it is even possible to make a case for an opposite interpretation. Here are two examples:

- Maestro demonstrates that beauty is not possible without perfection.
- Keller's remorse and bitterness over the past allow him to convey a profound appreciation of beauty.



How these statements are supported in an interpretation depends on the choices you make when you:

- Define key terms
- Select evidence to support your viewpoint
- Draw on your own personal response to the characters and situations portrayed to show how **you** view them.

Task (1): Write your own interpretative texts

In this activity, you will develop that topic that present viewpoints or interpretations of a text you are studying. They don't have to be your viewpoints, but they should be based on the text's key ideas and characters and have some truth to them (i.e. they can be supported with textual evidence).

1. List as many key ideas in your text as possible.

2. See how many connections you can make between the ideas – try to link 2 at a time. Write some statements or topics that bring these ideas together (use the sample *Maestro* statements as examples).

3. For a narrative text, select two or three main characters and link these to some of the ideas you identified in the first question. Develop further topics using these links between characters and ideas.

Remember, the key features that provide the basis for any interpretation of a text are:

- Narrative viewpoint
- Characters
- Ideas, themes and values

Task (2): Develop your own viewpoint

This activity gives you some strategies for developing a viewpoint on what you think a text is about and why.

(1) Examine the narrative viewpoint in your text.

- a. Identify what the narrator is really telling you about the world they describe. Is it a fair, just world or a cruel world? Is it a world where characters can decide their own destinies or are their fates decided for them? Explain / summarise the narrative viewpoint succinctly in 3 – 4 sentences.

- b. Do you agree with the narrator's viewpoint? How does the author **position** you to agree with, or question, this viewpoint. Explain your response.

- c. Look for points where the narrator gives any concise statement(s) about the significance of any events, individuals, etc. that may reveal their narrative viewpoint. You will need your text to find and write these key quotes to either highlight and / or write below. These will undoubtedly become useful in your SAC and exam preparation.

Quote

Explain significance (i.e. what does this reveal about the author's viewpoint(s))

--	--

(2) How do you respond to characters?

- a. Identify which character(s) the text leads you to be sympathetic to (or side with), and which characters does the author lead you to be critical of. Either describe these characters and why you are lead to feel a particular way and / or use quotes from the text.

[illegible]

- b. What are the main values of the character(s) you are most sympathetic towards?

- c. What happens to these characters – are they “punished” or “rewarded” in the text? Summarise the text’s view of these characters and the society they live in.

[illegible]

(3) What is your view of the text's ideas, themes and values?

- a. Use the previous activity to develop topics on ideas, themes and values in your text. Which of these match your own view of what the text is about? Which would you argue against?

- b. For one topic that you agree with, identify characters that you would analyse to support this viewpoint.

What should the SAC look like?

It is vital your SAC (essay/analysis) be detailed in your presentation of your interpretation of the text and there are three elements that achieve this:



INTRODUCTION: An interpretative statement or central argument

BODY: Supporting evidence drawn from the text – developed in about 5 to 7 paragraphs. A **logically reasoned argument** should run through and connect all the body paragraphs and this should lead to a coherent and flowing...

CONCLUSION: This is where all the logical arguments developed throughout your SAC essay should draw to a strong and logical conclusion.

How to achieve higher marks with an in-depth response

Suggestions on how to add depth to your interpretation, which may assist in helping you to achieve greater success in your SAC marks:

IDENTIFY DIFFERENT PERSPECTIVES ON THE TOPIC: you can do this by drawing concept maps (like you did for the characterisation today)

CHARACTER COMPLEXITIES: e.g. positive and negative aspects to a character and general character development, e.g. how a character changes their values throughout the text

INTRODUCE COMPLEXITY: throughout your essay discussion, you can “argue with the topic”. For example, you might question one of the key terms in the essay question to introduce some diversity into your argument and with the support of specific evidence will add more weight to your SAC.



AOS 1: READING & RESPONDING SAMPLE TEXT RESPONSE QUESTIONS

✓ *For this task, you will need to refer to the list of essay questions as outlined in last week's worksheet. You would / should have commenced your planning. If so, ensure you have these notes with you in today's lesson.*

✓ *You should have commenced one of these essay questions last week.*

- ✓ *The focus on your writing practice today is to explore how to effectively come up with your own interpretations of a given text, as well as looking at how narrative viewpoints are used to determine a text's meaning, you should incorporate this in your sample SAC.*
- ✓ *It is expected that you have brought in your text and notes, and perhaps even a draft you have completed at school.*
- ✓ *If you have yet to complete a draft it is recommended you complete one of the questions from your studied text (from last week's worksheet).*



Whichever question you choose is irrelevant, as long as you are able to sustain a well reasoned argument that justifies your interpretation of the essay question, in relation to your studied text – complete with relevant evidence!

Commence your note writing / planning / essay writing here

Seek tutor assistance when needed but this will be largely an individual task using just you and your text. It is strongly encouraged you bring any completed drafts to your tutor when completed. **More on this next week too and you will also unpack a sample assessment criteria sheet so you know what you need to do to score a high grade!**

CHOSEN ESSAY TOPIC:

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NOT EDUCATION



VCE ENGLISH UNIT 4 TERM 3 WORKBOOK



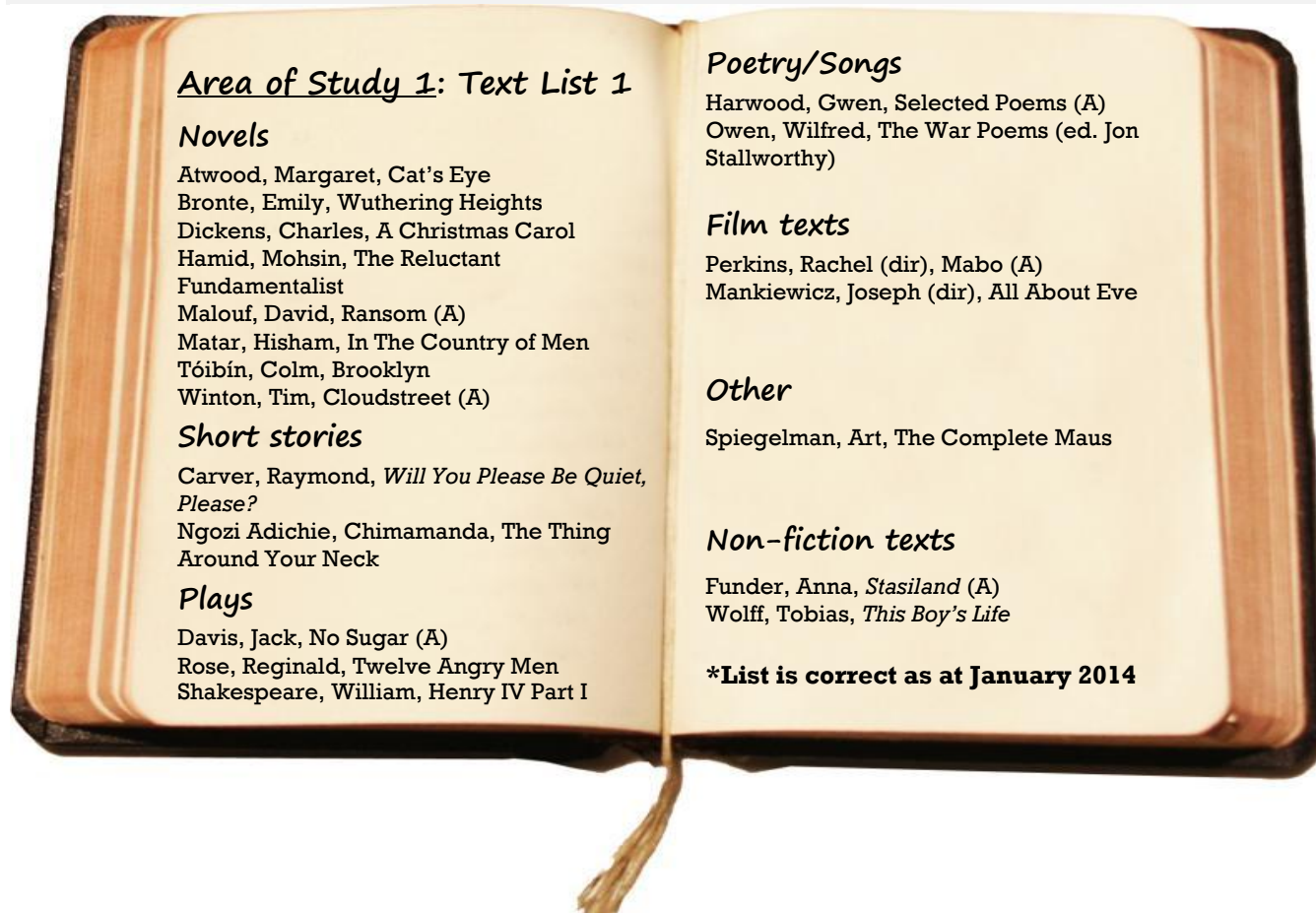
Area of Study 1: Reading & Responding
Analysis of Sample Text Response]

STUDENTS: You will need your text and notes in today's lesson.

Unit 4: Area of Study 1 – Reading and responding

Outcome 1

On completion of this unit, you should be able to develop and justify a detailed interpretation of a selected text.



What are the key knowledge and skills required to meet Outcome 1?

What you need to know	What you need to be able to do
<i>An understanding of the ideas, characters and themes constructed by the author and presented in the selected text</i>	This area of study builds on Area of Study 1 in Unit 3. Students identify, discuss and analyse the structures, features and conventions of a range of texts to explore how these elements have been chosen by authors in order to construct meaning and how they affect interpretation. In identifying and analysing explicit and implied values embodied in texts, students examine the ways in which readers or viewers are invited to respond to the texts. They develop and justify a detailed written interpretation of a selected text.
<i>The structures, features and conventions used by authors to construct meaning in a range of literary texts</i>	
<i>The ways in which authors express or imply a point of view and values</i>	
<i>The ways in which readers' interpretations of texts differ and why</i>	
<i>Conventions of spelling, punctuation and syntax of Standard Australian English</i>	Use these conventions correctly in your written texts.
<i>Appropriate terminology for discussing the form, language, audience and purpose of written texts</i>	Use appropriate language to discuss and explain your decisions about the form, language, audience and purpose of the written pieces you create for this area of study.

Understanding what makes a good text response

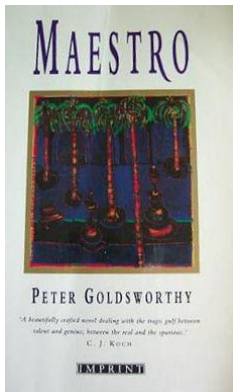
You have had ample practice throughout your years of English study and in particular, in Unit 3, to sharpen your text analysis skills. You also had a chance to brush up on how to effectively set out a text response from last week's lesson. In today's lesson we will look closely at a sample text response for former year 12 English text *Maestro* (Peter Goldsworthy, 1989). Even if you are unfamiliar with the text, you will be able to read through the sample essay and identify what elements of the essay are effective; and which you may be able to incorporate as well.

A+

Unpacking a sample text response: *Maestro*

On the following page, there is a high-level text response. Read through the essay as a class initially. Then on your own or in pairs, complete the tasks that follow. Then as a class, discuss through your responses before going onto the next task. Ensure you understand

WHY this is a high level response as you may be able to replicate some of the features in your own writing!



Before reading the essay, here's a plot summary for *Maestro*:

The protagonist, a boy called Paul Crabbe, is taught piano by his teacher (or maestro), Eduard Keller. Paul does not like his teacher at first, but by the end of the novel has grown to appreciate him dearly. Paul learns the limits of his own musical ability through Keller, but he also grows to understand himself and Keller enough to write the novel. Additionally, he has a loving relationship with his sweetheart, Rosie.

This book deals with the main idea of contrasts, as well as other themes. Contrasts are shown by Paul's mother and father – how they differ; Vienna and Darwin – high culture vs. low culture; Paul as an adolescent and Paul as an adult – through the continual change in narrator, as Paul changes. Paul slowly comes to realisation that he is now learning from the

maestro, and that his talent starts growing day by day.

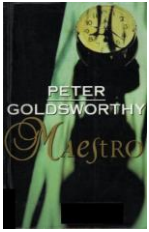
The most influential character, Eduard Keller, lost his family during The Holocaust, despite performing for Adolf Hitler in private concerts in the belief Hitler would spare his Jewish family.

For Keller, the grand piano is his sanctity and security, assisting him to deal with the horrors of the world; "safe beneath that grand piano," and likewise offering Eduard a method of deconstructing life. As Paul matures, Keller's phrasings, which seemed absurd in adolescence, ossify into a "musical bible whose texts I knew by heart" but Paul does not relate them to his life until middle-age, leaving him "smug, insufferable," throughout his life.

Keller originates from Vienna, where he was a renowned musician "becoming so visible so that nothing can touch him", therefore believing he is exempt from the effects of war. Eventually he lost his wife and son and disappeared from the country, leaving every-one to believe he was dead. Filled with remorse and regret, Keller transforms and evolves to become a completely different man, "if we are discussing the same man how different our two versions." Keller understands the frivolities and foolish nature of human society, passed onto Paul in the form of clippings from newspapers, Keller's "textbooks." "The thousands of stories of human foolishness and greed and cruelty that he had tried to patch together into some kind of understanding of his fellow beings" depicts Keller's knowledge.

When Paul initially began lessons with Keller, his first impressions were misleading, "a boozers incandescent glow", "I'd seen nothing like him before." As Paul matures, his attitudes towards the Maestro become warmer and they develop an unexpressed bond. "I slipped my arm beneath his head and kissed him" represent Paul's final realisation of his connection with Keller in death. Throughout his life, Paul took the Maestro for granted, believing his advice was "irritating – and also contradictory." After Keller's death, Paul realises the opportunities Keller had presented him. "Mourning for a great man, yes, but also mourning for myself – for times and possibilities that will never come again." Throughout the novella the tone shifts from egotism and selfishness to regret and wisdom depicting Paul's growth.

In conclusion, *Maestro* has the main themes of adolescence and growing up. Paul is educated about life through music and Keller's experiences in Vienna and understanding of human nature contribute to Paul's knowledge of the world. The book tracks Paul as he develops into a responsible, mature man from an obnoxious, egotistical teenager.



Sample essay response: How does *Maestro* explore the idea that we only appreciate what is truly valuable once it is lost?

Maestro explores the twin ideas of loss and love through a wistful first-person narrative that reaches out for the past, even as the narrator accepts the past is remote and unchangeable. Only memory can access the past, and then only in a way that is often coloured by nostalgia and the pain of loss. For various reasons, the novel's characters fail to grasp the opportunities of the present, which are "all too soon", as Paul puts it; and instead becomes the "regretted past". Yet the novel also suggests that it is only by looking back on the events of our lives from a more experienced vantage point that their beauty and uniqueness can be fully appreciated.

Paul Crabbe's 'memoir' evokes a sense of wonder not just at the richness of his experiences and environment, but also at his own inability to seize the real significance at the time. As he admits as the narrative's conclusion, his view of the past is nostalgic and inclined to exaggerate the sights and sounds; the warmth of home; and the eccentricities of his maestro, Eduard Keller. However, it is this nostalgia that highlights our ability to value things that belong in the past much more readily than we could when they were part of our present-day realities.

The first-person narrative also contrasts the way in which things appear to a precocious teenager compared with how they seem to the mature adult. As a student, Paul finds Keller's platitudes annoying and often incomprehensible; looking back at them as an adult, though, he begins to understand their wisdom. Keller's death brings this into sharp focus, since now there is no possibility that Paul will be able to learn from Keller how to transcend mere technique. Keller had, indeed, warned Paul to "know when to move on", a lesson that Paul intercepted as an inducement to practise harder. The real meaning and value of this advice is appreciated later, when it is too late to have the required effect and Paul's obsession with technique has hardened to a lifelong habit.

