



Unit 4: VCE English Term 4
Year 12, Exam revision:

PREPARING FOR END OF YEAR EXAM

STUDENT WORKBOOK

STUDENT DETAILS

Accreditation period: 2017 – 2020

STUDENT NAME	
CENTRE	

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**NOT EDUCATION TUITION
WORKBOOK**

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NOT EDUCATION

HOW TO USE THIS BOOKLET

NOT 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 home-work if unable to complete all tasks in lesson.

VCE ENGLISH AT NOT 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 NOT

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 will complete 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.

VCE ENGLISH

THE LOWDOWN

SOURCE VCAA ENGLISH STUDY DESIGN 2016 – 2020

RATIONALE

The study of English contributes to the development of literate individuals capable of critical and creative thinking, aesthetic appreciation and creativity. This study also develops students' ability to create and analyse texts, moving from interpretation to reflection and critical analysis.

Through engagement with texts from the contemporary world and from the past, and using texts from Australia and from other cultures, students studying English become confident, articulate and critically aware communicators and further develop a sense of themselves, their world and their place within it. English helps equip students for participation in a democratic society and the global community.

THIS STUDY ENABLES STUDENTS TO

- *extend their English language skills through thinking, listening, speaking, reading, viewing and writing*
- *enhance their understanding, enjoyment and appreciation of the English language in its written, spoken and multimodal forms*
- *analyse and discuss a range of texts from different periods, styles, genres and contexts*
- *understand how culture, values and context underpin the construction of texts and how this can affect meaning and interpretation*
- *understand how ideas are presented by analysing form, purpose, context, structure and language*
- *analyse their own and others' texts, and make relevant connections to themselves, their community and the world*
- *convey ideas, feelings, observations and information effectively in written, spoken and multimodal forms to a range of audiences*
- *recognise the role of language in thinking and expression of ideas*
- *demonstrate in the creation of their own written, spoken and multimodal texts an ability to make informed choices about the construction of texts in relation to purpose, audience and context*
- *think critically about the ideas and arguments of others and the use of language to persuade and influence audiences*
- *extend their use of the conventions of Standard Australian English with assurance, precision, vitality and confidence in a variety of contexts, including for further study, the work place and their own needs and interests*
- *extend their competence in planning, creating, reviewing and editing their texts for precision and clarity, tone and stylistic effect.*

UNITS 3 AND 4 OVERVIEW

WHAT THE YEAR 12 COURSE LOOKS LIKE

		UNIT 3			UNIT 4
AREA OF STUDY 1	<i>Reading and creating texts</i>	YOU WILL STUDY <ul style="list-style-type: none"> Two texts selected by your school 	AREA OF STUDY 1	<i>Reading and comparing texts</i>	YOU WILL STUDY <ul style="list-style-type: none"> Two sets selected by your school
		YOU WILL PRODUCE SACS <ul style="list-style-type: none"> Analytical interpretation of a selected text, and a Creative response to a different selected text (can be written or oral presentation) 			YOU WILL PRODUCE SAC <ul style="list-style-type: none"> A detailed comparison in written form of how two selected texts present ideas, issues and themes.
AREA OF STUDY 2	<i>Analysing argument</i>	SUGGESTED WORD COUNT 800 – 1000 words	AREA OF STUDY 2	<i>Analysing and presenting argument</i>	SUGGESTED WORD COUNT 900 – 1200 words
		SUGGESTED SPOKEN RESPONSE LENGTH 3 – 5 minutes			YOU WILL PRODUCE SAC <ul style="list-style-type: none"> A written statement of intention to accompany your oral presentation
THE FORMS YOUR ASSESSMENT TASKS WILL TAKE		<ul style="list-style-type: none"> The analytical response of your studied text must be written, whereas the creative response can be written or in oral form. The analysis of three media persuasive texts must be written. 	THE FORMS YOUR ASSESSMENT TASKS WILL TAKE		SUGGESTED WORD COUNT 300 – 500 words
					<ul style="list-style-type: none"> A point of view presented in oral form using sound argument and persuasive language.
					SUGGESTED SPOKEN RESPONSE LENGTH 4 – 6 minutes
					<ul style="list-style-type: none"> Your comparison of two studied texts should be in written form. The statement of intention that accompanies your oral presentation should be approx. 300 – 500 words

UNIT 3

THE MAIN GIST

- *In this unit, you will read and respond to texts analytically and creatively*
- *You will analyse arguments and the use of persuasive language in texts.*

AREA OF STUDY 1

READING AND CREATING TEXTS

Source: VCAA English Study Design

In this area of study students identify, discuss and analyse how the features of selected texts create meaning and how they influence interpretation. In identifying and analysing explicit and implied ideas and values in texts, students examine the ways in which readers are invited to respond to texts. They develop and justify their own detailed interpretations of texts.



You will prepare sustained analytical interpretations of selected texts, discussing how features of the texts create meaning and using textual evidence to support their responses. You'll use planning and drafting to test and clarify their ideas, and editing to produce clear and coherent expression. You'll craft their writing for convincing and effective presentation.

You will present sustained creative responses to selected texts, demonstrating your understanding of the world of the texts and how texts construct meaning. In developing a creative response, you will explore issues of purpose and audience and make key choices about structure, conventions and language. You will develop a credible and effective voice and style and use the chosen features of the selected text, for example characters, narrative or dialogue, to offer an interpretation of the selected text. You will produce and share drafts, practising the skills of revision, editing and refining for stylistic and imaginative effect.

AREA OF STUDY 1

OUTCOME 1

On completion of this unit, you should be able to produce an analytical interpretation of a selected text, and a creative response to a different selected text.

TO ACHIEVE THIS OUTCOME YOU WILL DRAW ON KEY KNOWLEDGE AND KEY SKILLS OUTLINED IN AREA OF STUDY 1.

KEY KNOWLEDGE

- an understanding of the world of a text and the explicit and implied values it expresses
- the ways authors
 - create meaning and build the world of the text
 - respond to different contexts, audiences and purposes the ways in which readers' interpretations of texts differ and why
- the features of a range of literary and other written, spoken and multimodal texts
- the conventions of oral presentations and discussion
- the features of analytical interpretations of literary and other texts: structure, conventions and language, including relevant metalanguage
- the features of creative interpretations (written, spoken and multimodal), including structure, conventions and language, and how they create voice and style
- the conventions of spelling, punctuation and syntax of Standard Australian English.

KEY SKILLS

- explain and analyse
 - how the features of a range of texts create meaning and how they influence interpretation
 - the ways readers are invited to respond to texts
- identify and analyse the explicit and implied ideas and values in texts
- examine different interpretations of texts and consider how these resonate with or challenge their own interpretations
- synthesise ideas and interpretations to develop an interpretation of their own
- apply the conventions of oral presentation in the delivery of spoken texts
- apply the conventions of discussion
- use textual evidence appropriately to justify analytical responses
- plan analytical interpretations of texts
- develop, test and clarify ideas using discussion and writing
- plan creative responses to texts by
 - analysing the text, considering opportunities to explore meaning
 - selecting key moments, characters, themes worthy of exploration
 - taking account of the purpose, context, audience in determining the selected content and approach
- develop and sustain voice and style in creative responses
- transform and adapt language and literary devices to generate particular responses, with consideration of the original text
- explain and justify decisions made in the writing process and how these demonstrate understanding of the text
- draft, review, edit and refine creative and analytical interpretations to texts for expressiveness, accuracy, fluency and coherence, and for stylistic effect

AREA OF STUDY 2

ANALYSING ARGUMENT

In this area of study you will analyse and compare the use of argument and language in texts that debate a topical issue. Your school will choose a topic that must have appeared in the media since 1 September of the previous year. You'll read and view media texts in a variety of forms, including print, non-print and multimodal, and develop your understanding of the way in which language and argument complement one another in positioning the reader.



Considering information about the purpose, audience and context of a text, you will explore the argument of a persuasive piece, and the way written, spoken and visual language is used. In considering these, you'll examine the ways that persuasive language is used to express an argument and how this may strengthen or detract from the intended impact of a text.