Paul fully recognises Keller's unique and special qualities only with the wisdom of hindsight and the shock of Keller's death. In contrast, Keller's life story shows another, more tragic perspective on how our view of life alters as a result of loss. As one of the most celebrated pianists of his day, Keller believed his fame would protect not only him but his Jewish wife from the Nazi regime. There is no suggestion that Keller ever regarded his family with less than total devotion and affection; but for a time he tried to persuade both his family and his career, regarding both as valuable and lasting.

General questions about essay structure:

Why doesn't the writer of this essay provide any summary of the text?

REMINDER: What is the purpose of a topic sentence?

Why are topic sentences so important?

How could your essay suffer if you don't write effective topic sentences?

What name is given to the last sentence to each body paragraph?

Why are these types of sentences important in building an effective essay?

Following the capture of his wife and son, Keller did not hesitate to abandon his career. He also cast aside his identity, registering as a Jew and vowing never to play the piano again. Through Keller, *Maestro* suggests that loss forces us to reassess our values and that sometimes what we value most is precisely that which we have lost and can never recover.

Maestro does not suggest that we are never aware of important figures or events in our lives as they occur. However, it does draw attention to how they appear unique and more precious when they are viewed from a new perspective, whether it is created by devastating loss or the natural process of growing up. Keller recalls the musical promise shown by his son, and cannot help but teach Paul with something of “a father’s hardness”, as if recapturing something of that brief time in the distant past. Paul recalls his initial inclination to dismiss Keller as a ‘boozier’ with eyes like ‘moist wobbling jellies’, only to find that the image of Keller drinking “on his balcony in a shaft of sun” becomes a favourite and indelible memory. In each case, an altered perspective of what is precious long after it has passed from our lives.

Maestro illustrates how people and events that can only be revisited in memory often acquire greater significance and meaning than we had initially attached to them. Indeed, the past may seem so alluring that it becomes difficult to “move on” to embrace the future and reconcile ourselves to the mistakes of the past. Yet the text also recognises the transient nature of the present, and the difficulty of making judgments in the flux of daily life. No one expects civilised men to become tyrants and mass murderers; no one expects a teenage boy to act with the wisdom of an adult. Thus, *Maestro* explores, with considerable compassion, the idea that we only appreciate what is truly valuable when it is lost, suggesting that this is less of a flaw in human nature than an inevitable, if often painful, consequence of experience and memory.

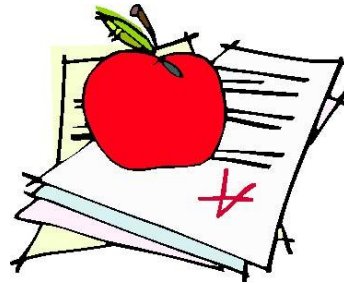
General questions about essay structure:

Why should your conclusion be a lot more succinct than the introduction?

“Maestro” text response activities:

- (1) After initial reading, make notes in the right hand column “General questions about essay structure” to refresh your memory about the essential elements in a high level essay. Share your responses with a partner or show your tutor.
- (2) **Vocabulary building activity:** Skim read the essay and select any new or unfamiliar words. Find and write their definitions. You may be able to incorporate these into your writing. If you run out of space here, write the remaining definitions in your exercise book.

Word	Definition
(1)	
(2)	
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	



Take your writing from this

To this!

(3) Answer the following questions in detail to show your understanding of what made this essay a high level response. Discuss these responses with your classmates – your tutor will lead discussion.

(a) From the introduction, copy the writer's contention below:

(b) In your opinion, how effectively is the writer able to incorporate evidence in the body paragraphs? Give specific examples of effective writing.

(c) Does the conclusion effectively sum up the main arguments and clearly summarise the writer's contention, whilst addressing the essay topic? Explain your response.

(d) How effectively do you think the writer is able to build upon their contention/argument throughout the essay? Do you feel the writer addresses the essay topic clearly? Why / why not?

Be an assessor: mark the essay!

Now that you have read through the sample essay once or even twice, attempt to assess this essay according to the **VCAA PERFORMANCE DESCRIPTORS** below. Give the essay a grade and then share your final mark with your classmates. Your tutor will discuss the grades given and see what types of scores were given and why.

Unit 4 Outcome 1

On completion of this unit, you should be able to develop and justify a detailed interpretation of a selected text.

Outcome 1 Task: This task requires an extended written interpretation of one selected text.

To meet this Outcome, you need to:

Develop and justify a detailed interpretation of a selected text.

This outcome contributes 50 marks out of the 100 marks allocated to the School-assessed Coursework for Unit 4.

Designing the assessment task

Your school has developed the requirements of this SAC so you're able to:

- develop and present a sustained and detailed interpretation of a selected text, supported by textual evidence
- demonstrate an understanding of the ideas, characters and themes constructed and presented in the selected text
- analyse the ways in which the author constructs meaning and expresses or implies a point of view and values
- plan and revise written work for expressiveness, fluency and coherence
- demonstrate the highest level of performance.

Performance descriptors

The following descriptors provide a guide to the standards expected when your teacher is marking your assessment task. These describe the knowledge and skills typically demonstrated by students who have achieved scores within each range on this SAC.

Read through these as a class and your tutor will explain each Mark Range and what types of grades they represent. Then assess the sample essay from pages 4 – 5 and assign a final grade. Give the essay a grade and then share your final mark with your classmates. Your tutor will discuss with the class the grades given and see what types of scores were given and why.

MARK RANGE DESCRIPTOR: typical performance in each range

41–50 marks

Construction of a well-developed and sustained interpretation of a selected text supported by the considered selection and use of highly appropriate textual evidence. Thorough and thoughtful understanding of the ideas, characters and themes constructed and presented in the selected text. Detailed discussion and thorough analysis of the ways in which the author constructs meaning and expresses or implies a point of view and values. Highly organised, fluent and sustained writing with excellent control of the conventions of written English.

31–40 marks

Construction of a soundly developed and sustained interpretation of a selected text supported by the careful selection and use of appropriate textual evidence. Thorough knowledge of the ideas, characters and themes constructed and presented in the selected text. Well-developed discussion and sound analysis of the ways in which the author constructs meaning and expresses or implies a point of view and values. Organised, fluent and relevant writing with good control of the conventions of written English.

21–30 marks

A generally well-sustained interpretation of a selected text supported by textual evidence. Knowledge of the ideas, characters and themes constructed and presented in the selected text. Discussion and some analysis of the ways in which the author constructs meaning and expresses or implies a point of view and values. Organised and relevant writing with sound control of the conventions of written English.

11–20 marks

Limited interpretation of a selected text supported by some use of textual evidence. Some knowledge of the ideas, characters and themes constructed and presented in the selected text. Generalised discussion of the ways in which the author constructs meaning and expresses or implies a point of view and values. Some relevance and organisation in the writing and some control of the conventions of written English.

1–10 marks

Little, if any, interpretation of a selected text, with minimal textual evidence offered in support. Limited knowledge of the ideas, characters and themes constructed and presented in the selected text. Little, if any, discussion of the ways in which the author constructs meaning and expresses or implies a point of view and values. Limited organisation and control of the conventions of written English.

A+	A	B+	B	C+	C	D+	D	E+	E	<NAR
50 – 45	44 – 40	39 – 37	36 – 35	34 – 32	31 – 30	29 – 25	24 – 22	21 – 20	19 – 15	<14

Final task: More essay writing practice!

For the following task, you can either select an essay topic based on your studied text OR if you don't have an essay topic, you can use the provided essay topic to complete this valuable essay SAC planning task. On the following page, make any additional notes or continue writing.



By next week, you should bring an essay draft to your tutor for feedback and marking.

Use the assessment criteria sheet to give you an indication of what grade you may achieve.

The text response plan

Your own essay topic: _____

OR

Complete the following tasks in order to plan your response to *The Simpsons*.

“Despite their seemingly huge personality flaws, the members of the Simpsons family show us they’re positive role models.” Discuss.

Step by step on how to effectively essay plan:

1) **Key words:** Write out the key words/phrases in the topic.

2) **Synonyms:** Give synonyms for the key words/phrases.

3) **Paraphrase of topic – 1**

Write a paraphrase of the topic by directly substituting appropriate synonyms for the key words/phrases.

4) **Paraphrase of topic – 2**

Write a paraphrase of the topic by reversing the order of ideas in the original topic statement (i.e. begin with the second half of the topic statement sentence).

5) **What do I have to think and write about?**

Complete the following sentence in order to understand the demands of the topic.

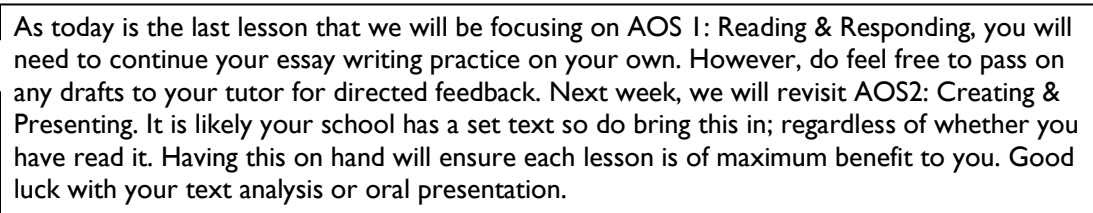
In order to answer this topic, I must think and write about _____

6) **Questioning the topic:** List your own questions about the topic and consider possible answers.

7) **My point of view – Agree? Disagree? Maybe?**

Revise your responses to the preceding tasks. Based on these responses, determine your point of view on the topic. Using a combination of words and phrases from your responses, write a sentence stating your point of view.

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NOT EDUCATION



VCE ENGLISH UNIT 4 TERM 3 WORKBOOK



Area of Study 2: Creating and Presenting

Outline of AOS 2: Creating & Presenting
Requirements of AOS 2 School Assessed Coursework
Writing Practice Tasks: Narrative Characterisation
Writing Effective Openings / introductions



AOS 2: Creating & Presenting

Outcome 2

On completion of this unit the student should be able to draw on ideas and/or arguments suggested by a chosen Context to create written texts for a specified audience and purpose; and to discuss and analyse in writing their decisions about form, purpose, language, audience and context.

AREA OF STUDY 2

Creating and presenting

You will read the set texts set by your school in order to identify; discuss and analyse ideas and/or arguments associated with the selected Context. You will reflect on the ideas and/or arguments suggested by these texts, explore the relationship between ***purpose, form, audience*** and ***language***, and examine the choices made by authors in order to construct meaning.

You will then draw on the ideas and/or arguments they have gained from the texts studied to construct their own texts. They write for a specified audience and purpose and draw on your experience of exploring texts to explain their own decisions about ***form, purpose, language, audience*** and ***context***.

Course requirements – School Assessed Coursework (SAC)

Unit	What is assessed?	Percentage of coursework mark	How is the SAC assessed?
Unit 4	Study one set text See next page for list of Contexts and set texts	The Unit 4 SAC – 50% of the Unit 3 mark	Assessment is based on how well you demonstrate key knowledge and skills. Note: SACs are marked globally – your Written Explanations are taken into account but the quality of the writing is the main focus. Your Written Explanations are NOT included in the word count.
	Final exam (November) In the end-of-year exam, you will have to write ONE extended piece (may be: imaginative, persuasive or expository) based on your studied Context for a specified audience and purpose.		



What will the AOS 2 SAC look like?

SACs will be completed mainly in class in a set time. The conditions and writing *prompts* will be set by your school in line with official VCAA guidelines. Your school will explain beforehand exactly how and when you will complete your written SACs. Here are other some possibilities:

- Your school will decide whether they want you to submit one sustained piece of writing or several writing pieces;
- Whether you are able to bring in your own handwritten SAC notes for assistance throughout allocated writing time.
- You may receive your topic or choice of *prompts* a day ahead;
- You may be given an unseen prompt and write your response under exam/test conditions

What are the key knowledge and skills required to meet Outcome 2?

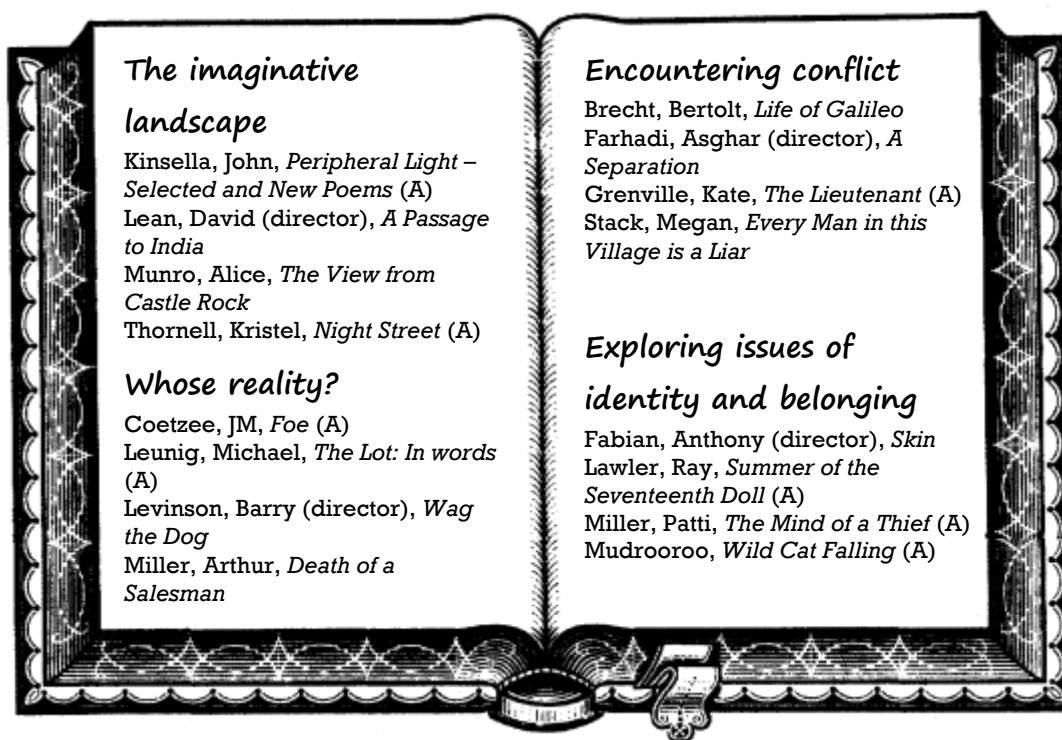
What you need to know	What you need to be able to do
Ideas and arguments relevant to your Context, including ideas and / or arguments presented in texts.	- Identify and explore key ideas, arguments and possible points of view relating to your Context. - Identify and analyse ideas in your set text(s) that relate to the Context.
Ways in which meaning, purpose and audience are related to structures and features of a text or in a variety of texts	- Discuss and analyse an author's choices of structures and features and how these relate to meaning (ideas) purpose and audience. - Identify and discuss how important ideas relevant to the Context are presented by the text, e.g. through narrative viewpoint; through characters.
Strategies and techniques for writing in your own writing about the Context.	Understand features of a range of text types including expository, imaginative and persuasive forms.
Techniques for revising and editing.	Demonstrate your ability to draw on and develop ideas and/or arguments from texts in your own written pieces about the Context.
Conventions of spelling, punctuation and syntax of Standard Australian English.	Use these conventions correctly in your written texts.
Appropriate terminology for discussing the form, language, audience and purpose of written texts.	Use appropriate language to discuss and explain your decisions about the form, language, audience and purpose of the written pieces you create for this area of study.

Area of Study 2 Creating & Presenting: Text List 2

Below is the VCAA set text list for AOS2: Creating and Presenting. Your school will select one Context that you will study and you will be required to read one of the set texts for this Context. However, it is highly likely that your school will supply you with additional supporting texts to help you understand your studied Context.

Which Context are you studying at school? _____

Which text(s) are you reading in relation to your chosen Context? _____



Writing skills practice

Over the next few weeks, you will hone on some general writing skills to help you apply these to the creation of your writing pieces within your studied Context. Regardless of which Context you are studying, you may be producing similar texts to that of your classmates. You are also encouraged to bring in your texts that accompany your studied Context, as well as any completed drafts or your assessment tasks from Unit 3. The more work you have on hand, the more you are able to identify the areas in your writing which require improvement.

FORM OF WRITING: NARRATIVE

Improve your writing: characterisation

Characterisation is one of the most important aspects of fictional narratives. If the characters in your story cannot sustain the interest of the reader, your story will not be a success. The person you create need not necessarily be likeable. When you think about creating characters for your stories, you must think about creating real people, capable of thinking and feeling, capable of influencing others and influencing situations. For example, even aliens and monsters have personalities. You should try to create a person that the reader wants to find out more about. The reader should want to find out what is going to happen to that person. The reader should want to read on.

Task 1: Choose a character from a book or play that you have read recently (e.g. a book you've either read in school or for leisure). Write a **short description of that character**, and include a **reflection on whether or not you feel that the character was well "drawn"** by the writer. Did you want to read on to find out what was going to happen to the character? Why or why not?

[illegible]

Task 2: Describing characters

How can a writer describe characters? There are several ways: A description of the character's appearance and personality (including his/her mannerisms). Read through the following excerpts from a variety of texts as examples of effective character description:

The character's opinion of him/herself:

The Divine Wind by Gary Disher

The expression that paused across his face was secretive and quick, but I could see that my answer had pleased him in some way. I later learned that he was older than me by almost ten months. He liked having that edge over me. Jamie was competitive. In almost everything you could name, Jamie was better than me, and so we became friends, for it kept him on top. We were also opposites. Where I idled abstractedly, full of useless longings and dreams, Jamie snapped into action. Where my eyes were lost on far horizons, Jamie kept his fixed firmly on what was in front of him. Where I was tall, graceful and lazy, Jamie Kilian was compact, restless and alert. My hair flopped over my eyes, leached of the colour by the sun, but Jamie's was tight, waxy and controlled.

I was given to complicated moods and introspection, but Jamie embraced life, almost smacking his hands together in satisfaction at what it might bring him. But it was I who made the first move. I offered friendship before he did.

What others think about that character:

Looking for Alibrandi by Melina Marchetta

Lee and I have a weird relationship. We pretend we have nothing in common, yet we can talk for hours on any subject. We pretend we come from two different parts of society, yet both of us are middle-class scholarship students. We pretend that our families have nothing in common because people in her family use words like 'wogs' and mine happen to be 'wogs'. Yet I respect her more than any of my friends, although I couldn't tell her that because we both pretend we don't know the meaning of the word. One day we'll pass each other in the street, pretending our lives have gone in different directions, but I can guarantee that our adult lives will be as identical as our school lives have been.

Guys go for her a lot. My cousin Robert, though he won't admit it, has had a crush on her for six years. She's one of those people you think is quite plain until you're sitting in front of her and realise just how attractive she is. Straight brown hair streaked gold by the sun, freckles on her nose and hazel eyes which never look directly at you when she speaks. Yet you can't call her a coward. I think she has so much emotion she doesn't want to show, she makes sure nobody sees it.

Dialogue (how the character speaks; what they say; how they relate to others through verbal interaction):

Of Mice and Men by John Steinbeck

In a moment, Lennie came crashing back through the brush. He carried one small willow stick in his hand. George sat up. "Aw right," he said brusquely. "Gi'me that mouse!"

But Lennie made an elaborate pantomime of innocence. "What mouse, George?" I ain't got no mouse." George held out his hand. "Come on. Give it to me. You ain't puttin' nothing over."

Lennie hesitated, backed away, looked wildly at the brush line as though he contemplated running for his freedom. George said coldly: "You gonna give me that mouse or do I have to sock you?"

"Give you what, George?"

"You know God damn well what. I want that mouse."

Lennie reluctantly reached into his pocket. His voice broke a little. "I don't know why I can't keep it. It ain't nobody's mouse. I didn't steal it. I found it lyin' right beside the road."

George's hand remained outstretched imperiously. Slowly, like a terrier who doesn't want to bring a ball to its master, Lennie approached, drew back, approached again.

George snapped his fingers sharply, and at the sound Lennie laid the mouse in his hand.

"I wasn't doin' nothing bad with it, George. Jus' stroking it."

Task 3: The names you choose for your characters are important too. Think of appropriate names for the following character types:

a. The hero of a romance story:

b. The heroine of a romance story:

c. A detective:

d. An evil alien:

e. A teenage street kid:

f. A computer whiz:

g. A school captain:



Task 4: Write short pieces, which focus on character, using the following suggestions as a guide. Share your responses with the class or a partner, and discuss their strengths and weaknesses. The best pieces could be read out to the class. Your tutor will lead discussion.

a. A teenage girl sits on the sidelines at a school social. Create her character through a description of her appearance and personality.

b. Describe an old man who is sitting on a crowded tram. He has a conversation with a neighbouring passenger and reveals some of his past experiences.

c. Write a piece about a school bully, which focuses mainly on his or her actions.

d. Describe a scene where a teenage couple is having their first date. The teenage boy has asked the girl out after admiring her from afar for a while. She reluctantly agreed to this date. Describe their interactions, attempts at conversation, scenery/environment, etc.



Writing skills practice (continued)

FORM OF WRITING: NARRATIVE

Improve your writing: effective openings / introductions

Your writing pieces that form your Creating & Presenting folio will not be successful if you have not managed to capture the reader's attention right from the start. Listed below are some different ways to begin fiction and non-fiction pieces. You might like to experiment with some of these in your own writing. Read through the following openings as a class. These excerpts are from real life texts and should provide you with ideas about the different ways writers have approached their writing as a way to immediately engage their readers. There is no one way to do this but have a read through to see what you may be able to do to commence your own creative narrative texts.

Technique #1: Establishing the setting

This technique involves setting the scene in the reader's mind, whereby a vivid description is set of where the following action of the text will take place.

The Transit of Venus by Shirley Hazzard

It was simply that the sky, on a shadeless day suddenly lowered itself like an awning. Purple silence petrified the limbs of trees and stood crops upright in the fields like hairs on end. Whatever there was of fresh white paint sprang out from downs or dunes, or lacerated a roadside with a streak of fencing. This occurred shortly after midday on a summer Monday in the south of England ... Beyond the horizon, provincial streets went frantic at the first drops. Wipers wagged on windshields, and people also charged and dodged to and fro.

Technique #2: Focuses on the central character

This technique involves immediately introducing the central character and invites the reader into his/her world so that we care about what happens to him/her throughout the course of the narrative.

The Old Man And The Sea by Ernest Hemingway

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert.

Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated.

Technique #3: Gets straight to the plot

This technique immediately introduces the text's main plot to the reader and this is done to grab the reader into reading the remainder of the text. It also serves to set up the text as fast paced and one that requires reader attention as to not miss out on any important plot cues.

Short story: Miles City, Book: Montana by Alice Munro

My father came across the field carrying the body of the boy who had been drowned. There were several men together, returning from the search, but he was the one carrying the body. The men were muddy and exhausted, and walked with their heads down as if they were ashamed. Even the dogs were dispirited, dripping from the cold river. When they all set out, hours before, the dogs were nervy and yelping, the men tense and determined, and there was a constrained, unspeakable excitement about the whole scene. It was understood that they might find something horrible.

The boy's name was Steve Gauley. He was eight years old.

Task 5: Working with a partner or on your own, design effective openings of about 70 to 100 words for the following pieces of writing.

- a. For a personal piece about your primary school days, write an opening in which you directly address the reader and invite them to share in your experience.

- b. For an informative piece about a person you admire greatly, write an opening that focuses on character.

- c. For an imaginative piece about a romance, a crime or a suspenseful adventure, write an opening that establishes an atmosphere.

- d. For a piece of writing about a holiday you have had, or your favourite place, write an opening that describes a setting.



Next week, we will continue our writing skills as part of your Creating & Presenting studies. Don't forget to bring in any of your studied texts and notes to help you develop your writing skills. Your tutor is here to help but you must be prepared for every lesson!

NQT EDUCATION



VCE ENGLISH UNIT 4 TERM 3 WORKBOOK



Area of Study 2: Creating and Presenting

Outline of AOS 2: Creating & Presenting

Requirements of AOS 2 School Assessed Coursework

Features of a narrative / prose

Writing skills practice: Narrative voice

Dissecting a narrative / prose

How your Creating & Presenting SAC will be marked:

The following descriptors are taken from the VCAA English Assessment Handbook and are aimed at providing you with a guide to the standards expected when setting and marking your Creating and Presenting SAC. This describes the knowledge and skills typically demonstrated by students who have achieved scores within each range on the assessment task/s.



We will look at this assessment sheet more closely next week as well as investigate a sample Creating and Presenting text. In the meantime, read through the descriptors to help you understand what is required to achieve the best possible mark you are able to.

Outcome 2

Draw on ideas and/or arguments suggested by a chosen Context to create written texts for a specified audience and purpose; and to discuss and analyse in writing your decisions about form, purpose, language, audience and context.

MARK RANGE	DESCRIPTOR: typical performance in each range
41–50 marks Typical Grade range: A – A+	• Skilful shaping of ideas, arguments and language appropriate to the chosen form, audience, purpose and context. • Sophisticated understanding of complex ideas and/or arguments relevant to the chosen Context and presented in selected text/s; a demonstrated ability to draw on and develop these in the creation of own text/s. • Highly expressive, fluent and coherent writing. • Use of appropriate metalanguage to present an insightful, highly expressive and coherent written explanation of personal authorial choices.
31–40 marks Typical Grade range: B+ – C+	• Considered use of ideas, arguments and language appropriate to the chosen form, audience, purpose and context. • Thorough understanding of ideas and/or arguments relevant to the chosen Context and presented in selected text/s; a demonstrated ability to draw purposefully on these in the creation of own text/s. • Expressive, fluent and coherent writing. • Use of appropriate metalanguage to present a considered, expressive and coherent written explanation of personal authorial choices.
21–30 marks Typical Grade range: C+ – D+	• Suitable use of ideas, arguments and language appropriate to the chosen form, audience, purpose and context. • Clear understanding of basic ideas and/or arguments relevant to the chosen Context and presented in selected texts; a demonstrated ability to draw on these to some degree in the creation of own text/s. • Generally expressive, fluent and coherent writing. • Use of metalanguage to present in writing a clear, coherent and general explanation of personal authorial choices.
11–20 marks Typical Grade range: D – E+	• Use of ideas, arguments and language generally appropriate to the chosen form, audience, purpose and context. • Some understanding of basic ideas and/or arguments relevant to the chosen Context and presented in selected texts; some evidence of an ability to draw on these ideas in the creation of own text/s. • Clear expression of ideas in writing. • Use of limited metalanguage and clear written expression to identify personal authorial choices
1–10 marks Typical Grade range: E – Ungraded	• Little evidence of ability to use ideas, arguments and language appropriate to the chosen form, audience, purpose and context. • Limited understanding of basic ideas and/or arguments relevant to the chosen Context and presented in selected texts; little evidence of an ability to draw on these ideas in the creation of own text/s. • Simple expression of ideas in writing. • Little use of metalanguage and simple written expression to identify a limited range of personal authorial choices.

Features of a narratives / also known as “prose”

A good narrative (prose) should have the following features (and these should be included in narratives you may choose to write as part of your Creating & Presenting writing folio):

FEATURE	NOTES
(1) <i>An effective opening</i>	You would have completed an activity looking at how to write effective openings in last week’s lesson.
(2) <i>A plot</i>	Remember: plot is different from “storyline”. The main difference is that a ‘story’ is a narrative of events, arranged in their time sequence. Plot is also a narrative of events, but the emphasis falls on ‘causality’. An example of storyline is, ‘ <i>Jack died and then his wife, Jill died.</i> ’ Whereas... An example of plot is, ‘ <i>Jack died and then his wife, Jill died of grief.</i> ’
(3) <i>A well described setting</i>	
(4) <i>Characters (main and minor), who are engaging for the reader</i>	You would have completed an activity looking at how to create effective characters in last week’s lesson.
(5) <i>Dramatic tension – that builds to a climax</i>	
(6) <i>Descriptive detail</i>	
(7) <i>A resolution / satisfying ending (or denouement) – a French word meaning ‘unravelling’ sometimes with a twist</i>	

Sample: Mapping a narrative on a “dramatic action graph”

Crisis 1: After being thrown out of the movie by the manager, the troublemakers shoplift from the Kwik-E-Mart, throw rocks at the Jebediah Springfield statue, and watch clouds. Bart remarks that one cloud resembles Jebediah Springfield, but without a head. That night, Bart sneaks out of the house and saws off the statue’s head.

Crisis 2: The town is shaken by the crime. Even Jimbo, Dolph, and Kearney are upset, telling Bart that if they met the person responsible, they would attack them critically, as they did not actually mean what they said about the statue before.

Crisis 3: Bart begins to feel guilty for what he has done. Unable to go on, Bart confesses his crime to the family, explaining that he thought that being popular was the most important thing in the world.

Climax: Then Bart decided to return the head back where it belongs, and a guilty Homer follows along, feeling responsible for this.

Denouement/ resolution: Bart tells the mob that his act has actually brought the town closer together, to which the mob agrees. The head is returned to the statue and everyone forgives Homer and Bart for their actions.

Opening: Bart suffers through a boring morning at church and is forbidden to see the violent new Space Mutants movie. After church he runs into local troublemakers Jimbo, Dolph, and Kearney, and, wanting to seem cool, sneaks into the Space Mutants movie with them.

This is a sample narrative ‘dramatic action graph’ that outlines the key actions in the *Simpsons* episode ‘The Telltale Heart’. It may be a useful exercise for you to plot a narrative you write in a graph similar to this, to ensure that your narrative is both engaging and clearly has a storyline that concludes with a satisfying resolution.