You will also develop written and spoken critical analyses of the use of argument and language in written, spoken, and/or multimodal texts, including analysis of the quality of the reasoning presented and the use of features intended to position audiences. You will compare different written texts presenting argument on similar ideas or issues, considering different ways authors use language to express arguments. You will produce drafts and practise the skills of revision and editing for clarity and coherence in analysis and accuracy in the use of language.

AREA OF STUDY 2

OUTCOME 2

On completion of this unit you should be able to analyse and compare the use of argument and persuasive language in texts that present a point of view on an issue currently debated in the media.

TO ACHIEVE THIS OUTCOME YOU WILL DRAW ON KEY KNOWLEDGE AND KEY SKILLS OUTLINED IN AREA OF STUDY 2.

KEY KNOWLEDGE

- an understanding of arguments presented in texts
- the ways authors construct arguments to position audiences, including through reason and logic, and written, spoken and visual language
- the features of written, spoken and multimodal texts used by authors to position audiences
- the conventions of discussion and debate
- the features of analytical and comparative responses to texts that position audiences: structure, conventions and language, including relevant metalanguage
- the conventions of spelling, punctuation and syntax of Standard Australian English.

KEY SKILLS

- identify and analyse
 - the intent and logical development of an argument
 - language used by the writers and creators of texts to position or persuade an audience to share a point of view
 - the impact of texts on audiences by considering the similarities and differences between text
 - the way in which language and argument complement one another and interact to position the reader
- apply the conventions and protocols of discussion and debate
- use textual evidence appropriately to support analytical responses
- plan analytical responses, taking account of the purpose, context and audience in determining the selected content and approach
- develop, clarify and critique ideas presented in the arguments of others using discussion and writing
- draft, review, edit and refine analytical responses, using feedback gained from individual reflection and peer and teacher comments
- apply the conventions of spelling, punctuation and syntax of Standard Australian English accurately and appropriately.



UNIT 4

THE MAIN GIST

- *In this unit, you will compare the presentation of ideas, issues and themes in your studied texts.*
- *You will create an oral presentation intended to position audiences about an issue currently debated in the media.*

AREA OF STUDY 1

READING AND COMPARING TEXTS

- *In this area of study you will explore the meaningful connections between two texts.*
- *You'll analyse texts, including the interplay between character and setting, voice and structure, and how ideas, issues and themes are conveyed.*
- *By comparing the texts, you will also gain a deeper understanding of the ideas, issues and themes that reflect the world and human experiences.*

You will produce a written analysis comparing selected texts, discussing important similarities and differences and exploring how the texts deal with similar or related ideas, issues or themes from different perspectives to reflect particular values. Through discussion and preparatory drafting you will compare in detail the ideas encountered in the texts and the features of the texts on which the comparison is based.

You will use planning and drafting to test and clarify your ideas, and edit for clear and coherent expression of them. You'll apply the conventions of written analysis and textual evidence. You will draft, revise and edit for clarity, coherence and technical accuracy, and refine for effective presentation of the insights gained through comparison.

AREA OF STUDY 1

OUTCOME 1

On completion of this unit, you should be able to produce a detailed comparison which analyses how two selected texts present ideas, issues and themes.

TO ACHIEVE THIS OUTCOME YOU WILL DRAW ON KEY KNOWLEDGE AND KEY SKILLS OUTLINED IN AREA OF STUDY 1

KEY KNOWLEDGE

- an understanding of the ideas, issues and themes presented in texts
- the ways authors convey ideas, issues and themes in texts
- the features of written, spoken and multimodal texts used by authors to convey ideas, issues and themes
- the ways in which different texts provide different perspectives on ideas, issues and themes and how comparing them can offer an enriched understanding of the ideas, issues and themes
- the conventions of discussion
- the features of comparative analysis: structure, conventions and language, including relevant metalanguage
- the conventions of spelling, punctuation and syntax of Standard Australian English.

KEY SKILLS

- identify meaningful connections and areas for comparison
- explain and analyse
 - similarities and differences between texts in the presentation of related ideas, issues and themes
 - the choices made by authors to convey particular perspectives
- compare texts to negotiate and communicate a deeper understanding of ideas, issues and themes
- apply the conventions of discussion
- use textual evidence appropriately to support comparative analysis
- plan comparative responses, taking account of the purpose, context and audience in determining the selected content and approach
- develop and clarify ideas and insight gained through comparison using discussion and writing
- draft, review, edit and refine comparative responses, using feedback gained from individual reflection, and peer and teacher comments
- apply the conventions of spelling, punctuation and syntax of Standard Australian English accurately and appropriately.

AREA OF STUDY 2

PRESENTING ARGUMENT

Source: VCAA English Study Design

In this area of study, you will build your understanding of both the analysis and construction of texts that attempt to influence audiences. You'll use your knowledge of argument and persuasive language as a basis for the development of your own persuasive texts in relation to a topical issue.

This area of study focuses on the construction of persuasive texts. You will use their understanding of argument and language as the basis for the development of an oral presentation of your points of view. You'll draw on your knowledge to express their viewpoints through arguments and persuasive language selected specifically to position an audience.

You will also use discussion and writing to clarify your thinking and develop a viewpoint on an issue, to plan and prepare an argument and its supporting evidence, and to develop and prepare any materials to support an oral presentation. You will identify approaches to positioning the audience that are appropriate to the issue.

You will also consider how oral conventions may be used to influence the audience and refine these through rehearsal. You'll develop, test and practise argument, critically analysing your own developing text. You'll reflect on your intentions in positioning the reader and consider how your use of language expresses your argument. You'll get the chance to explore options for language use for audience engagement and persuasive effect. You'll have to use the conventions of spoken texts appropriately, draw on evidence soundly and include accurate acknowledgment.

AREA OF STUDY 2

OUTCOME 2

On completion of this unit, you should be able to construct a sustained and reasoned point of view on an issue currently debated in the media.

TO ACHIEVE THIS OUTCOME YOU WILL DRAW ON KEY KNOWLEDGE AND KEY SKILLS OUTLINED IN AREA OF STUDY 2

KEY KNOWLEDGE

- an understanding of arguments presented in texts
- the ways authors construct arguments to position audiences, using sound reasoning and use of evidence, and persuasive use of spoken language
- the conventions of discussion and debate
- the structures and conventions appropriate for spoken texts that present an argument
- the conventions for the acknowledgment of sources in spoken texts
- the conventions of spelling, punctuation and syntax of Standard Australian English.

KEY SKILLS

- apply the conventions of oral presentation in the delivery of spoken texts
- apply the conventions of discussion and debate
- develop reasoned arguments in oral form
- conduct research to support the development of arguments on particular issues and acknowledge sources accurately and appropriately where relevant
- gather, organise and synthesise information and ideas into a reasoned argument
- select evidence to support particular positions
- plan texts that present a point of view, taking account of the context and audience in determining the selected content and approach, and articulate the intention of their decisions in written form
- develop, clarify and critique ideas presented in their own arguments through discussion and writing
- draft, review and rehearse spoken texts that support the presentation an argument, critically analysing their own developing texts.

WHAT YOU NEED TO KNOW ABOUT THE EXAM

Essential criteria:

WHAT YOU WILL BE ASSESSED ON

LIST OF TOPICS TO WORK THROUGH

- *What your VCE English studies looked like*
- *Essential assessment criteria*

IN THIS FOLLOWING SECTION

This term is all about preparing for the final end-of-year exam. It is highly recommended that you bring all texts and relevant exam revision work from school. Practice essay writing will form a large part of this revision unit so bring in past essays.