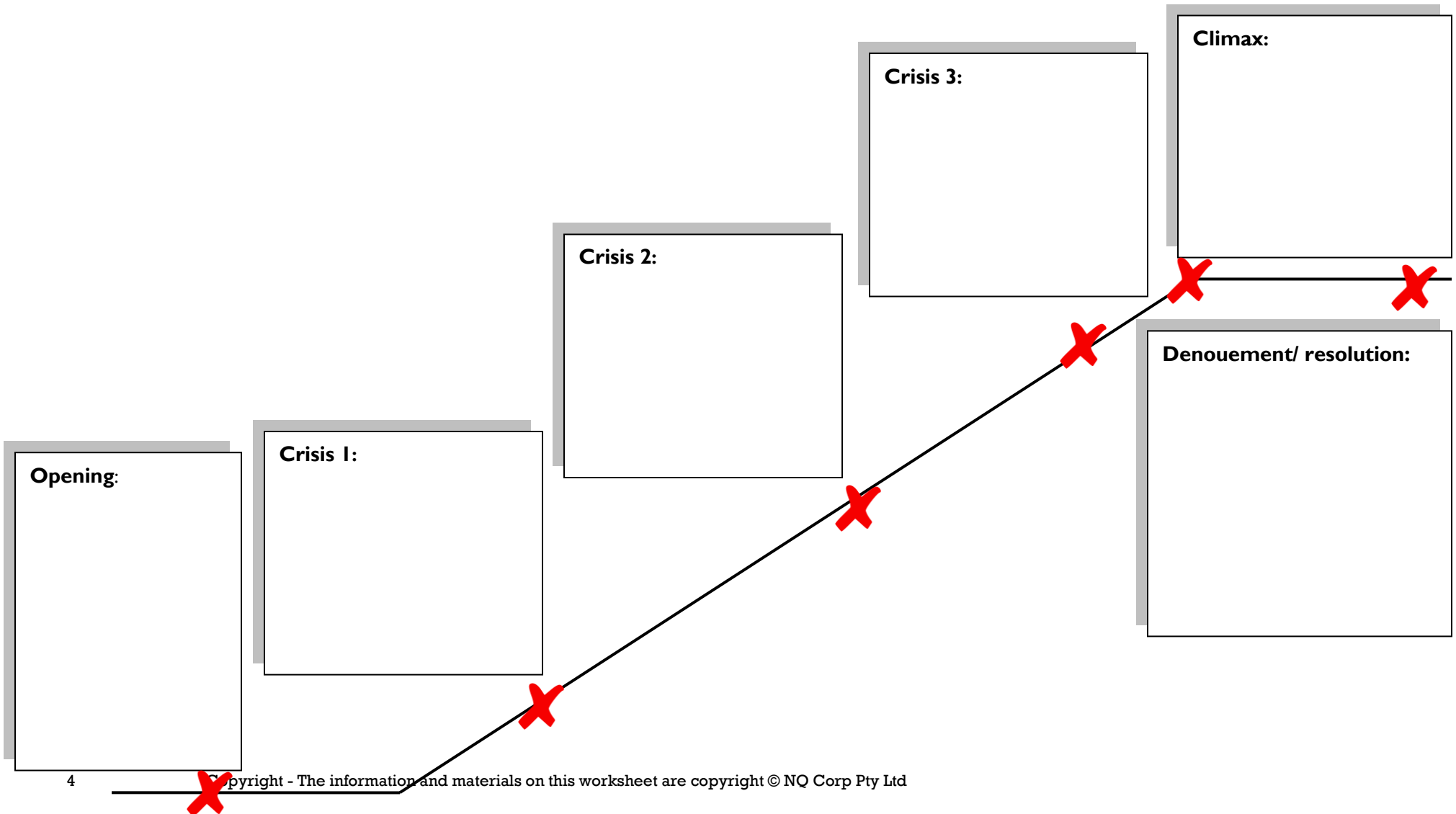




Writing skills practice

Last week, we looked at improving your writing in terms of how to get the most of characterisation and writing effective openings / introductions. We will continue our work with honing our narrative writing skills in today's lesson and you may be able to incorporate these should you be writing a narrative text as part of your Creating & Presenting folio.

Have a go at mapping one of your Creating & Presenting texts along this dramatic action graph. If you are unable to map your Creating & Presenting text, select one of your Reading & Responding texts.





Writing skills practice

Last week, we looked at improving your writing in terms of how to get the most of characterisation and writing effective openings / introductions. We will continue our work with honing our narrative writing skills in today's lesson and you may be able to incorporate these should you be writing a narrative text as part of your Creating & Presenting folio.

Narrative Voice

Narrative voice is another name for the persona telling the story. It isn't so much what is said as how. This sets the tone. The two spoken words, "Come here," could depict completely different meanings depending on who speaks them and how. A stern father commanding his troublemaker son to step forward has a completely different tone than a young man asking his sweetheart to "Come here," so he can show her an engagement ring and ask her to marry him.

Point of View (POV) goes hand-in-glove with narrative voice. As a writer, you're trying to achieve your own unique style with what and how you write. You're looking for your own unique narrative voice for your story, but first you must choose which POV to use.

First-person POV

The most common first-person POV is when the protagonist (main character) is the narrator. Everything that takes place in a story must in some way be known by, or directly affect the actions and reactions of the protagonist. This includes thoughts and feelings.

Third-person objective

In third-person objective, we have no entry to anyone's thoughts or feelings. The author simply describes what the characters say and do. The author's persona here is almost non-existent. Readers may be unsure whose fate they should care about, but it can be very powerful because it invites the reader to supply the emotion that the persona does not.

Identifying narrative voice

Paddy Clarke Ha Ha Ha (1993) is a novel by Irish writer Roddy Doyle. It won the British Booker Prize in 1993. The story is about a 10 year old boy and events that happen within his age group. He also has to cope with his parents' deteriorating relationship. The novel is known for its interesting use of language – Doyle uses a register (syntax and vocabulary) that gives the reader the vivid impression of listening to the memories of a ten-year-old Irish boy from the 1960s. It is an excellent example of how a writer uses narrative voice effectively to engage his audience and identify with the narrator / protagonist.

In this activity, a small passage from **Paddy Clarke Ha Ha Ha** is provided and then you will complete a series of activities investigating Doyle's use of narrative voice.

One of the most striking features of *Paddy Clarke Ha Ha Ha* is the narrative voice. This gives the reader the impression of listening to the memories of a ten-year-old Irish boy from the 1960s. Paddy's language is childlike, sometimes vulgar and sprinkled with Irish colloquialisms. It comes across as being true in mimicking the way an actual boy would speak if asked to narrate his own life to an adult.



Some of the techniques Doyle uses to create his narrative voice are listed below:

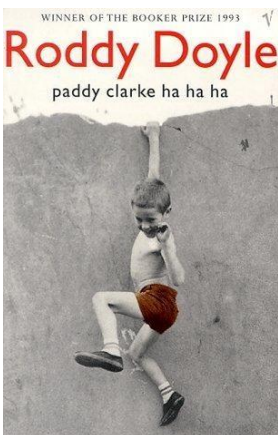
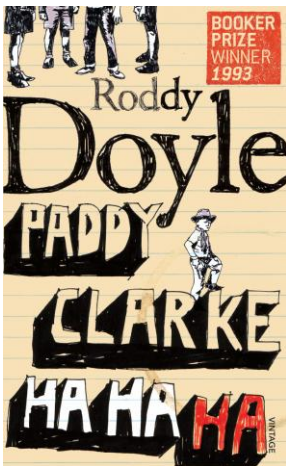
- Use of short, simple sentences to give an impression of childishness.
- Use of colloquial (informal) vocabulary.
- Use of comical or unusual similes to reflect how a child might see the world.
- Simple description of events in the order they occur (like a child telling a story – 'I went here. Then I went there. Then I did this etc.').
- Use of realistic dialogue (often dropped in, without using 'said' or attaching a speaker to the dialogue).
- Simple, childish descriptions of people and things.

“Paddy Clarke Ha Ha Ha” Tasks

1. Read the passage below and highlight, and then annotate examples of the bullet points listed above.
2. Once you have done this, re-read the passage.
3. Can you find any other techniques that Doyle uses to help create an authentic narrative voice?

4. Do you find the narrative voice authentic/convincing? Justify and explain your answer.

In this extract, Paddy has just had an encounter with a jellyfish while swimming in the sea.



“He was up on the platform now, looking over the railing at the jellyfish.

I took my togs off without bothering with the towel. There was no one else. The jellyfish was still floating there, like a runny umbrella. Edward Swanwick was hunting for stones. He went down some of the steps to reach for some but he wouldn’t get back into the water. I couldn’t get my T-shirt down over my back and chest because I was wet. It was stuck on my shoulders.

—Their stings are poisonous, said Edward Swanwick.

I had my T-shirt on now. I lifted it to make sure the mark was still there. I thought it was beginning to get sore. I wrung out my togs over the railing. Edward Swanwick was plopping stones near the jellyfish.

—Hit it.

He missed.

—You’re a big spaz, I told him.

I wrapped my togs in my towel. It was a big soft bath one. I shouldn’t have had it.

I ran all the way, up Barrytown Road, all the way, past the cottages where there was a ghost and an old woman with a smell and no teeth, past the shops; I started to cry when I was three gates away from our house; around the back, in the kitchen door.”



Dissecting a prose narrative: Questions

Read this example of a prose narrative and answer the questions on the following page.

Cemetery Path

Ivan was a timid man—so timid that the villagers called him “Pigeon” or mocked him with the title “Ivan the Terrible”. Every night Ivan stopped in at the saloon on the edge of the village cemetery. Ivan never crossed the cemetery to get to his lonely shack on the other side. The path through the cemetery would save many minutes, but Ivan had never taken it—not even in the light of the moon.

Late one winter’s night, when a bitter wind and snow beat against the village saloon, the customers took up their familiar mockery of Ivan. His mild protests only fed their taunts, and they laughed when a young Cossack lieutenant flung a challenge at their quarry. “You are a pigeon, Ivan. A rabbit. A coward. You’ll walk all around the cemetery in this dreadful cold, to get home, but you dare not to cross the cemetery.”

Ivan murmured, “The cemetery—it is nothing to cross, Lieutenant. I am not afraid. The cemetery is nothing but earth.”

The lieutenant cried, “A challenge, then! Cross the cemetery tonight, Ivan, now, and I’ll give you five gold roubles—five gold roubles!” (*Note: roubles is Russian currency*)

Perhaps it was the vodka. Perhaps it was the temptation of the five gold roubles. No one ever knew why Ivan, moistening his lips, blurted: “All right, Lieutenant, I’ll cross the cemetery!”

As the saloon echoed with the villagers’ derision and disbelief, the lieutenant winked to the others and unbuckled his sabre. “Here, Ivan. Prove yourself. When you get to the very centre of the cemetery, in front of the biggest tomb, stick my sabre into the ground! In the morning we shall go there. And if the sabre is in the ground—five gold roubles to you!”

Slowly, Ivan took the sabre. The villagers drank a toast: “To Ivan the Hero! Ivan the Terrible!” They roared with laughter.

The wind howled around Ivan as he closed the door of the saloon behind him. The cold was as sharp as a butcher’s knife. He buttoned his long coat and crossed the dirt road. He could hear the lieutenant’s voice, louder than the rest, calling after him, “Five roubles, little pigeon! Five roubles—if you live!”

Ivan strode to the cemetery gates, and hesitated, and pushed the gate open. He walked fast. “Earth, just earth ... like any other earth.” But darkness was a massive dread. “Five gold roubles ...” The wind was savage, and the sabre was like ice in his hands. Ivan shivered under the long, thick coat and broke into a limping run.

He recognised the large tomb. No one could miss that large edifice. Ivan must have sobbed—but that was drowned in the wind. And Ivan kneeled, cold and terrified, and in a frenzy of fear drove the sabre into the hard ground. It was hard to do, but he beat it down into the hard earth with his fist, down to the very hilt. It was done! The cemetery ... the challenge ... five roubles ... five gold roubles! Ivan started to rise to his knees. But he could not move. Something was holding him! He strained to rise again. But something gripped him in an unyielding, implacable hold. Ivan swore and tugged and lurched and pulled—gasping in his panic, sweating despite the knife-edged cold, shaken by fear. But something held Ivan. He cried out in terror and strained against the unseen imprisonment, and he tried to rise, using all his strength. But he could not rise.

They found Ivan, the next morning, on the ground right in front of the great tomb that was in the very centre of the cemetery. His face was not that of a frozen man, but of a man slain by some nameless horror. And the lieutenant’s sabre was in the ground where Ivan had pounded it—through the dragging folds of his long and shabby coat.

Leonard O. Ross

Task – After reading the text either individually or as a class, answer the following questions and then discuss your responses together. Identifying the key features of the excerpt from “Cemetery Path” will help provide ideas of effective narrative writing and structure.

(1) Name two things that we find out about the main character, Ivan, from the opening of the story:

- a) _____
b) _____

(2) What challenge starts the plot moving?

(3) What did Ivan have to do to earn five gold roubles?

(4) List five examples of descriptive detail that help to build up the tension and suggest an atmosphere of cold and dread when Ivan enters the cemetery:

- a) _____
b) _____
c) _____
d) _____
e) _____

(5) List ten verbs that help to make the *climax* of the story exciting:

- a) _____
b) _____
c) _____
d) _____
e) _____
f) _____
g) _____
h) _____
i) _____
j) _____

(6) The resolution (denouement) provides the reader with an explanation of what happened to poor Ivan in the cemetery. What happened to him?

(7) Sometimes narratives have a message for the reader, telling us something about life, relationships, human nature, etc. What issues does ‘Cemetery Path’ make you think about? Can you detect the tragic *irony* in the story too?

Drafting a Creating & Presenting written text: The Planning Stages

For the remainder of the lesson, there is opportunity for you to either work on any existing Creating & Presenting text drafts or plan new text drafts. You may want to write a narrative draft after the work you have completed in the past two lessons.

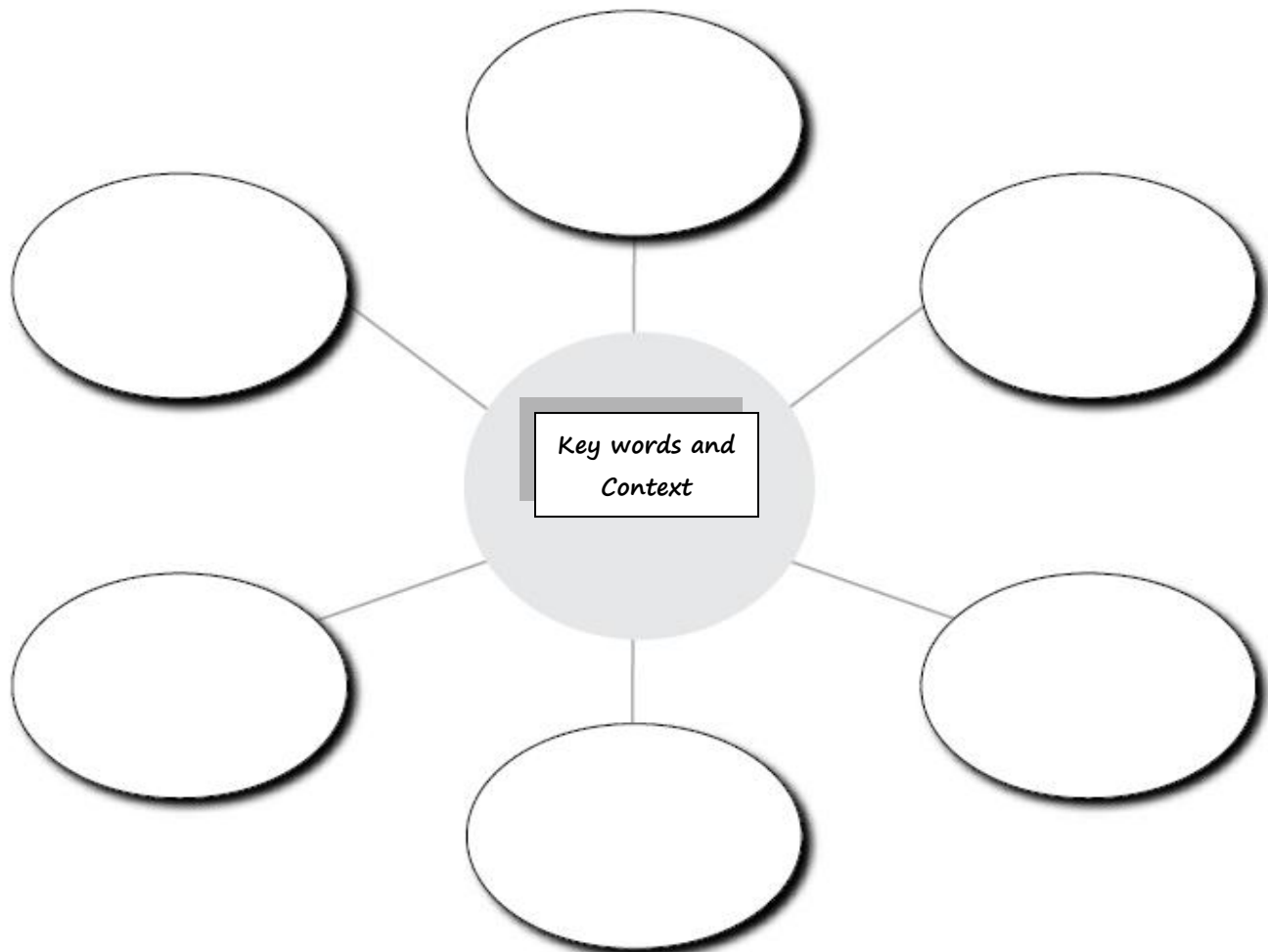
Planning your Written Explanation – General Tips to keep in mind:

- ✓ **Know your message!** Give a concise account of what it is you wish to convey to your reader
- ✓ **Explain your choices** – don't just summarise or describe what you have written
- ✓ Discuss **form, language, audience, purpose and context**
- ✓ Explain how you are drawing on any selected text for ideas and/or arguments
- ✓ **Write in paragraphs and complete sentences** (no dot points!). Aim to produce a **fluent, well-written** piece with **interesting insights** into your writing process.
- ✓ Aim for a word length of 200 – 250 for your final pieces.