WHAT YOU STUDIED THIS YEAR

		SCHOOL-ASSESSED COURSEWORK		EXAM
		Unit 3: Reading and creating texts	Unit 4: Reading and comparing texts	3-hour exam in 3 sections
AREA OF STUDY 1		<ul style="list-style-type: none"> You studied 2 texts from VCAA's 2017 list 1. You completed TWO tasks: (1) an analytical interpretation of one text, and (2) a creative response to the other text, which included a written explanation of your creative decisions. 60% of Unit 3 coursework mark (30% for each task) 	<ul style="list-style-type: none"> You studied 2 texts from VCAA's 2017 list 2. You completed ONE task: an analytical response to a pair of texts that compared their presentation of ideas, themes and issues. 60% of Unit 4 coursework mark. 	<p>Section A: Analytical interpretation of a text</p> <ul style="list-style-type: none"> An analytical response to one of the two texts you studied in Unit 3. <p>Section B: Comparative analysis of texts</p> <ul style="list-style-type: none"> An analytical response to the pair of texts you studied in Unit 4.
		Unit 3: Analysing argument	Unit 4: Presenting argument	
AREA OF STUDY 2		<ul style="list-style-type: none"> ONE task: analyse and compare the use of argument and persuasive language in two or three media texts on an issue your school has chosen. 40% of Unit 3 coursework mark. 	<ul style="list-style-type: none"> ONE task: an oral presentation of a point of view of your school's chosen issue, with a written statement of intention. 40% of Unit 4 coursework mark (30% for the presentation and 10% for your written statement of intention). 	<p>Section C: Argument and persuasive language</p> <ul style="list-style-type: none"> An analysis of how argument and persuasive language are used in text or texts to persuade others to agree with the point(s) of view given.
	FINAL STUDY SCORE	UNIT 3: 25%	UNIT 4: 25%	EXAM: 50%

WHAT YOU NEED TO KNOW ABOUT THE VCE END OF YEAR WRITTEN EXAM



OVERALL CONDITIONS

The exam will be held on **Wednesday October 31st, 2018**. There will be 15 minutes reading time and 3 hours writing time. The examination will be marked by a panel appointed by the VCAA. The examination will contribute 50 per cent to the study score.

WHAT WILL BE EXAMINABLE?

All of the key knowledge and skills that underpin Outcomes 1 and 2 in Units 3 and 4 are examinable.

WHAT WILL THE EXAM LOOK LIKE?

The examination will be in the form of a task book. You will write your responses in an answer book. The examination will consist of three sections:

SECTION A: ANALYTICAL INTERPRETATION OF A TEXT

You will be required to write an analytical interpretation of **one** of the two texts studied from List 1 of the VCE English Text List for the year in question (see the next page). There will be two topics for each of the 20 texts in List 1 for Unit 3, Area of study 1.

You will be required to write a response to **one** topic on **one** text. Your responses should be supported by close reference to the text. If the selected text is a collection of poetry or short stories, you may write on several poems or stories, or on at least two in close detail.

The response will be assessed according to the assessment criteria specified below. Section A will be worth a total of 20 marks, which is one-third of the examination.

YEAR 12 ENGLISH TEXT LIST

YOU WILL BE EXAMINED ON ONE OF THE FOLLOWING TEXTS

LIST 1 FROM AREA OF STUDY 1

*A = Australian text

<i>Novels</i>	<i>Short stories</i>
Adiga, Aravind, The White Tiger	Kennedy, Cate, Like a House on Fire (A) Stories for study: 'Flexion', 'Ashes', 'Laminex and Mirrors', 'Tender', 'Like a House on Fire', 'FiveDollar Family', 'Cross-country', 'Sleepers', 'Whirlpool', 'Cake', 'White Spirit', 'Little Plastic Shipwreck', 'Waiting', 'Static', 'Seventy-Two Derwents'.
Grenville, Kate, The Lieutenant (A)	
Kent, Hannah, Burial Rites (A)	MacLeod, Alistair, Island: Collected Stories Stories for study: 'The Boat', 'The Vastness of the Dark', 'The Golden Gift of Grey', 'The Return', 'The Lost Salt Gift of Blood', 'The Road to Rankin's Point', 'The Closing Down of Summer', 'To Every Thing There Is a Season', 'Second Spring', 'Winter Dog', 'The Tuning of Perfection', 'Vision', 'Island'.
Le Guin, Ursula, The Left Hand of Darkness	
London, Joan, The Golden Age (A)	
Piper, Christine, After Darkness (A)	
Shelley, Mary, Frankenstein	
Witting, Amy, I for Isobel (A)	
	<i>Poetry/Songs</i>
	Donne, John, Selected Poems Skrzynecki, Peter, Old/New World: New & Selected Poems (A)
<i>Non-fiction texts</i>	<i>Plays</i>
Boo, Katherine, Behind the Beautiful Forevers: Life, Death and Hope in a Mumbai Undercity	Euripides, ' Medea ', in Medea and Other Plays
Capote, Truman, In Cold Blood	Rayson, Hannie, Extinction (A) Shakespeare, William, Measure for Measure
<i>Other</i>	<i>Film texts</i>
Satrapi, Marjane, Persepolis	Hitchcock, Alfred (director), Rear Window Polly, Sarah (director), Stories We Tell

SECTION B: COMPARATIVE ANALYSIS OF TEXTS

Students will be required to write a detailed comparative analysis of **one** pair of texts studied from List 2 of the VCE English and English Text List. There will be two topics for each of the eight pairs of texts in List 2 for Unit 4, Area of study 1 (see below).

You will be required to write a response to **one** topic on **one** pair of texts. Your responses should be supported by close reference to both texts in the pair, and the ideas and issues they present. The comparison may consider connections, similarities, differences or a combination of these.

If one of the texts in the selected pair is a collection of poetry or short stories, students may refer to several items in the collection, or closely analyse one or two items in the collection, depending on what is being compared.

The response will be assessed according to the assessment criteria specified below. Section B will be worth a total of 20 marks, which is one-third of the examination.

LIST 1 FROM AREA OF STUDY 2

*A = Australian text

Pair 1

NON-FICTION TEXT

Davidson, Robyn, Tracks (A)

MULTIMODAL TEXT: FILM

Penn, Sean (director), Into the Wild

Pair 2

MULTIMODAL TEXT: FILM

Eastwood, Clint (director), Invictus

NOVEL

Malouf, David, Ransom (A)

Pair 3

NON-FICTION TEXT

Funder, Anna, Stasiland (A)

NOVEL

Orwell, George, Nineteen Eighty-Four

Pair 4

NON-FICTION TEXT

MacCarter, Kent and Lemer, Ali (eds), Joyful Strains: Making Australia Home (A)

NOVEL

Lahiri, Jhumpa, The Namesake

Pair 5

PLAY

Miller, Arthur, The Crucible

NOVEL

Brooks, Geraldine, Year of Wonders: A Novel of the Plague (A)

Pair 6

PLAY

Murray-Smith, Joanna, Bombshells (A)

NOVEL

Atwood, Margaret, The Penelopiad: The Myth of Penelope and Odysseus (A)

Pair 7

PLAY

Wright, Tom, Black Diggers (A)

NOVEL

D'Aguiar, Fred, The Longest Memory

Pair 8

NON-FICTION TEXT

Yousafzai, Malala, with Lamb, Christina, I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban

MULTIMODAL TEXT: FILM

Cole, Nigel (director), Made in Dagenham

SECTION C: ARGUMENT AND PERSUASIVE LANGUAGE

You will be required to write an analysis of how argument and language are used in an unseen text(s) to persuade others to share the point(s) of view expressed.

For the purposes of this task, 'language' refers to written, spoken and visual language. **You will not** be required to evaluate the relative merits of arguments or the effectiveness of the use of persuasive language in any text(s).

The response will be assessed according to the assessment criteria specified below.

Section C will be worth a total of 20 marks, which is one-third of the examination. If you write on a multimodal text for Section A, you **must not** write on a text pair that includes a multimodal text in Section B. **A multimodal text may be, for example, a film or graphic novel.** A multimodal text may be chosen from **either** List 1 **or** List 2 of the VCE English Text List, but not from both.

The total marks for the examination will be 60.

CRITERIA

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and issues it explores
- development of a coherent analysis in response to the topic
- use of textual evidence to support the interpretation
- control and effectiveness of language use, as appropriate to the task

Section B will be assessed against the following criteria:

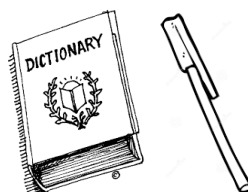
- knowledge and understanding of both texts, and the ideas and issues they present
- discussion of meaningful connections, similarities or differences between the texts, in response to the topic
- use of textual evidence to support the comparative analysis
- control and effectiveness of language use, as appropriate to the task

Section C will be assessed against the following criteria:

- understanding of the argument(s) presented and point(s) of view expressed
- analysis of ways in which language and visual features are used to present an argument and to persuade
- control and effectiveness of language use, as appropriate to the task

APPROVED MATERIALS AND EQUIPMENT

- Normal stationery requirements (pens, pencils, highlighters, erasers, sharpeners and rulers)
- A printed English and/or bilingual dictionary



EXPLAINING THE EXAM MARKING CRITERIA

SECTION A: ANALYTICAL INTERPRETATION OF A TEXT

Section A will be assessed against the following criteria:

Criterion	How you can prepare and tips on how to score highly
KNOWLEDGE AND UNDERSTANDING OF THE TEXT, AND THE IDEAS AND ISSUES IT EXPLORES	<ul style="list-style-type: none"> • Read or watch your texts once again (at the very least!) and ideally more than once so you can develop a detailed knowledge of the plot, structure, setting and characters, as well as the texts' main ideas. • Demonstrate an understanding of how these ideas are actually presented. Understand how the writers convey their ideas through literary features such as setting, characters, language structure and style – your response should refer to at least some of these features and link them to the text's wider ideas.
DEVELOPMENT OF A COHERENT ANALYSIS IN RESPONSE TO THE TOPIC	<ul style="list-style-type: none"> • Focus on the ideas given in the essay topic – don't just write everything you know about the text • This is a big one: analyse don't summarise! This means you need to look into the choices made by the creator of the text in terms of how the text is put together and discuss these choices. Don't simply just retell the plot. • Write in a logical manner that makes sense to the examiner • Use appropriate linking words and phrases. If you write cohesively and fluently, this will strengthen your exam essays.
USE OF TEXTUAL EVIDENCE TO SUPPORT THE INTERPRETATION	<ul style="list-style-type: none"> • Select evidence carefully and use textual examples only relevant to the essay question you are writing about – no doubt you will have a lot of different examples you might want to include but do so only if relevant. • Analyse the evidence you use to explain how it supports your interpretation of the text. • Use short quotes (stick to quotes generally 3 – 8 words long).
CONTROL AND EFFECTIVENESS OF LANGUAGE USE, AS APPROPRIATE TO THE TASK	<ul style="list-style-type: none"> • Use formal appropriate language and don't use contractions (e.g. use do not instead of don't) or colloquialisms (i.e. informal slang, etc.) • Use words like: characterisation, protagonist, narrative structure, etc. For example, if you are analysing a poem in your essay, use "speaker" to describe the narrator and if you're writing about a novel, use the term "narrative". • Try not to show off: avoid overly complex language, especially if you are unsure of a word. Use a dictionary if you need to. The examiner wants to see you have "control" over your writing so stick to appropriate vocabulary you are confident with its meanings.

HOW WILL THE EXAMINER MARK THE ESSAY

EXPECTED QUALITIES FOR THE MARK RANGE FOR SECTION A

Source: <http://www.vcaa.vic.edu.au/Documents/exams/english/english-crit-descriptors-w.pdf>

Mark(s)	Expected qualities
9-10	<ul style="list-style-type: none"> • Demonstrates a close and perceptive reading of the text, exploring complexities of its concepts and construction • Demonstrates an understanding of the implications of the topic, using an appropriate strategy for dealing with it, and exploring its complexity from the basis of the text • Develops a cogent, controlled and well-substantiated discussion using precise and expressive language
8	<ul style="list-style-type: none"> • Demonstrates a close reading of the text, exploring its concepts and construction • Demonstrates an understanding of the implications of the topic, exploring it from the basis of the text • Develops a detailed, substantiated and coherent discussion using language fluently and confidently
7	<ul style="list-style-type: none"> • Demonstrates a clear knowledge of the text, including some elements of its concepts and construction • Understands the topic, developing an appropriate and supported response • Develops an organised piece of writing using language accurately and appropriately
6	<ul style="list-style-type: none"> • Demonstrates an adequate knowledge of the text • Develops a response to the topic, supported appropriately by elements of the text • Presents a generally organised piece of writing using language that is mostly accurate and appropriate
5	<ul style="list-style-type: none"> • Demonstrates a basic knowledge of the text • Presents a response that shows an understanding of the topic, referring to appropriate elements of the text • Presents a piece of writing that communicates adequately, displaying some elements of organisation
4	<ul style="list-style-type: none"> • Demonstrates familiarity with the text • Presents a response that shows some understanding of the topic, using some elements of the text • Shows adequate expression and language control
3	<ul style="list-style-type: none"> • Demonstrates limited familiarity with the text • Presents a response that shows limited awareness of the topic, using some elements of the text • Shows basic expression and language control
1-2	<ul style="list-style-type: none"> • Demonstrates very limited familiarity with the text • Presents a response that shows very limited awareness of the topic • Shows some expression and language control
0	<ul style="list-style-type: none"> • Shows no knowledge of the text and/or no attempt to engage with the topic and/or only minimal control of language

EXPLAINING THE EXAM MARKING CRITERIA

SECTION B: COMPARATIVE ANALYSIS OF TEXTS

Section B will be assessed against the following criteria:

Criterion	How you can prepare and tips on how to score highly
KNOWLEDGE AND UNDERSTANDING OF BOTH TEXTS, AND THE IDEAS AND ISSUES THEY PRESENT	<ul style="list-style-type: none"> • Read or watch your texts once again (at the very least!) and ideally more than once so you can develop a detailed knowledge of the plot, structure, setting and characters in the first studied text so that you're able to expand and develop upon these in the second text. • Show you understand that the ideas, issues and themes in both texts reflect cultural, social, political and historical values.
DISCUSSION OF MEANINGFUL CONNECTIONS, SIMILARITIES OR DIFFERENCES BETWEEN THE TEXTS, IN RESPONSE TO THE TOPIC	<ul style="list-style-type: none"> • Focus on the ideas given in the essay topic – don't just write everything you know about the text • Identify what is similar and different in both texts and how both texts explore these similarities and differences. • Examine how these similarities and differences are shown through in the ideas, themes and issues presented in both texts. For example, analyse what literary or stylistic features (in written texts) or audio-visual features (in film) help to convey ideas, themes or issues.
USE OF TEXTUAL EVIDENCE TO SUPPORT THE COMPARATIVE ANALYSIS	<ul style="list-style-type: none"> • Select evidence carefully and use textual examples only relevant to the essay question you are writing about – no doubt you will have a lot of different examples you might want to include but do so only if relevant. • Analyse the evidence you use to explain how it supports your interpretation of the text. • Use short quotes (stick to quotes generally 3 – 8 words long).
CONTROL AND EFFECTIVENESS OF LANGUAGE USE, AS APPROPRIATE TO THE TASK	<ul style="list-style-type: none"> • Use formal appropriate language and don't use contractions (e.g. use do not instead of don't) or colloquialisms (i.e. informal slang, etc.) • Use words like: characterisation, protagonist, narrative structure, etc. For example, if you are analysing a poem in your essay, use "speaker" to describe the narrator and if you're writing about a novel, use the term "narrative". • Use vocabulary suitable to comparative essays such as "on the other hand", "conversely", "likewise", "in contrast", etc. • Try not to show off: avoid overly complex language, especially if you are unsure of a word. Use a dictionary if you need to. The examiner wants to see you have "control" over your writing so stick to appropriate vocabulary you are confident with its meanings.