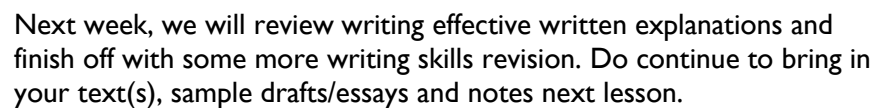
Written Explanation

Planning your writing piece – In the bubbles in the concept below, address the following:

- ✓ List **any** ideas you want to include in your piece
- ✓ What ideas and/or themes from the studied texts do you want to include?
- ✓ What kinds of language can you use that is most appropriate to your audience?
- ✓ What do you want the audience to “get” out of reading your piece – think of your purpose



(Continue for homework and submit to your tutor for targeted feedback – remember to bring in any existing drafts next week, too!)

[illegible]

NQT EDUCATION



VCE ENGLISH UNIT 4 TERM 3 WORKBOOK



Area of Study 2: Creating and Presenting

Effective Written Explanations

Analysing sample Creating & Presenting piece

Exam practice: VCAA Questions Creating & Presenting



Refresher task (1): What makes up an effective Written Explanation?

Quick task: If you think back to our Creating & Presenting studies in Unit 1, you will remember that you attempted to write effective Written Explanations to accompany your final Creating & Presenting writing pieces. List as many elements you are expected to include in your Written Explanation:

What goes into an effective written explanation?



Exemplary Written Explanation sample

Below is a sample SAC question suitable for year 12 English students based on the context, "Whose Reality?" which features *A Streetcar Named Desire* as the prescribed text. What follows is a high level example of a written explanation written by a student which accompanies their writing piece. The written explanation is graded in the overall SAC / Assessment task so it is important it is written well and includes specific information about your piece.

Context: Whose Reality?

Set text: *A Streetcar Named Desire*

Sample topic: "We ignore the truth at our peril! But what is the truth? Whose reality? Discuss with reference to the set text *A Streetcar Named Desire* and any other texts you have explored for this outcome. Your writing is to be published as a feature article in the quarterly senior school magazine. There will be activities to follow on the next page:

Written explanation

I have chosen to write an expository piece in the form of a feature article for the senior school's quarterly magazine to inform teachers, parents and other students about some of the issues, ideas and texts that we have been exploring in our English classes this year for the context, "Whose Reality?" The concept surrounding different perceptions of reality is especially important in year 12, when we are approaching adulthood and become firmer on our personal values and beliefs. Also, we are almost voting age and the importance of being informed on what is happening around us increases; and in particular be able to discern what our politicians are telling us. We need to be able to distinguish fact from fiction and how there are people in society who try to position us to feel and think in certain ways. As young adults, we also need to be made aware of the consequences of trying to hide the truth or hiding from the truth. For this task, I will draw upon our studied texts, articles and especially our prescribed text, *A Streetcar Named Desire* by Tennessee Williams. My language will not include features like metaphors and symbols, although I will refer to these features when discussing the play. I will refer to examples that are connected with the experience of being in year 12, as my peers are my main audience and I will use some inclusive language in the article to show the readers that I am part of this group and aware of the issues that affect us.

Word count: 260

Part one: After-reading activity

Part 1: Having read through the previous written explanation, now demonstrate your understanding of how this student has put together this explanation by filling in the following table with the main points. Dot point is fine!

Form:	
Context: This is where any relevant and useful background information is included for the reader to know before they commence reading.	
Audience:	
Purpose:	
Metalinguage: This is where choices in the language are explained. In this part of the written explanation, explicit reference to the types of language devices used is outlined.	

Creating & Presenting piece:

“Shared experience doesn’t mean people see things the same way.”

(*Please note that the following text is not related to the statement of intention but is still based on the Context: Whose Reality?)

Reality is ultimately subjective in nature. As Robert Drewe states in the novel *The Shark Net*, ‘memory may falter, and portraiture is a highly subjective endeavour but I have tried to tell a truthful story.’ For Robert looking back upon a past life with newly gathered experiences, to retell his past with the perspective initially associated with it would have been nigh on impossible. Indeed this subjective nature of reality leads itself into the possibility of multiple realities which can do exist at one time. The Greek philosopher Plato argued that an ‘objective view’ on reality will continue to evade us as we remain trapped in our own subjectivity. As a result we will never establish one ‘truth’ as people will continue to hold their own unique perspective of the world and their place in it.

Our morals, our beliefs, experiences and values all help shape the skewed lens through which we see the world. Our world view is the changing intersection of the world and our interaction with it. No two people can live the same life nor share the same experiences and as a result each of us will continue to hold a different perspective of the world and our place in it. Blanche DuBois in Tennessee Williams’ *A Streetcar Named Desire* lived a life at Belle Reve that shaped her view of the way things ‘ought to be’. However this perspective did not fit with the harsh and often brutal nature of life in New Orleans. Stanley destroyed the façade of which Blanche lived by. Blanche was punished for breaking herself free from the commonly accepted view of reality held by those in New Orleans. However, had her version of reality been accepted by somebody such as Mitch her story may have ended quite differently. The example of Blanche serves highlight the existence of multiple realities. The clash of realities between Stanley and Blanche underlies the significance of morals, values, experiences and beliefs in shaping and moulding our perspective of the world.

Memories are unreliable; many fade over time but it is often memories of joy and pain that stick with us over our lifetime. Moments of great success or moments of great personal loss. It is the significance that these moments played in our lives that allow these memories to shape the person that we become. Yet while memories shape us, we too shape our memories. The experiences that we gather over time inevitably alter the original perspective that is originally associated with a memory. Memory is a reflection of our perception. The novel *Spies* highlights the role in which our everchanging perspective shapes and modifies previous moments in life. For Stephen, as a child the belief that Keith’s mother was a german spy was very real and yet looking back with the knowledge that she was not immediately changes Stephen’s perspective. At the time the boy’s ‘mission’ was

highly dangerous and secretive but again looking back with new experiences and knowledge it is merely an example of 'boys, being boys'. Blanche's view of the past as well shaped her view of the way things 'ought to be' as did Stanley's rough past forge his violent and aggressive nature. Their reflections on the past led to their clash of realities and Blanche's tragic end. Again, these examples serve to highlight the ultimately subjective nature of reality. This subjective notice allows us to alter our perception of previous events which in turn shape who we are in the present. This too can lead to the existence of multiple realities and will continue to result in human beings having their own unique perspective of what is reality.

An 'objective reality' will continue to evade us as human being while we remain trapped in our own subjectivity. This is what is argued by the Greek Philosopher Plato in his 'Allegory of the Cave'. Within the story prisoners are bound by chains on both their arms and legs so that all they see is the wall directly ahead of them. A flame behind provides light allowing the formation of shadows on the wall as people pass through the cave. This is what forms the prisoner's reality, anything else is non-existent. While the prisoners never leave the cave, does this make life outside the cave any less real? Plato argues that we as humans are yet to reach the limits of our understanding as a result of our subjectivity. Who is to say that the universe does not expand forever? From a religious perspective while we cannot physically see our God that does not mean that there is neither a Heaven or a Hell. It is this subjectivity that will forever halt us from obtaining a certain 'truth' or an 'objective reality'. This is what leads to one event being seen as a multitude of ways and for us as human beings to continue to hold our own unique perspective of what is reality.

Reality is ultimately a subjective endeavour. This subjectivity leads itself into the possibility of the existence of multiple realities serve to highlight the fragile and tenuous group that we have as a common reality. We should always question our reality in order to broaden, deepen and better our understanding of the world and our place in it.



Part 2: Continue these questions on your own and then discuss your responses as a class.

- (1) Overall, do you have a better understanding of the studied context "Whose reality?" after reading this essay / article? Why or why not? Provide reasons. (Remember: the key audience is VCE students so YOU are theoretically the target reader for this fictional piece.)

- (2) Has this student been able to effectively incorporate the studied text into his/her discussion in this essay / article? Explain why this student has or hasn't. Give reasons.

Feel free to take notes alongside this sample text – highlight metalanguage, samples of textual evidence, etc.

(3) Is the inclusion of various real life examples effective in putting across the main purpose of this piece? Why / why not? ***(If you are unsure of the purpose, read the written explanation again).***

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(4) Do you think this piece adequately responds to the prompt? Has this student addressed the topic in enough detail? To what extent? ***(Refer to the written explanation again to familiarise yourself with the main purpose of this piece.)***

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(5) Has this student employed the right language for this form of writing? Is the vocabulary pitched appropriately for his/her intended audience? Explain your answer. Give examples also.

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(6) Has this student been able to discuss the Context (Whose reality?) effectively and do you feel this student has demonstrated an understanding of their context? Explain.

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On page 7, you can complete **Part 3** task, where you will need to read through a sample SAC criteria sheet and grade the sample text, "Senior Students Seek the Truth". Remember to be accurate with the marking and refer to each criterion closely before awarding marks. You can then compare your grade to what your classmates allocated.



How your Creating & Presenting SAC will be marked:

The following descriptors are taken from the VCAA English Assessment Handbook and are aimed at providing you with a guide to the standards expected when setting and marking your Creating and Presenting SAC. This describes the knowledge and skills typically demonstrated by students who have achieved scores within each range on the assessment task/s.

Outcome 2

Draw on ideas and/or arguments suggested by a chosen Context to create written texts for a specified audience and purpose; and to discuss and analyse in writing your decisions about form, purpose, language, audience and context.

MARK RANGE	DESCRIPTOR: <i>typical performance in each range</i>
41–50 marks Typical Grade range: A – A+	• Skilful shaping of ideas, arguments and language appropriate to the chosen form, audience, purpose and context. • Sophisticated understanding of complex ideas and/or arguments relevant to the chosen Context and presented in selected text/s; a demonstrated ability to draw on and develop these in the creation of own text/s. • Highly expressive, fluent and coherent writing. • Use of appropriate metalanguage to present an insightful, highly expressive and coherent written explanation of personal authorial choices.
31–40 marks Typical Grade range: B+ – C+	• Considered use of ideas, arguments and language appropriate to the chosen form, audience, purpose and context. • Thorough understanding of ideas and/or arguments relevant to the chosen Context and presented in selected text/s; a demonstrated ability to draw purposefully on these in the creation of own text/s. • Expressive, fluent and coherent writing. • Use of appropriate metalanguage to present a considered, expressive and coherent written explanation of personal authorial choices.
21–30 marks Typical Grade range: C+ – D+	• Suitable use of ideas, arguments and language appropriate to the chosen form, audience, purpose and context. • Clear understanding of basic ideas and/or arguments relevant to the chosen Context and presented in selected texts; a demonstrated ability to draw on these to some degree in the creation of own text/s. • Generally expressive, fluent and coherent writing. • Use of metalanguage to present in writing a clear, coherent and general explanation of personal authorial choices.
11–20 marks Typical Grade range: D – E+	• Use of ideas, arguments and language generally appropriate to the chosen form, audience, purpose and context. • Some understanding of basic ideas and/or arguments relevant to the chosen Context and presented in selected texts; some evidence of an ability to draw on these ideas in the creation of own text/s. • Clear expression of ideas in writing. • Use of limited metalanguage and clear written expression to identify personal authorial choices
1–10 marks Typical Grade range: E – Ungraded	• Little evidence of ability to use ideas, arguments and language appropriate to the chosen form, audience, purpose and context. • Limited understanding of basic ideas and/or arguments relevant to the chosen Context and presented in selected texts; little evidence of an ability to draw on these ideas in the creation of own text/s. • Simple expression of ideas in writing. • Little use of metalanguage and simple written expression to identify a limited range of personal authorial choices.

Part 3: A closer inspection at a sample criteria (assessment) sheet for Unit 4 Outcome 2 Creating & Presenting SAC – Worth 50 marks

Sample Assessment Task Sheet



Read through this criteria sheet together as a class. It will help you to understand how to achieve a high grade. **REMEMBER THIS IS A SAMPLE ONLY!!**

Outcome: On completion of this unit the student should be able to draw on ideas and/or arguments suggested by a chosen Context to create written texts for a specified audience and purpose; and to discuss and analyse in writing their decisions about form, purpose, language, audience and context.

Student name:										
Class:										
Context studied:										
DESCRIPTION OF TASK:										
Assessment Criteria		Explanation of high level descriptor for each criterion						Marks		
1) Use of ideas, arguments and language appropriate to form, audience, purpose and context		This refers to all the elements of writing that make it effective – the quality of the ideas and/or arguments, the appropriateness of the form you have chosen, and the kind of language that you have used – vocabulary, tone and register. All of these elements need to be shaped skillfully and they need to be appropriate for the purpose of your writing (what are you trying to do?), the audience for it (for whom are you writing?) and the Context in which it will be read (where will it appear?)						/ 15		
2) Use of appropriate metalanguage in an expressive and coherent written explanation of personal authorial choices		This concerns your written explanation. You are required to use appropriate <i>metalanguage</i> in reference to the ideas/arguments and the linguistic and structural features of the text(s) you have studied. You must explain your decisions about using these features in your own work, and if you have not used some obvious feature(s), you need to explain why not. You should discuss your 'personal authorial choices' clearly and expressively and in a logically structured way.						/ 15		
3) Understanding of ideas and / or arguments relevant to the Context and presented in selected text(s) and the ability to draw on these on own text(s)		The sentence refers to how well you have understood the complex ideas and/or arguments relevant to the Context, and how well you have understood and used the ideas and the linguistic features of your studied text. Your ability to incorporate some features of the text(s) that you have studied in your own writing is very important.						/ 15		
4) Coherence and fluency of written response, as well as use of conventions of spelling, punctuation and syntax		This refers to the expressiveness of your writing and your ability to use the conventions of standard English correctly. Your writing should be fluent and coherent, rather than disjointed and rambling. Your paragraphs should be logically ordered and connected, and every aspect of the work should make sense.						/ 15		
Marks: 13 – 15 (Excellent) 10 – 12 (Very good) 7 – 9 (Good) 4 – 6 (Adequate) 1 – 3 (Poor)								TOTAL MARKS		/50
FINAL GRADE										
A+	A	B+	B	C+	C	D+	D	E+	E	<NAR
50 – 45	44 – 40	39 – 38	37 – 35	34 – 33	32 – 30	29 – 25	24 – 20	19 – 15	14 – 10	<9

Creating & Presenting: Exam practice task

The following are real life exam questions from the VCAA 2014 English exam. These questions are taken from Section B: Writing in Context (Creating & Presenting). As your exam approaches, you should get in as much TIMED WRITING PRACTICE as possible with the assistance and feedback from your tutor. Therefore, in this lesson, for homework and in your study time, you should attempt one of the following questions that relates to your studied Context.

Here are the criteria for the Creating & Presenting portion of the examination:

In your writing, you must draw on ideas suggested by **one** of the following **four** Contexts.

Your writing must draw directly from **at least one** selected text that you have studied for this Context and be based on the ideas in the prompt.

Your response may be an expository, persuasive or imaginative piece of writing.

Context 1 – The imaginative landscape

Night Street Kristel Thornell

One Night the Moon Directed by Rachel Perkins

Peripheral Light – Selected and New Poems John Kinsella

The View from Castle Rock Alice Munro

Prompt

‘Imagination shapes our response to the landscape.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘imagination shapes our response to the landscape’**.

OR

Context 2 – Whose reality?