HOW WILL THE EXAMINER MARK THE ESSAY

EXPECTED QUALITIES FOR THE MARK RANGE FOR SECTION B

Source: <http://www.vcaa.vic.edu.au/Documents/exams/english/english-crit-descriptors-w.pdf>

Mark(s)	Expected qualities
9-10	<ul style="list-style-type: none"> • Demonstrates through comparison an insightful grasp of the ideas and issues, and conceptual complexity, of the texts • Achieves an assured, cohesively structured piece of writing that presents a sophisticated comparison that explores the implications of the topic • Makes fluent and effective use of language
8	<ul style="list-style-type: none"> • Demonstrates through comparison a competent grasp of the ideas and issues, and conceptual complexity, of the texts • Achieves a confident, well-structured piece of writing that presents a thoughtful comparison that grapples with the implications of the topic • Makes fluent and confident use of language
7	<ul style="list-style-type: none"> • Demonstrates a clear knowledge of the text, including some elements of its concepts and construction • Understands the topic, developing an appropriate and supported response • Develops an organised piece of writing using language accurately and appropriately
6	<ul style="list-style-type: none"> • Demonstrates thorough comparison a clear grasp of the ideas and issues, and complexity, of the texts • Achieves a well-structured piece of writing that presents a thoughtful comparison that considers the implications of the topic • Shows a sound grasp of the use of language
5	<ul style="list-style-type: none"> • Demonstrates thorough comparison an adequate grasp of the ideas and issues, and complexity, of the texts • Develops an organised piece of writing that demonstrates both a comparison and an understanding of the topic • Uses language with clarity
4	<ul style="list-style-type: none"> • Shows some comparison between texts and some awareness of their ideas and/or issues • Attempts a piece of writing that shows basic organisation • Uses language that is fundamentally clear
3	<ul style="list-style-type: none"> • Demonstrates limited familiarity with the text • Presents a response that shows limited awareness of the topic, using some elements of the text • Shows basic expression and language control
1-2	<ul style="list-style-type: none"> • Shows little understanding of the comparative qualities of the texts or their complexity • Writing shows little organisation • Language is not effectively used to create meaning
0	<ul style="list-style-type: none"> • Shows no knowledge of the text and/or no attempt to engage with the topic

EXPLAINING THE EXAM MARKING CRITERIA

SECTION C: ARGUMENT AND PERSUASIVE LANGUAGE

Section c will be assessed against the following criteria:

Criterion	How you can prepare and tips on how to score highly
<p>UNDERSTANDING OF THE ARGUMENT(S) PRESENTED AND POINT(S) OF VIEW EXPRESSED</p>	<ul style="list-style-type: none"> To demonstrate this criterion to the examiner, you need to show that you can identify what the writer is arguing and what their supporting reasons and evidence are for their argument or contention. You need to be able to sum up the writer's main argument or contention in one sentence. This needs to be included in your introduction and keep linking your discussion of language and persuasive techniques back to the writer's main contention throughout your analysis. If a second text is presented in the exam, it is likely to be of the opposing view. Make sure that your analysis clearly shows this contrast.
<p>ANALYSIS OF WAYS IN WHICH LANGUAGE AND VISUAL FEATURES ARE USED TO PRESENT AN ARGUMENT AND TO PERSUADE</p>	<ul style="list-style-type: none"> You need to explore how a range of persuasive techniques, including word choices and the selection of one (or more) images support a particular argument. Take it a step further and focus not only on what persuasive technique is being used but what impact it has on the reader. However, if a persuasive technique has more than one impact or effect, explain it. To write a coherent essay, discuss how persuasive techniques work in combination to present an argument and persuade the reader. Look at the text as a whole and not just as a collection of persuasion devices – this will take away from the essay being cohesive. You must use supporting evidence taken from the text but keep the quotes short – two to five words will be sufficient.
<p>CONTROL AND EFFECTIVENESS OF LANGUAGE USE, AS APPROPRIATE TO THE TASK</p>	<ul style="list-style-type: none"> Use formal language and ensure correct grammar, spelling and syntax. Use linking words and phrases within and between paragraphs. Use appropriate metalanguage.



HOW WILL THE EXAMINER MARK THE ESSAY

EXPECTED QUALITIES FOR THE MARK RANGE FOR SECTION C

Source: <http://www.vcaa.vic.edu.au/Documents/exams/english/english-crit-descriptors-w.pdf>

Mark(s)	Expected qualities
9-10	<ul style="list-style-type: none"> Shows a perceptive understanding of the arguments presented and the points of view expressed Demonstrate sophisticated insight into the ways in which written and visual language is used to persuade Uses language fluently and effectively
8	<ul style="list-style-type: none"> Shows a thoughtful understanding of the arguments presented and the points of view expressed Demonstrates sound insight into the ways in which written and visual language is used to persuade Uses language confidently
7	<ul style="list-style-type: none"> Shows a clear understanding of the arguments presented and the points of view expressed Demonstrates insight into the ways in which written and visual language is used to persuade Uses language competently
6	<ul style="list-style-type: none"> Shows a clear understanding of the arguments presented and the points of view expressed Demonstrates some awareness of the ways in which written and visual language is used to persuade Uses language with clarity
5	<ul style="list-style-type: none"> Shows some understanding of the arguments presented and the points of view expressed Demonstrates basic awareness of the ways in which written and visual language is used to persuade Uses language with clarity
4	<ul style="list-style-type: none"> Shows a limited understanding of the arguments presented and the points of view expressed Describes the ways in which written and visual language is used Uses basic language and vocabulary
3	<ul style="list-style-type: none"> Shows a limited knowledge of the arguments presented and the points of view expressed Shows a limited knowledge of the ways in which written and visual language is used Uses basic language and vocabulary
1-2	<ul style="list-style-type: none"> Shows little understanding of the material Demonstrates only minimal knowledge of the task Language is not always clear
0	<ul style="list-style-type: none"> Shows no understanding of the requirements of the task

EXAM PREPARATION ACTIVITIES

Revision tasks:

FOR ALL SECTIONS OF THE EXAM

LIST OF TOPICS TO WORK THROUGH

- *Revision activities to help prepare for each section of the exam*
- *Activities to complete in class and at home (bring all materials to every lesson)*

IN THIS FOLLOWING SECTION

This term is all about preparing for the final end-of-year exam. It is highly recommended that you bring all texts and relevant exam revision work from school. Practice essay writing will form a large part of this revision unit so bring in past essays.

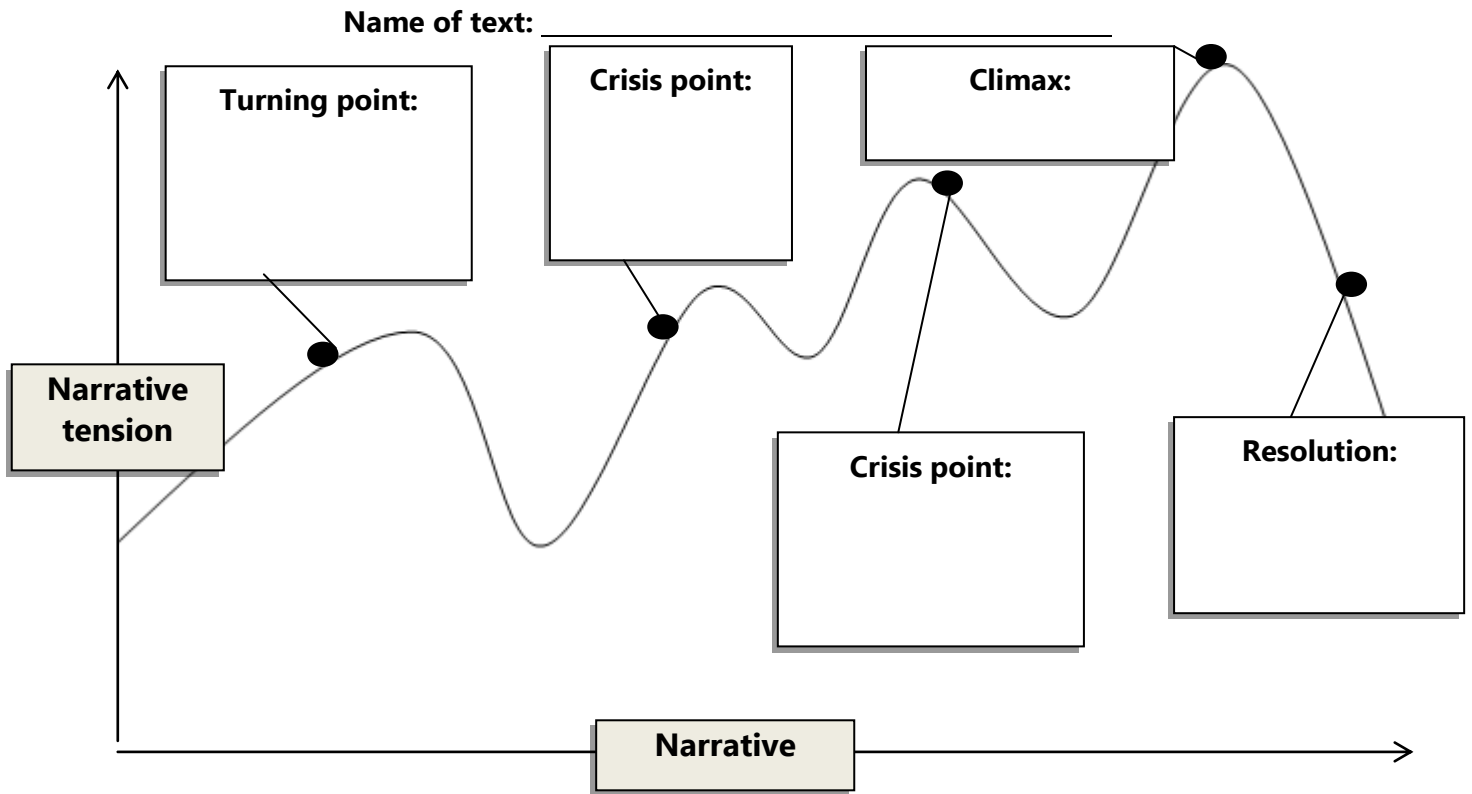


Narrative structure

Activity 2: Make a graph showing the narrative structure.

A graph like this identifies the crisis points, climax and resolution in your text. Create a graph that shows how the **narrative tension** rises and falls throughout the narrative. Plot the crisis points, climax and resolution on the graph. A visual aid like this can help you remember main information more easily.

Understand narrative structure



Character mapping

Activity 3: Make summaries of key character information

Create a character map based on the key protagonists in your text. Complete the following steps:

- Write down the names of the key characters in your texts in boxes, beneath each name, record important information about the character, such as their age, job or situation.
- Then write two or three words that describe the character and **one** key quote spoken by them or written about them.
- Lastly, draw lines between characters that are connected in the text. Along each line, make a note about how these characters are connected. Keep these notes brief.

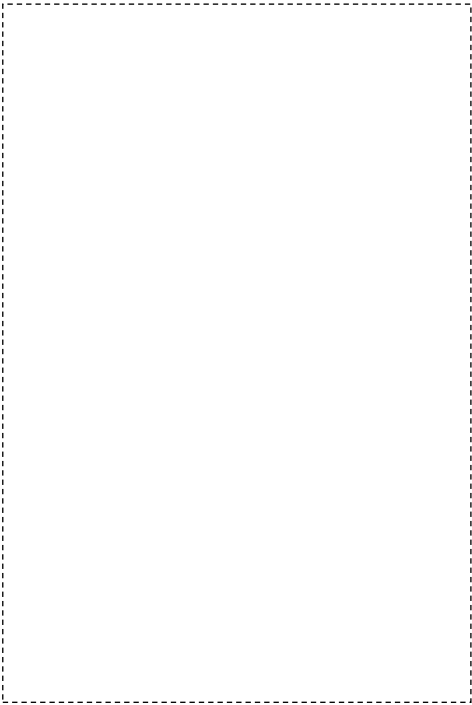
Understanding character



Complete this task on the next page.

CHARACTER MAP

NAME OF TEXT: _____





Themes and values

Activity 4: Make summaries of key themes, ideas and values

Make a list of the text’s most important themes, ideas and values in your text, aim to identify at least five “big” ideas. In your table, write briefly how each of these themes, ideas and values are presented in the text using examples from the text. Then in the final column, turn these notes into a statement that you can memorise and employ in your exam writing when needed. (The first line is an example of how to do this).

Understanding themes, ideas and values in your text

Text	Theme, idea or value	How the theme, idea or value is presented	Statement
Frankenstein	How ambition can be dangerous	<i>The text shows how ambition can be dangerous through plot events that show negative consequences of Dr Frankenstein’s experiment</i>	<i>By exploring the tragic consequences of Dr Frankenstein’s creation of the Creature, Frankenstein demonstrates the dangers if excessive ambition.</i>

PREPARING FOR SECTION B

WHAT DO YOU NEED TO DO IN SECTION B?

You will need to write a comparative essay on the same pair of texts that you wrote about in Outcome 1 SAC in Unit 4.

Remember that the focus for this part of the exam will be on **shared ideas issues, themes of your two texts**. Therefore, your revision should be on understanding the ideas and issues the texts have in common and the similarities and differences in how the text explores these.

Some of the following questions are useful to guide your revision:

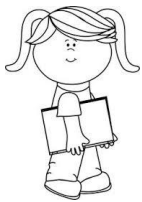
- Do the texts use the same or different techniques to explore shared ideas, issues and themes?
- Do the texts come to the same or different conclusions?
- Do they show the same or different kinds of situations?
- Do the texts highlight or draw attention to the same aspects of the same ideas, themes or issues?

Activity 4: Make summaries of key themes, ideas and values

In term 3, we looked at different methods to help you compare the shared themes, issues and ideas between the 2 texts you've studied. If you have your notes from last term, this is a great time to pull them out or alternatively, complete these comparison tasks again – they will be a great help in your revision. **Do these in the spaces provided on the following pages.**

Create your own:

- a flow chart
- theme mind map
- Venn diagram



Themes and values

Understanding themes, ideas and values in your text

Here's a refresher:

1. FLOW CHART (SEE PAGE 32)

A flow chart is an excellent way to track the development of a theme in a text. On page 32 is an example using David Malouf's novel *Ransom*. This text is paired with Clint Eastwood's film *Invictus*, and one of the connections between the two is the idea of fatherhood.

2. THEME MIND MAP (SEE PAGE 32)

Another way to unpack the themes in your texts is by using a mind map to illustrate different aspects of a key idea. For example, the mind map on page 32 for *Invictus* looks at leadership.

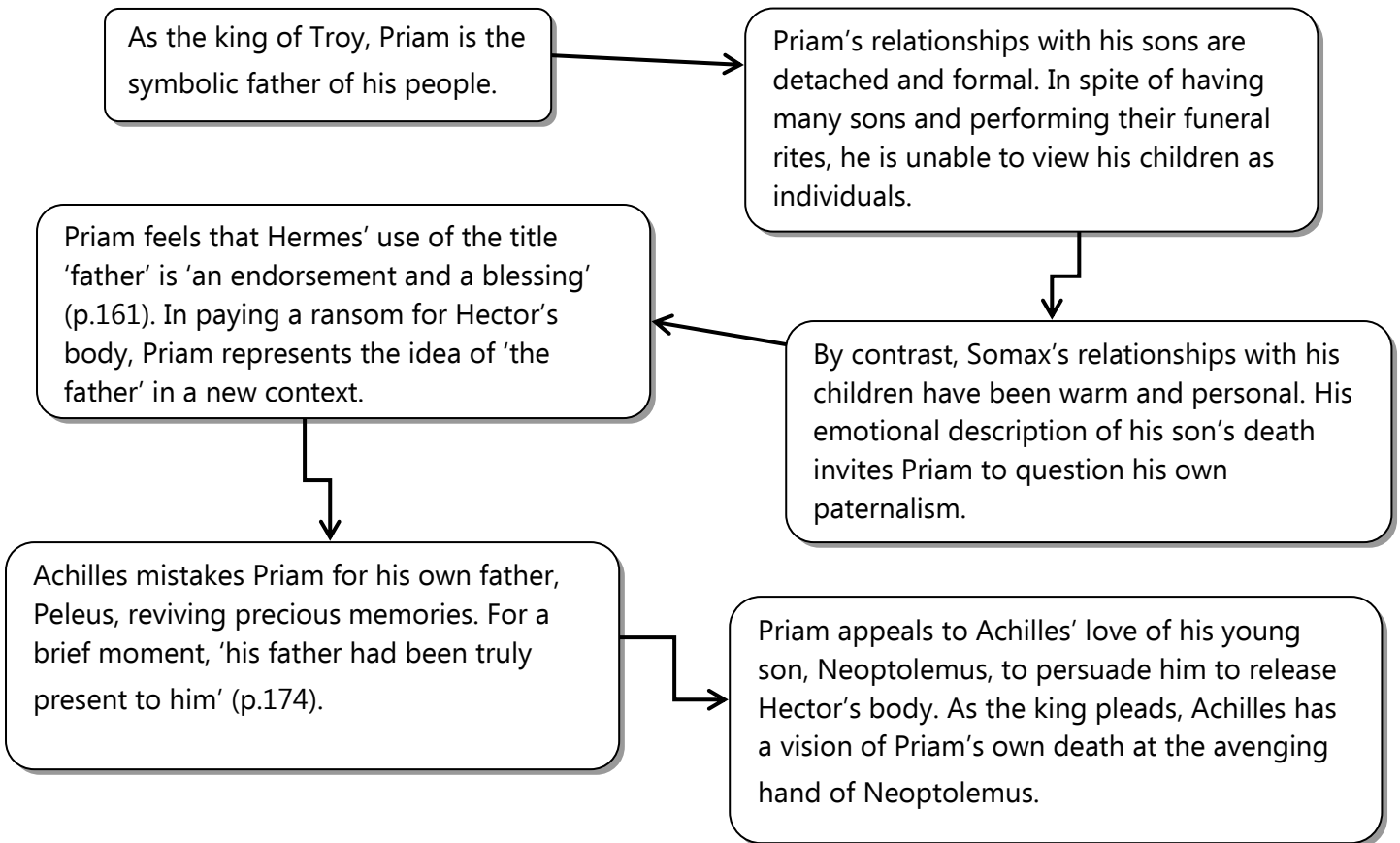
3. VENN DIAGRAMS TO SHOW SIMILARITIES AND DIFFERENCES IN YOUR TWO TEXTS (SEE PAGE 33)