Death of a Salesman Arthur Miller

Spies Michael Frayn

The Lot: In Words Michael Leunig

Wag the Dog Directed by Barry Levinson

Prompt

‘Misrepresenting reality can have serious consequences.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘misrepresenting reality can have serious consequences’**.

Context 3 – Encountering conflict

Every Man in this Village is a LiarMegan Stack

Life of GalileoBertolt Brecht

Paradise Road..... Directed by Bruce Beresford

The Quiet American Graham Greene

Prompt

‘Conflict causes harm to both the powerful and the powerless.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘conflict causes harm to both the powerful and the powerless’**.

OR

Context 4 – Exploring issues of identity and belonging

Skin..... Directed by Anthony Fabian

Summer of the Seventeenth DollRay Lawler

The Member of the Wedding Carson McCullers

The Mind of a Thief..... Patti Miller

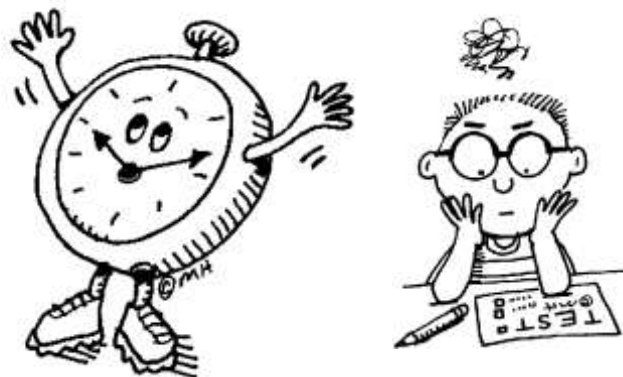
Prompt

‘Discovering who we are and where we belong can be challenging.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘discovering who we are and where we belong can be challenging’**.

It is highly recommended you undertake this timed writing task as it will prove invaluable exam practice. Your tutor is here to also provide invaluable feedback and their own experiences and knowledge of sitting the (grueling) 3 hour English exam. They are here to help so DO ask for their assistance.



Next week...

We will commence our revision work on Area of Study 3: Using Language to Persuade. It is recommended you bring in a newspaper or two to use for discussion, as well as any relevant texts / notes from school.

NQT EDUCATION



VCE ENGLISH UNIT 4 TERM 3 WORKBOOK



Area of Study 3: Using Language to Persuade

Section C Exam requirements: What to expect

Exam practice: Sample question

Revision material: List of persuasive techniques

Revision material: "Tone" words

Exam preparation: Using Language to Persuade



In Unit 4, there is no SAC for the third and last *Area of Study: Using Language to Persuade*. Instead the SAC you completed for AOS1: Reading & Responding and AOS2: Creating & Presenting which accounted for 100% of your Unit 3 scores. The final AOS is assessed in the final end-of-year examination. This is where we will commence our exam revision – revising Using Language to Persuade. Throughout this lesson, you will be tackling a sample exam section dealing with “Using Language to Persuade” and familiarise yourself with the criteria in which this exam section will be marked on. It is vital you complete as many **timed exercises** as possible as exam success comes down to being able to not only complete the tasks set out for you; but to do so effectively in the time allocated.

Section C: Using Language to Persuade

Part C of your English exam examines how language is used to persuade audiences and also examines your ability to produce your own effectively written point of view piece.

What to expect in Section C of the exam

- Section C is worth one-third of the entire exam
- It is likely you will be given ONE sustained persuasive text to analyse that incorporates a variety of persuasive texts that you will be required to identify and analyse its use
- You will need to produce a coherently written essay: an analysis of the ways in which **language** and **visual** features are used to present a point of view

Sample Section C examination question

EXAM CRITERIA FOR SECTION C:

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task



This following exam question is taken from the *VCAA 2009 English examination*. Discuss with your tutor how much time you think is required to complete *Section C Using Language to Persuade*. This is the time you should allocate yourself to plan and write your analytical essay.



On the following pages is a list of common persuasive techniques for your reference. This is followed by a list and explanations of different tones assigned to persuasive texts. Remember you have 15 minutes reading time before you commence writing to start reading through the article as well as doing preliminary analysis in your head!

The article, “Keyed In” for analysis is on page 6.

It has been double spaced so you can annotate the article whilst reading. Your tutor will decide whether the class will read the article together and help each other to identify key persuasive techniques or whether you will complete the task under exam conditions. **Students are strongly encouraged to complete the analytical essay and have their tutors mark their work according to the exam criteria (see above).**

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of *Keyed In*?

Background information

The following opinion piece appeared in *Ctrl Alt*, an online journal.

It was posted earlier this year in response to the increasing debate about the impact of digital technology.

Using Language to Persuade – Common persuasive techniques

Keep this handy for your exam revision!

MAIN CONTENTION The main contention pinpoints the issue and presents the writer's point of view on that issue. A contention can usually be expressed in a single sentence.	JUXTAPOSITION Where two things are placed closely together (in print media, usually photos) for the purposes of comparing and contrasting, to show similarities and/or differences. E.g. celebrity magazines love to show before and after photos of celebrity mums.
ALLITERATION Alliteration is a repeated sound used at the beginning of words that plays upon the same consonant or syllable.	LETTER TO THE EDITOR (LTTE) Letters written by readers from all walks of life in response to issues of the day or in direct response to other letters previously published
ANECDOTES Anecdotes are short accounts, or stories of an entertaining or interesting incident. They can be used to engage the reader, add variety or offer another way of giving information.	METAPHOR A metaphor is a word or phrase that describes one thing being used to describe another; on a simple level a phrase such as "the heart of the matter" is a metaphor as matters do not actually have hearts.
BIAS A writer's personal preferences as related to an issue and prevents people from being completely impartial or objective	PEJORATIVE An expression that belittles or puts something/ someone / idea down.
CONNOTATIONS The implied meaning of words. There are positive and negative connotations. E.g. supermodel: rich, attractive, anorexic, exploited	PUN A play on words, sometimes on different senses of the same word and sometimes on the similar sense or sound of different words. Especially used in headlines in an attempt to be funny or clever, can often be quite bad. E.g. the wet weather couldn't dampen the spectators' spirits. (Double meaning: (1) the spectators didn't get wet and (2) they were in high spirits.
EDITORIAL An article written by the newspaper editors in response to what they decide are important issues of the day.	REASON AND LOGIC Reasoning is a very persuasive tool because the writer aims to present their arguments in a well-reasoned, logically sequenced way that can often takes into account both sides of the issue to show they have thought long and hard before coming to their opinions. Readers are treated intelligently and left to make up their own minds.
EDITORIAL CARTOON (ALSO POLITICAL CARTOON) Cartoons that satirise (make fun of) issues, events, political or public figures. They usually contain a political or social message and are frequently humorous.	REPETITION The use of repeated words, phrases, sentence patterns or ideas to emphasise a point and aims to get the reader to remember the main point well after reading a piece.
EMOTIVE LANGUAGE Language that deliberately uses strong words to evoke emotional responses from readers. E.g. bad (neutral) = abhorrent, deplorable, disgusting, appalling (emotive)	RHETORICAL QUESTIONS A question that has no answer because it is used purely for effect and impact. Encourages reflection about an issue and positions the reader from either the writer's POV or the subject of which they're writing about. E.g. What would you do in that poor mother's position?
EVIDENCE Presented as information, facts or statements used to support a belief, opinion, contention or point of view (POV). Is highly persuasive because it can be presented as: expert advice, expert opinion, facts, research or statistics. However, it is important to consider the sources of information and their agendas, as well as the information the writer had left out.	SATIRE Satire is a form of humour where the writer or speaker tries to make the reader or listener have a negative opinion about someone, by laughing at them, making them seem ridiculous or foolish etc. If someone is being satirical, their aim is not just to amuse, but to affect the person that they dislike; to hurt them, ruin them, etc.

GENERALISATIONS A sweeping statement made about a large group of people that doesn't take into account individual difference or circumstance. Generalisations claim that if something is true in one case, then it is the case all the time. E.g. all P-platers are reckless drivers.	SIMILE A simile is a comparison between two different things, designed to create an unusual, interesting, emotional or other effect often using words such as 'like' or 'as ... as'. Common comparisons are with the qualities associated with animals (as sly as a fox, as brave as a lion, etc.).
HYPERBOLE (ALSO OVERSTATEMENTS OR EXAGGERATION) Hyperbole <i>is overstatement or exaggerated language that distorts facts by making them much bigger than they are if looked at objectively. The media use it a lot to make stories seem more important or interesting than they really are (an apparently unfair boxing decision was described as the "crime of the century" by one newspaper which seems excessive when compared to murder). It may be used to entertain or more seriously.</i>	TONE The overall "voice" of a piece, which reflects the writer's attitudes or emotions towards their subject matter. You can identify tone by the use of emotive language. E.g. "Surely any human being with half a brain would not support or vote for Howard?" has a condescending tone. Whereas, something like "Australia is poised to enter a new era of peace and goodwill" has an optimistic tone. Refer to your list of words describing TONE for further information.
INCLUSIVE LANGUAGE Involves the reader directly by assuming that everyone is of the same opinion as the writer. Frequently used phrases may be "We all know that..." or "We all feel that..."	VESTED INTEREST A special interest in protecting or promoting what directly benefits you. E.g. companies have a vested interest in making sure that bad publicity about them doesn't make it on the front pages of the papers.
IRONY Irony is common in English, especially in humour. When the speaker or writer says one thing but wants you to understand something different, they are being ironic. E.g. Your friend turns up in ripped jeans. With a smirk, you say, "I see you have put on your best clothes!"	
EMOTIONAL APPEALS There are many different examples of appeals. This list is by means, exhaustive. There are many more but here are ones commonly found in opinion pieces.	
Appeal to sense of justice: appeals to readers' deep-seated belief that we all have the right to be treated fairly.	Appeal to freedom: appeals to people's desires for a sense of unrestricted possibility. Can be especially persuasive in discussions about human rights.
Appeals to a sense of security: these appeals play on our desires to feel safe and work on our common need to be free from violence or tragic events. Especially powerful in our current age of global terrorism.	Appeal to group loyalty: appeals to the need for people to stick together no matter what. This can be particularly persuasive in times of crisis and a politician urges the community to band together to rebuild.
Appeals to being modern, trendy and up-to-date: as consumers, we often want to be up-to-date with trends and technology and this form of appeal plays to this desire. Especially used in advertising	Appeal to hip-pocket: refers to the pocket in which you keep your wallet. This may appeal to a person's financial wellbeing. This appeal can cause strong emotional reaction if someone is writing about consumers being "ripped off".
Appeals to family values: quite a conservative appeal that favours traditional family structures – often stereotyped as two parent and two to three children. Favoured by people who fear social change that threatens family stability.	Appeal to patriotism: appeals to a devotion or pride in one's country. It plays on the idea of "what it means to be Australian". However, can be exploitative and at worst, racist.
Appeals to fear: a highly persuasive appeal. Used widely by politicians as a way to implement policies for the community that may be deemed invasive but acceptable in fearful times.	Appeal to self-interest: refers to the way we put our needs above the community's greater interests. Comes from the "NIMBY" principal – Not In My Back Yard.
Appeal to fear of change: this plays on some people's resistance to change and their insecurities about things that are new or unfamiliar. Can be especially powerful when people present change as a worst-case scenario.	Appeal to tradition and custom: an appeal to keep what is deemed traditional or customary. This can be a resistance to change and be quite a conservative appeal. E.g. Former PM John Howard criticised any change from a monarchy (a system under the Queen) to a republic (a system with a President as Head of State) and has argued his case, using this appeal many times.
Appeal to value of technology: is a powerful appeal because it can persuade people to think that if we don't embrace new technology, we could be left behind – socially and economically.	

Using Language to Persuade – “Tone” words

REVISION: Tone refers to the mood or feeling of a piece of writing. It combines with other persuasive techniques to reinforce the writer’s feelings or attitudes. Tone conveys the emotion of a piece. Here is a list of the most commonly used “tone” words to describe persuasive writing pieces and brief definitions alongside them.

Accusing	To place or infer blame
Admonishing	To “tell off”
Aggressive	Hostile or attacking
Alarmist	Causing alarm / panic without real need to
Angry	Severely inflamed and painful
Antagonistic	Indicating opposition or resistance
Arrogant	Having or showing feelings of unwarranted importance out of overbearing pride
Assertive	Boldly self-assured; aggressively confident; cocky
Authoritative	The quality of trustworthiness and reliability
Bemused	Deeply thoughtful; preoccupied; perplexed and bewildered
Bitter	Marked by strong resentment or cynicism
Calm	Composed and steady
Concerned	Feeling or showing worry or sympathy
Condescending	Assuming a tone of superiority, or a patronising attitude
Cynical	Believing the worst of human nature and motives
Disappointed	Defeated of expectation or hope; let down
Dismissive	Showing disregard, indicating rejection
Guarded	In a conservative manner
Mocking	To make fun of and / or treat with contempt
Optimistic	Positive or expecting the best
Outraged	Being indignant or angered at something unjust or wrong
Pleading	Begging or imploring
Proud	Having a too high opinion of oneself; arrogant
Reasonable	Showing reason or sound judgment
Respectable	Deserving of esteem and respect
Restrained	Cool and formal in manner
Sarcastic	Witty language used to convey insults or scorn
Sympathetic	To feel sorry for

Section C text for analysis:



Digital Technology Voxi >> Keyed In

23 May 2009

Keyed In

New ways of doing things always tend to polarise people. Some people are naturally afraid of the new, challenged by the discomfort of being dislodged from the known, the safe, the predictable, the tried and the tested – in short, their comfort zone. They take the view ‘if it works, why fix it?’ And maybe they have a point – sometimes it’s good to take time out and just enjoy what you’ve got.

Other people are fired up by new things. They’re excited by the possibility of the unknown; the further horizons and the expanding universe really do it for them. They want to grab the future with both hands and make it happen. They see possibilities for making things better where other people want to chill, just responding to the pleasure of the moment.

History’s full of moments though, when human beings have been moved forward by people who have been like the grit in an oyster. Gritty people produce pearls. Well, sort of. They’re the ones who ask questions, who tinker away in the garage, who turn up on ‘The Inventors’.

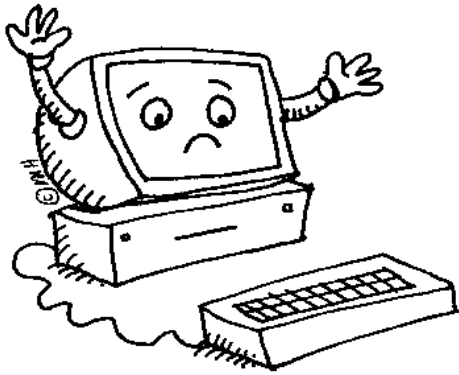
In our lifetime we haven’t had a Copernicus or Galileo reorganising the cosmos, or a Darwin challenging us with a radically new theory of evolution. In a way, what we do have, though, is something that in time may prove even more dramatic for humankind than the development of writing or printing was.

Out of a garage in the United States has come digital technology – a discovery that is already revolutionising human experience and the way we live our lives together in the world. Just as the microscope opened up new worlds, and the telescope let us look at ones that we hadn’t seen so well before, digital technology has revolutionised the way we communicate with each other and is also promising to revolutionise the way we learn and think. This is a fundamental challenge to some people who fear that our humanity will be diminished.

Some fear this will reduce human intelligence, replace human memory, displace cognitive function with an increasingly sophisticated artificial intelligence. For instance, this is what I got from a podcast: ‘. . . the digital world is a world of the here and now, a world of the sound byte, a world of an instant frozen moment where nothing has consequences, and where everything is literal. Where nothing has a meaning. You’re not saying one thing in terms of something else, you’re saying, literally what you see is what you get . . . The brain is what we call plastic . . . and because of this so-called plasticity . . . every moment you’re alive it’s modified and changed and revised by every little experience, literally leaving a mark on your brain.’