A Venn diagram is an effective way to visualise the themes that your two texts have in common, as well as to identify differences between them. On page 33 is a simple Venn diagram showing some of the main themes in Robyn Davidson's memoir *Tracks* and Sean Penn's film *Into the Wild*.

A SAMPLE OF A FLOW CHART THAT COMPARES TWO TEXTS

Eastwood, Clint (director), *Invictus*

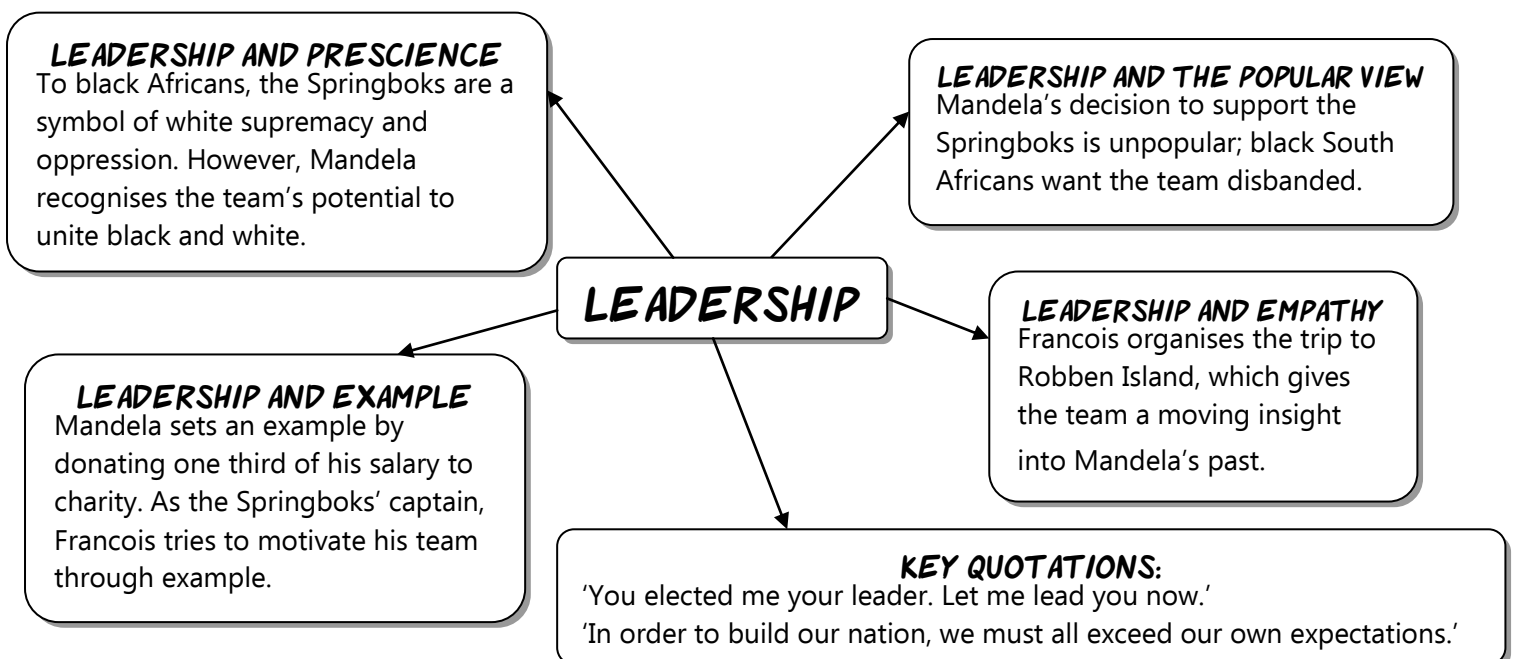
Malouf, David, *Ransom* (A)



A SAMPLE OF A THEME MIND MAP THAT COMPARES TWO TEXTS

Eastwood, Clint (director), *Invictus*

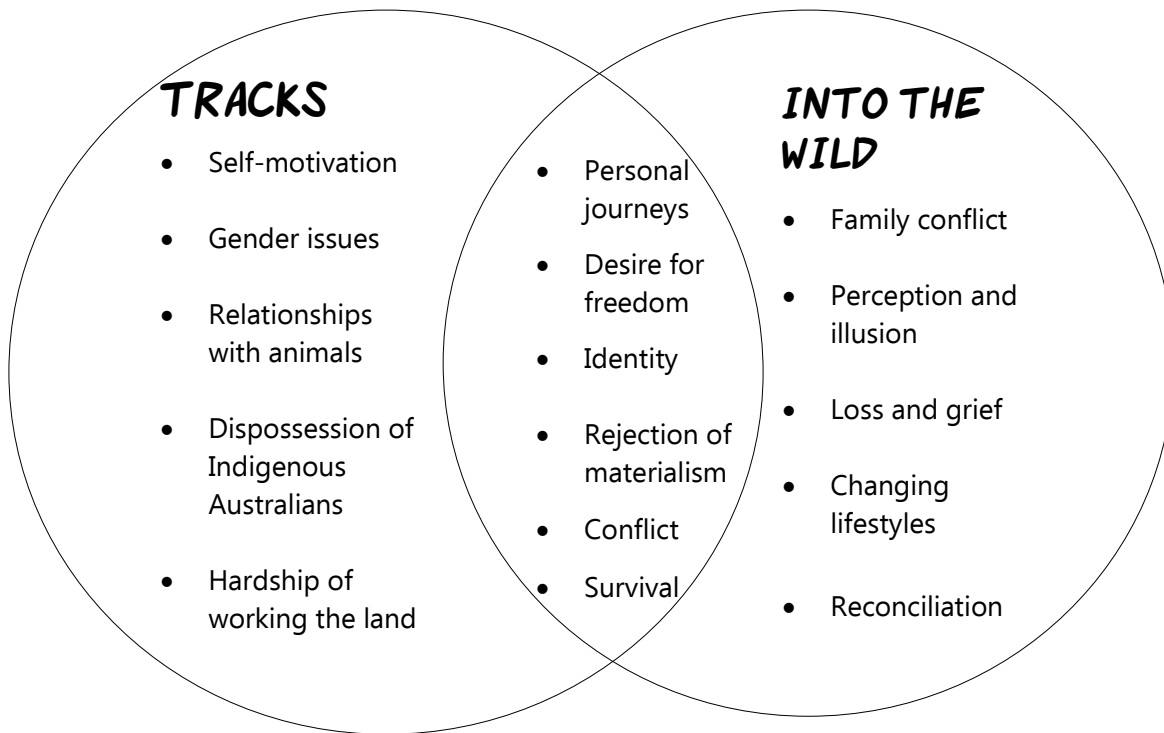
Another way to unpack the themes in your texts is by using a mind map to illustrate different aspects of a key idea. For example, the following mind map for *Invictus* looks at leadership.