Others can appreciate that by connecting digital technology and the human brain, human beings can become even more intelligent, faster than evolution alone allows. *Homo sapiens*, who succeeded *homo habilis*, might just become *homo supersapiens*. The adventurous will want to see whether that can happen, will want to know where we can go, whether we can evolve in such a way that we can solve the riddles of the universe, find cures

faster, find ways of preserving the planet, ending war and violence, feeding the teeming multitudes and ensuring that people everywhere have the opportunity to lead happy, safe and fulfilling lives in a free and peaceful world. OK, it's a dream – but we need dreams as well as this digital technology, the exciting tool of the modern world.



Why wouldn't you want it in your life?

The impact of that technology on us, the way it has the power to change the way we think, the potential it offers to us for enhancing our lives: these are things which people of our generation just accept and use with enthusiasm.

It's older people who are less familiar with it who are suspicious about it, or even afraid. What's to be afraid of? Our minds take in information the way the Net distributes it: in a swiftly moving stream of particles.

Once scuba divers drowning in a sea of words, we now zip along the surface like jet skiers.

Global shopping, online banking, working out the itinerary for your holiday, looking up Google Maps and Street View to check out where your friends live, and that's not to mention Facebook and keeping in touch and keeping up: these are fantastic advantages which have already proved themselves. Sure, some people stress about privacy issues, but these can be resolved. Google is not allowed to film defence sites from Google cars and Google bikes. Let's face it, the pictures we see are not real-time images. You can protest about them anyway and get them removed or pixellated if you're really worried. Besides, the hot air balloon people are always hovering over my back yard and looking into my windows too.

Why go to a library when you can sit at your desk and look up Wikipedia or Google Scholar, or Ask Jeeves? Besides, people who wouldn't normally go to a library actually do that – that's a win.

If people stopped learning tables and using log books when calculators came in, then that's because something better turned up. They didn't stop using their brains; they just used their brains for different things, like inventing the Net!

Let's be excited – keep being excited. We'd still be swinging in the trees or huddling in caves if we'd taken the view that new things are harmful or dangerous or unpredictable. The ever-expanding Googleness of the universe means that we're better informed, know more about each other, can push back the boundaries of darkness and ignorance and like the people who struck rocks together and found the magic of a spark, and then learned how to repeat and use that experience or discovery, people who are digital savvy, and aren't we all, are heading for the 22nd century in a spirit of optimism. Bring it on, I say. If you don't agree, you can always put your computer on eBay and buy a stack of stationery with the money, if that's your thing, but what a loser you'd be. Like wireless, it's about getting faster and more efficient, being in touch and connected.

The future is here now, and I pretty much like the look of it.

Voxi

Sample analysis essay plan

Before you commence your analysis, have a quick look over at this sample essay plan. You may already have an essay structure you already have that works effectively for you but in a time-constrained exam, following a simple essay plan like the following could be very useful!

Introduction – What is the writer saying?

- Introduce the issue briefly to give your analysis a context
- Re-state briefly the writer's contention in your own words
- Use phrases such as **"The writer contends that"**, **"The writer argues that"**, **"The writer asserts that"**, **"The writer is adamant that"**...
- Include the writer and article details: surname of writer, source, page number, form of text (i.e. letter to the editor, editorial, opinion piece, etc.)
- Identify the tone of the text



Body – How is the writer saying it?

The body of your analysis consists of a series of paragraphs in which you analyse the major points and persuasive techniques. In each body paragraph, follow these steps:

(1) What is the writer saying?

In your own words, describe/explain the main point being advanced in any paragraph in the persuasive piece

(2) How is the writer saying it?

- Identify and explain the persuasive techniques being used to present this point. Incorporate very brief relevant quotes as you write.
- Why are the language and techniques persuasive?

(3) Analyse how selected techniques affect the reader. Ask yourself:

- How does it sound?
- Which words carry specific positive or negative connotations?
- Are there any strongly emotive words?
- How is language used to persuade readers to agree?
- How does this persuasive technique **position** the reader?



Conclusion – Why is it persuasive?

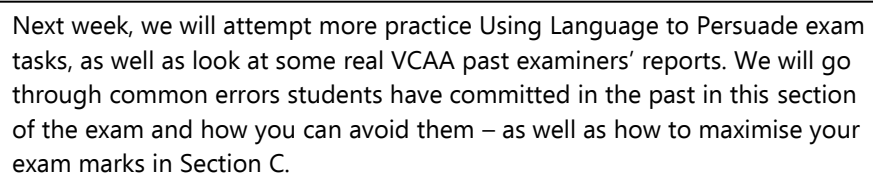
- Sum up the overall effectiveness of the article in persuading readers
- Mention which persuasive techniques work best and why



This is also taken from the VCAA examination criteria.

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

NQT EDUCATION



VCE ENGLISH UNIT 4 TERM 3 WORKBOOK



Exam overview:

Using Language to Persuade (language analysis)
Looking closely at what the English exam is about
Sample exam and homework tasks

(This is the last lesson for term 3 and in term 4, there are three lessons. These will be dedicated to exam revision to Section A: Text Response and Section B: Writing in Context. We will be looking at past examiners' reports and provide tips on how it is best to approach these exam sections).



Language analysis: a sample essay & ideas for your exam

Discussion revision activity

Last week, you were given a past exam task to commence your revision on Using Language to Persuade. For homework, you should have completed the language analysis based on the issue provided. In today's lesson, we will look at a sample analysis of last week's persuasive text, "Keyed In". It is hoped reading and investigating this may help/inspire you in your language analysis revision.

Most importantly, we will also be looking at the requirements of the English exam in great detail. *It is hoped you brought in last week's sheet with reference notes on key persuasive techniques / 'tone' words. (Below is the text again)*

TEST WHAT IS STUDIED, DON'T JUST STUDY THE TEST

New ways of doing things always tend to polarise people. Some people are naturally afraid of the new, challenged by the discomfort of being dislodged from the known, the safe, the predictable, the tried and the tested – in short, their comfort zone. They take the view 'if it works, why fix it?' And maybe they have a point – sometimes it's good to take time out and just enjoy what you've got.

Other people are fired up by new things. They're excited by the possibility of the unknown; the further horizons and the expanding universe really do it for them. They want to grab the future with both hands and make it happen. They see possibilities for making things better where other people want to chill, just responding to the pleasure of the moment.

History's full of moments though, when human beings have been moved forward by people who have been like the grit in an oyster. Gritty people produce pearls. Well, sort of. They're the ones who ask questions, who tinker away in the garage, who turn up on 'The Inventors'.

In our lifetime we haven't had a Copernicus or Galileo reorganising the cosmos, or a Darwin challenging us with a radically new theory of evolution. In a way, what we do have, though, is something that in time may prove even more dramatic for humankind than the development of writing or printing was.

Out of a garage in the United States has come digital technology – a discovery that is already revolutionising human experience and the way we live our lives together in the world. Just as the microscope opened up new worlds, and the telescope let us look at ones that we hadn't seen so well before, digital technology has revolutionised the way we communicate with each other and is also promising to revolutionise the way we learn and think. This is a fundamental challenge to some people who fear that our humanity will be diminished.

Some fear this will reduce human intelligence, replace human memory, displace cognitive function with an increasingly sophisticated artificial intelligence. For instance, this is what I got from a podcast: '... the digital world is a world of the here and now, a world of the sound byte, a world of an instant frozen moment where nothing has consequences, and where everything is literal. Where nothing has a meaning. You're not saying one thing in terms of something else, you're saying, literally what you see is what you get ... The brain is what we call plastic ... and because of this so-called plasticity ... every moment you're alive it's modified and changed and revised by every little experience, literally leaving a mark on your brain.'

Others can appreciate that by connecting digital technology and the human brain, human beings can become even more intelligent, faster than evolution alone allows. *Homo sapiens*, who succeeded *homo habilis*, might just become *homo supersapiens*. The adventurous will want to see whether that can happen, will want to know where we can go, whether we can evolve in such a way that we can solve the riddles of the universe, find cures faster, find ways of preserving the planet, ending war and violence, feeding the teeming multitudes and ensuring that people everywhere have the opportunity to lead happy, safe and fulfilling lives in a free and peaceful world. OK, it's a dream – but we need dreams as well as this digital technology, the exciting tool of the modern world.

Why wouldn't you want it in your life?

The impact of that technology on us, the way it has the power to change the way we think, the potential it offers to us for enhancing our lives: these are things which people of our generation just accept and use with enthusiasm.

It's older people who are less familiar with it who are suspicious about it, or even afraid. What's to be afraid of? Our minds take in information the way the Net distributes it: in a swiftly moving stream of particles.

Once scuba divers drowning in a sea of words, we now zip along the surface like jet skiers.

Global shopping, online banking, working out the itinerary for your holiday, looking up Google Maps and Street View to check out where your friends live, and that's not to mention Facebook and keeping in touch and keeping up: these are fantastic advantages which have already proved themselves. Sure, some people stress about privacy issues, but these can be resolved. Google is not allowed to film defence sites from Google cars and Google bikes. Let's face it, the pictures we see are not real-time images. You can protest about them anyway and get them removed or pixellated if you're really worried. Besides, the hot air balloon people are always hovering over my back yard and looking into my windows too.

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The future is here now, and I pretty much like the look of it.

Sample language analysis based on “Keyed In” (from 2009 VCAA English exam)

Read through the analysis as a class and in the column to the right, annotate each paragraph in terms of what vital information the student has included. By dissecting this essay, it is hoped you are able to include similar features to recreate a high quality analysis in the exam.

An opinion piece, appearing in the online journal ‘Ctrl Alt’, was posted earlier this year on the 23rd of May in response to the increasing and conflicting debate about the impact of digital technology on our society. The piece is entitled ‘Keyed In’, linking closely to the subject material and appeal to the ‘digitally savvy’ younger generations who are the target audience for this piece.

An informative and enthusiastic tone is maintained throughout the piece, asserting the benefits of modern technology with positive connotations. The outlay of the piece is that of a website, or more precisely a ‘live’ electronic journal, appealing directly to the subject material on digital technology and complimenting the younger audience, who would be familiar with websites and live journals.

The title of the journal ‘Ctrl Alt’ is visually displayed as computer keys, after their namesake on an ordinary computer key board, while the title of the actual article is undersized and not interesting or assertive enough to spark much interest in the reader.

However, the accompanying picture of a human head imbedded with computer micro chips makes up for the title’s lack of appeal, because it visually enhances the main contention of the development of human technology, by associating the unique power of the human brain to the power of the micro chip.

The author, Voxi, is using an alias so that his or her real identity remains anonymous, which is a common trend on the internet. Voxi opens the piece by attacking people’s resistance to learn new things, because it ‘tends to polarise people’; in the effort to persuade the reader into denying that they are one of these people. Voxi describes the people who are ‘challenged by the discomfort of being dislodged from the know’ with alliteration, placing emphasis upon the ‘d’ sound, in order to emphasise the denotations of being classified in this group. Voxi then juxtaposes this negative characterisation, with a positive one.

Imagery of people who want to ‘grab the future with both hands’ is energising and evokes excitement in the reader, as opposed to the tired afore characterisation. Voxi is persuading the reader with appropriate positive and negative connotations to want to be able to try new ways of doing things and embrace the technological revolution.

There is a tonal shift from excessively energetic to a more informative tendency, while maintaining the same assertiveness. Voxi uses examples from the Renaissance, the most renowned period in history for the advancement of education, with Copernicus and Galileo who were renowned for ‘reorganising the cosmos’ and comparing their genius with the power of technology, appealing to the reader’s sense of admiration for the importance of great historical figures and linking it to a similar admiration for technology. Voxi uses repetition of the word ‘revolution’ which asserts that digital technology is a fundamental change and advantage to society, urging the reader to embrace the technological revolution because it is a positive step in the evolution of mankind. Voxi

Notes/ annotations

goes on to address the opposing arguments, ironically expressed in the form of a podcast, and dissects the flaws in the discrepancies with digital technology. For example, while 'some fear this will reduce human intelligence', Voxi asserts the absurdity of this and uses listing to highlight all the benefits of digital technology, finding cures faster, find ways of preserving the planet', appealing to both the readers sense of logical thinking and their humanity in wanting to take advantage of technology to benefit mankind for the greater good.

Voxi again uses positive and negative characterisations, but now in a more specific way by classifying the 'older generation' who 'just accept and use with enthusiasm'. This appeals to the target audience, who do not want to be associated with their parents' generation and are persuaded by Voxi that in using digital technology they can avoid this possibility. Voxi incorporates rhetoric language, 'What's to be afraid of?' and imagery, 'zip along the surface like jet skiers', to further enhance the youthful connotations of digital technology and appeal to his young audience. The use of familiar internet related trademarks, such as 'Facebook' and 'Google' gives authority to Voxi, in that he knows what he is talking about, and adds to the colloquial nature of the piece.

Voxi ends his piece on a positive note, 'Let's be excited', again embracing an enthusiastic and energetic tone which excites his readers and makes them want to embrace the technology revolution. He uses jargon, 'loser' and appeals to the younger generation's need to conform to add further persuasion to the piece and advocate digital technology. **(761 words)**

Notes/annotations

Language Analysis Resource page: Strong sentence openings

How you write your sentences is as important as how you place your ideas together. You need to be able to draw upon a variety of sentence openings to avoid sounding repetitive. Below are sample sentence openers you can draw upon either in your upcoming assessment task or to keep on hand as a reference when you undertake language analysis in year 12.

Key terms	Sentence openers using key terms
Main contention	The writer contends / asserts / argues / claims that...
	Contending that..., the writer then...
	The author quickly establishes the main contention that...
	The writer's claim that ...encapsulates the main contention
	In a/an [<i>name an appropriate tone</i>] tone, the writer declares that...
Point of view / viewpoint position	The point of view presented by [<i>name of writer</i>] is...
	Adopting a controversial position, the writer argues that...
	The position is further elaborated by the writer when...
	A contradictory point of view is established when...
	Deliberately shifting the main argument to...positions the reader to...
	Conversely, the writer argues that...which influences the reader to...
	Confirming the perception that...
	The use of ...positions the reader to share the writer's viewpoint that...
Tone	Reference to ...signals the writer's view/belief that...
	The tone established by the writer is [<i>name an appropriate tone</i>] and intended to highlight...
	Designed to provoke a reaction from the audience, the tone is...
	In a [<i>name an appropriate tone</i>], the writer...
	The author's tone elicits sympathy for their position by...
	Using colourful language, the writer establishes a [<i>name an appropriate tone</i>] tone designed to...
	Provocative in language and dismissive in tone, the writer argues strongly against...
	The reverent tone created through the use of ... positions the reader to...
	The tone shifts as the writer goes on to demonstrate that...
	Delivered in a forthright manner, the author's opinion...

Persuasive techniques	A range of persuasive techniques has been used to...
	Reminding the reader of past events triggers associations of...
	By introducing a controversial example, the writer positions us to...
	The use of colourful language predisposes us to think...
	References to...(experts/scientific findings/statistics, etc.) influence the reader to...
	The use of a stereotypical example contributes to the effect of...
	Highly emotive language, for example..., influences us to accept
	Citing example after example, the writer seeks to convince us that...
	Reference to the well-known authority of...sways us to accept that...
	Substantiating the point with many statistics adds legitimacy to the writer's position that...
	Through repetition of the word/phrase, [<i>insert word/phrase here</i>], the writer seeks to coerce the reader into believing that...
	With a series of rhetorical questions, the author aims to appeal to...
	Having shown the advantages of his/her solution, the writer briefly mentions the disadvantages but dismisses them by...
	By concluding with the phrase...the author leaves the reader with a sense that...
	The climax of the argument is reached when...leading us to conclude that...
	The article concludes with a call to readers...In contrast, the [<i>editorial, opinion piece, letter to the editor, etc</i>] finishes with...
	The article generates a sense of closure by returning to...

Word bank – Common words and phrases

emphases	places weight on; accents; highlights; underlines; underpins; stresses
persuades	positions; influences; manipulates; sways; convinces; predisposes; pressures; leads; compels
argues	contends; posits; contests; asserts; maintains; demonstrates; expounds; rebuts
on the other hand	however; conversely; alternatively; alternately; in opposition to; whereas
as well	furthermore; nonetheless; additionally; moreover; also

English Written Examination: What you need to know

Tutors: You should read through these important exam conditions with your students so they have a thorough understanding on what to expect. The end-of-exam will take place on the first Thursday of November each year.



Examination specifications

Overall conditions

- The examination will be sat at a time and date to be set annually by the Victorian Curriculum and Assessment Authority (VCAA).
- There will be 15 minutes reading time and 180 minutes writing time.
- The examination will be marked by a panel appointed by the VCAA (usually English teachers throughout Victoria).
- The examination will contribute 50 per cent to the Study Score.
- You will be required to write in total THREE writing pieces:

ONE for Section A – Text Response

ONE for Section B – Writing in Context

ONE for Section C – Analysis of Language Use

Content

All key knowledge and skills in Unit 3 Outcomes 1, 2 and 3 and Unit 4 Outcomes 1 and 2 are assessable. Each student response in each Section of the examination will be assessed against the examination criteria for that section.

Approved materials and equipment

An English and/or bilingual printed dictionary is allowed in the examination.

Format

The examination will be in a task book. Students will respond by writing in at least three separate script books, one for each section of the examination. ***Students are not permitted to write on any more than one selected film text in the examination.*** The examination will consist of three sections.

Section A – Text response (Reading and responding)

Section A will be worth one-third of the total marks. Students will be required to write one extended response to one of the two texts selected for study from the English/ESL Text list 1.

There will be two topics for each of the 20 selected texts for Outcome 1. Each topic will enable and require students to address the full range of key knowledge and skills. The choice between topics will enable students to develop their sustained discussion from an initial focus on one of the following aspects of key knowledge for Units 3/4, Outcome 1:

- the ideas, characters and themes constructed by the author/director and presented in the selected text; or
- the way the author/director uses structures, features and conventions to construct meaning; or
- the ways in which authors/directors express or imply a point of view and values; or
- the ways in which readers' interpretations of text differ and why.

All topics will require student responses to address the full range of key knowledge and skills, and to be supported by detailed analysis and reference to the selected text.

Section B – Writing in Context (Creating and presenting)

Section B will be worth one-third of the total marks. Students will be required to select one of the four **Contexts** set by the VCAA for the year of the examination. The task in each Context will require students to write an extended response, exploring ideas and using detail from at least one text selected from the English/ESL Text list 2.

Students will be required to base their writing on unseen stimulus material or prompts associated with the ideas and/or arguments suggested by the four texts set for each Context.

Section C – Analysis of language use (Using language to persuade)

Section C will be worth one-third of the total marks. Section C will require students to write an extended piece of prose, analysing the use of written language and visual features in the unseen text(s). Section C will be based on written and visual stimulus material. The task in this section will be compulsory.

Examination assessment criteria

The examination will address all the criteria. All student responses will be examined against each criterion. The extent to which the response is characterised by:

Section A – Text response (Reading and responding)

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the topic
- development in the writing of a coherent interpretation or discussion in response to the task
- controlled use of expressive and effective language appropriate to the task

Section B – Writing in Context (Creating and presenting)

- understanding and effective exploration of the ideas and/or arguments relevant to the prompt/stimulus material
- effective use of detail and ideas drawn from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, showing an
- understanding of the relationship between purpose, form, language and audience
- controlled use of language appropriate to the purpose, form and audience

Section C – Analysis of language use (Using language to persuade)

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task

General examination advice

Examinations will be prepared according to the Examination specifications above during the accreditation period for VCE English. Each examination will conform to these specifications and will test the key knowledge and skills.

Section A – Text response (Reading and responding)

Students must write on the front cover of their Script Book the title of the selected text on which their response is based.

Section B – Writing in Context (Creating and presenting)

Students must write on the front cover of their Script Book the title of the **Context** they studied, together with the title of the selected text which is the main focus for their response. Other texts may be referred to in their piece of writing, but students must clearly indicate the title of their main text.

Students may write the response in an expository, persuasive or imaginative style of writing. Students must use the prompt/stimulus material as the basis for the ideas and/or arguments in their writing and they must draw directly from the ideas and/or arguments in the selected text or texts they studied for the **Context**.

Section C – Analysis of language use (Using language to persuade)

Students analyse the use of written and visual language in the presentation of a point of view in a text or texts. Brief background information will enable students to locate their analysis in the context of the issue being discussed.

Practice Exam Issue (1): Chickens Range Free

Source: VCAA VCE 2009 Sample English examination

For this writing task, you will need to decide what is the most appropriate amount of time you spend (of your three hour exam writing time) dedicated to your language analysis. No recommended word count is given but your essay must be thorough and coherently written.

SECTION C – Analysis of language use (Using language to persuade)

Instructions for Section C

Section C requires you to analyse the ways in which language and visual features are used to present a point of view.

Section C is worth one-third of the total assessment for the examination.

Read the opinion piece **Chickens Range Free** and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on p.6 of this worksheet.

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of **Chickens Range Free**?

Background information

This opinion piece, with the accompanying photograph, was published on a website and on the Opinion page of a Melbourne newspaper.

It was written in response to a recent incident in a Melbourne suburb during which hundreds of chickens were illegally released from cages on a truck.

The truck was on its way from a poultry farm to a meat-processing factory.

The police said that some of the chickens were run over by passing traffic and others disappeared into nearby backyards and parkland.

Onlookers saw two people leaving the scene, but only one person has been apprehended so far. The farmer has declared that he would sue the culprits, whether or not they are charged in the courts.

CRITERIA FOR Section C – Analysis of language use (Using language to persuade)

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task

Text continues on the following page

Chickens Range Free

Drawing attention to the rights of oppressed animals expands our understanding of the rights of humans as well, writes Jo Smith

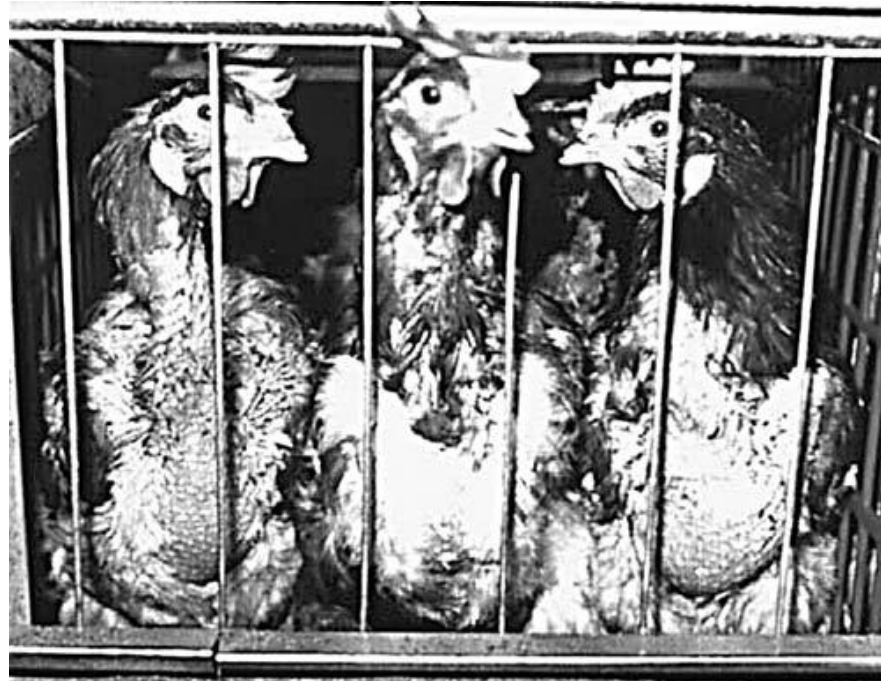
Last week a truck was intercepted by activists and hundreds of chickens were given their freedom. I wasn't involved in the liberation, but as a member of Australians for Animal Rights (AAR) I understand completely why the action was taken. Direct action is the only way to bring the public's attention to the dire plight of the oppressed animals on this planet. Some people may think that liberating a truckload of chickens is too drastic a measure, but I think the activists risked life and limb for a noble cause. It is important for *someone* to stand up for the rights of animals.

Since the incident, the local media have fallen over themselves to give air time to critics of the action. A man who was walking his dog nearby at the time of the incident reportedly said: 'It's a wonder someone wasn't hurt. These activists have a lot to answer for'.

A talk-back radio presenter began his show the next morning by sneering: 'Fancy a free-range chicken?' He went on to refer to the action as 'nonsense', the activists as 'idiotic... clowns' and 'anti-social hippies and bludgers', and to whip up his listeners into a frenzy of support for the 'poor farmer'.

However, we Australians for Animal Rights believe that all animals deserve to be free to lead natural lives. We believe, as humans, we are not only doing the animals an injustice when we mistreat them, but that we are also doing ourselves an injustice. We have overpopulated the planet and drastically decreased the numbers of animal species.

We treat so-called 'farm animals' in abominably cruel ways, to provide cheap food when we could afford to pay more.



When humans condone abusing other species for self-serving purposes, surely it is but a short step to condoning widespread human rights abuses? It is little wonder that compassionate people resort to extreme action.

Too many people have a simplistic human-centred view of the world. We must reform this attitude to our fellow inhabitants of the earth, our furred and feathered friends.

Animals have the same rights as we do to breathe fresh, clean air and to live in comfortable, healthy conditions.

AAR does not believe it is 'antisocial' to liberate animals from inhumane conditions.

Being trapped in cages only 450 square centimetres in size, unable to move, and without proper ventilation are inhumane conditions. Chickens are possibly the most abused animals on the face of the

that if the public knew the details of how they lived and died, few would go on eating them.

The philosopher Jeremy Bentham once said, 'The question is not, can they reason? Nor, can they talk? But, *can they suffer?*' If only more people would realise that animals, as sentient beings like us, have rights that should be respected, then perhaps humans would become more humane in their treatment of one another – that is, we would better understand human rights!

Until a humane alternative to keeping hens in inhumane conditions can be found, an action which frees caged chickens is justified, no matter what damage may have been caused.

Because animal rights is such a important issue, breaking the law to free those poor creatures last week was justified. In this case, the end definitely justified the means!

Jo Smith is a freelance writer and publicity officer for Australians for

Practice Exam Issue (2): Taking Stock

Source: VCAA VCE 2010 English examination

For this writing task, you will need to decide what is the most appropriate amount of time you spend (of your three hour exam writing time) dedicated to your language analysis. No recommended word count is given but your essay must be thorough and coherently written.

SECTION C – Analysis of language use (Using language to persuade)

Instructions for Section C

Section C requires you to analyse the ways in which language and visual features are used to present a point of view.

Section C is worth one-third of the total assessment for the examination.

Read the opinion piece *Taking Stock* and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on p.6 of this worksheet.

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of *Taking Stock*?

Background information

Biodiversity is the term used to describe life on earth – the variety of living things, the places they inhabit and the interactions between them.

The transcript of the keynote speech given by Professor Chris Lee at the International Biodiversity Conference 2010 held in Nagoya, Japan, from 25 to 27 October, is printed on pages 12 and 13.

In 2002 a commitment was made to achieve ‘a significant reduction in the rate of biodiversity loss as a contribution to poverty alleviation and to the benefit of all life on earth’ by 2010. The purpose of this Nagoya conference was to review progress towards achieving the target and to look beyond 2010.

CRITERIA FOR Section C – Analysis of language use (Using language to persuade)

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task



International Biodiversity Conference

TAKING STOCK

Opening slide of speaker's presentation

Ladies and Gentlemen,

This is a year of vital significance to our world. In declaring 2010 to be the International Year of Biodiversity, the United Nations stated: "It is a celebration of life on earth and of the value of biodiversity in our lives. The world is invited to take action in 2010 to safeguard the variety of life on earth: biodiversity".

Has this been a year of celebration of life on earth? Has this, in fact, been a year of action? Eight years ago – in April 2002 – many of our countries made a commitment to achieve a significant reduction in the rate of biodiversity loss. Over the next two days we will be reviewing our progress in this area. Honestly, how well have we done?

It is with great pleasure – though not without a tinge of sadness – that I address you on this occasion and work with you to re-establish, indeed to strengthen, our goals for the next decade.

One may justly ask: how far have we really come in our commitment to achieve a significant reduction in the rate of biodiversity loss as a contribution to poverty alleviation and to ensure the preservation of life on earth?

For, perhaps idealistically, this is *exactly* what we set out to do.

Sadly, over the last one hundred years, we have lost 35% of mangroves, 40% of forests and 50% of wetlands.

Due to our own thoughtless human actions, species are being lost at a rate that is estimated to be up to 100 times the natural rate of extinction. Of the IUCN (International Union for Conservation of Nature) Red List of 44 837 species assessed, 38% are today threatened and 804 already extinct. It is too late for them.

In truth, for the first time since the dinosaurs disappeared, animals and plants are being driven towards extinction faster than new species can evolve. We are in the grip of a species extinction being driven by the destruction of natural habitats, hunting, the spread of alien predators, disease and climate change. Reversing this negative trend is not only possible, but essential to human wellbeing.

We know this. We are, in truth, the most educated generation of any to date. We have no excuse for inaction. Clearly it is our lack of unity and lack of genuine commitment to action that have led us to this grim situation.

For too long our approach has been haphazard. Wonderful words, glossy brochures, inspiring documentaries are no substitute for real action. It is one thing to mouth platitudes in the comfort of an air-conditioned and sumptuously catered conference hall and quite another to produce concrete results. A zoo here, a national park there, faint promises at conferences such as ours, a talk-fest of targets. What have WE – what have YOU and YOUR country – actually done since 2002 to contribute to the achievement of our goals?

There is no need to remind you why biological diversity is so important. As we all well know, our failure to conserve and use biological diversity in a sustainable manner is resulting in environmental degradation, new and more rampant illnesses, deepening poverty and a continuing pattern of inequitable and untenable growth on a global scale. Healthy ecosystems are vital to regulating the global climate. Poor rural communities depend on biodiversity for health and nutrition, for crop development, and as a safety net when faced with climate variability and natural disasters. Indeed, the poor are particularly vulnerable because they are directly dependent on biodiversity for their very survival, yet they are not in a position to do anything about it.

Species diversity affects the quantity and quality of human food supply. Biodiversity loss undermines the food security, nutrition and health of the rural poor and even increases their vulnerability. More than 1.1 billion people remain in extreme poverty and, while the wellbeing of all people is dependent on ecosystem services, it is the dependence of the poor on these services which is most crucial. Poverty eradication is crucial to a global action plan, yet the needs of the poor are often subordinated to the interests of us, the powerful economic giants. It is time we stopped kidding ourselves that the epidemic of affluenza is having little effect upon fragile ecosystems across our planet. We affluent hunters and gatherers must hunt less, gather less, conserve more and preserve more before it is too late!

Is any of this new information? Of course not! As leaders in the area of biodiversity, we know what damage our lifestyle is doing to our world. The time for talk is over: now, truly, is the time for serious action. We must reinforce this message to those in power: to the politicians, to the corporate leaders, even to the everyday householder.

I leave you with the words of the ecologist Thomas Eisner: "Biodiversity is the greatest treasure we have . . . Its diminishment is to be prevented at all costs".

Thank you.

General assessment criteria to help you guide your point of view writing

This is also taken from the VCAA examination criteria.

Section C – Language analysis (Using language to persuade)

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task

These two writing tasks should be completed in class and completed as part of your holiday homework / exam revision. Best to get as much writing practice

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook or legal stationery. There are no margins, text, or other markings on the page.