A SAMPLE OF VENN DIAGRAM THAT COMPARES TWO TEXTS

Davidson, Robyn, Tracks (A)

Penn, Sean (director), Into the Wild



PART 1: CREATE YOUR OWN FLOW CHART THAT COMPARES YOUR TWO STUDIED TEXTS

PART 2: CREATE YOUR OWN THEME MIND MAP THAT COMPARES YOUR TWO STUDIED TEXTS

PART 3: CREATE YOUR OWN VENN DIAGRAM THAT COMPARES YOUR TWO STUDIED TEXTS

PREPARING FOR SECTION C

WHAT DO YOU NEED TO DO IN SECTION C?

In Unit 3, Outcome 2 SAC you wrote an analysis and comparison of argument and persuasive language in 2 or 3 texts chosen by your school. Section C in the exam is similar but it is more likely that the exam will provide 1 or 2 texts for analysis and the exam **does not explicitly** ask you to compare the texts.



The art of persuasion

Activity 5: What is good practice?

Read lots of different texts before your exam in print and online. Your tutor may bring in some examples of real life persuasive texts or you can all bring in an old or current newspaper.

Practice!

(A) FOR EACH PERSUASIVE TEXT YOU READ, IDENTIFY:

- The main contention
- Three supporting reasons
- The main tone
- Three examples of persuasive language and their intended effects on the reader

(B) FOR EACH PERSUASIVE TEXT, ANALYSE THE STRUCTURE BY IDENTIFYING:

- How the writer **begins**
- The order of the arguments or reasons that support the writer's contention
- How the writer ends

(C) CONNECT ANY VISUAL ACCOMPANYING MATERIAL TO THE WRITTEN TEXT

- Consider how the accompanying image(s) work with the written text
- What point of view is being portrayed in the image
- Is the point of view similar to or different to the writer's point of view (it must be kept in mind that cartoonists are usually not the same people as the writers)

(D) WORK WITH YOUR CLASSMATES / TUTOR

- Bring in persuasive texts or your tutor may bring in some real life ones to have you complete this activity

(E) USE METALANGUAGE (THERE IS A LIST ON THE FOLLOWING PAGE)

- Practice using the terminology in your revision so you're familiar with these before your exam. It's not vital to memorise them all but is very handy to know how to use some of the key terms. It will demonstrate a level of sophistication in your writing that will be viewed well by your examiner.

<p>Alliteration: Repetition of a sound, particularly at the beginning of words – often used in headlines</p> <p>Analogy: Comparing 2 things which lead the audience to draw conclusions based on the similarities between the 2.</p> <p>Anecdote: A personal story</p> <p>Appeal to authority: Uses the opinion of an expert to give greater credibility to an idea or a claim</p> <p>Appeal to family values: When writers engage with people's belief in a "traditional" family arrangement and often appeals to people who resist any changes to this.</p> <p>Appeal to fear: Plays on people's emotional response when their personal safety, security of their loved ones or country is threatened and this works to call for a greater need for security.</p> <p>Appeal to justice: Engages with people's belief that everyone deserves fair treatment.</p> <p>Argument: A point of view on an issue (sometimes known as a contention) and supported by a series of reasons and evidence</p> <p>Assumption: An idea that people take or granted as being true.</p>	<p>Appeal to group loyalty: Uses the desire people have to belong to a group to persuade them to agree with a viewpoint or take action consistent with others in a group.</p> <p>Appeal to patriotism: Draws on people who hold national pride and calls upon their loyalty to their country.</p> <p>Appeal to self-interest: Engages with people's feelings that their interests should be placed above others.</p> <p>Appeal to hip-pocket: This relates to people's concern about money and how their financial interests are being served; this appeal is used to call for a reduction in spending or outrage at misused funds.</p> <p>Appeal to tradition: Places a high value on the past and suggests that abandoning tradition would be damaging to society.</p> <p>Audience: The group of people for whom a text produced for (whether the text is read, watched or heard)</p> <p>Cliché: An overused expression or saying that people are likely to instantly recognise.</p> <p>Evidence: Facts and statistics used to support an argument.</p>	<p>Emotive language: The term given to words and phrase with strong emotional impact and used to evoke an emotional response in the reader the mirrors the writer's.</p> <p>Generalisation: A sweeping statement that claims something is true in all cases when this isn't the case – an example is the use of stereotypes (usually negative)</p> <p>Hyperbole: An example of language that exaggerates an issue or hyperbole can be used in an image or cartoon to exaggerate features etc. to mock its subject matter.</p> <p>Inclusive language: Uses first-person pronouns to make the reader feel included and to made to feel and on the "same" side as the writer.</p> <p>Loaded language: Language that has strong connotations (i.e. associated meanings) or language that evokes a strong emotional response.</p> <p>Main contention: A statement of a writer's main argument in regards to an issue they are writing about, which can usually be summarised in a single sentence.</p> <p>Point of view: An opinion on an issue – the writer is usually "for" or "against" a particular outcome.</p>	<p>"Position the reader" An expression that you should use in your issues analysis which refers to how a writer uses specific techniques to sway the reader to their point of view.</p> <p>Pun: A play on words – often used in headlines – where a single phrase can have multiple meanings and is often used to be humourous.</p> <p>Repetition: Use of the same word or phrase several times and gives emphasis to a particular idea.</p> <p>Rhetorical question: A question that requires no answer and addressed to the reader as a way to raise an idea or think about an issue like the writer or to evoke an emotional response.</p> <p>Simile: When two things are compared using "as" and "like".</p> <p>Tone: The mood or feeling of the language used by the writer or speaker in their persuasive text that helps to convey their attitude towards an issue or idea.</p> <p>Glossary: Metalanguage Preparing for Section C in the English exam</p>
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LET'S PRACTICE ANNOTATING PERSUASIVE TEXTS

You would have much practice with annotating persuasive texts for your Unit 4 Outcome 1 SAC. This is great practice to bring into your exam. Annotating texts should involve writing brief notes (using abbreviations, bullet points and numbered points) as well as highlighting in different colours and using visual cues like arrows and circles around words or phrases.

IN YOUR ANNOTATIONS, YOU SHOULD:

- Identify the issue, main contention, target audience and purpose of the text
- Explain the impact of the headline or title
- Help you to see the argument structure (e.g. starts emotively and ends with fact or takes a problem solving approach)
- Highlight specific examples or persuasive techniques or "loaded language"
- Map any changes in tone
- List the persuasive techniques that play the biggest role in presenting each main argument
- Identify key ways in which the visual elements add to (or possibly challenge) the writer's argument.

This might sound like a lot to do in an exam but if you're able to annotate the text effectively **before writing the essay**, you will save a lot of time later having clear guidance on what you will be writing.



Write your
analysis

Activity 6: Let's write!

STEP 1: write the issue, main contention, audience and purpose at the top of the page.

STEP 2: **Read** the material through slowly and as you read, do the following:

STEP 3: Highlight the **key arguments** by drawing a highlighter line down the side of the paragraphs where each argument is developed. Use a different colour for each argument. Summarise each argument in the left margin and highlight it with a box in the relevant colour.

STEP 4: Highlight examples of persuasive techniques and loaded language in each paragraph. If possible, highlight each example in the same colour as the argument it helps to develop. (This might not be possible in all cases, as sometimes an example of persuasive language might be relevant to more than one argument.) Make brief notes in the right margin close to the example- if needed.

STEP 5: List the most common techniques used to develop each argument under the summaries in the left margin. (Again, you might notice that some techniques apply to several arguments as some writers tend to employ the same ones but this is worth noting too).

STEP 6: Note the shifts in **tone**: write 1 -2 words in the margin that describe different shifts in tones.

STEP 7: Annotate any visual elements / images with a few words that note their persuasive effects. You should also note any organizing features such as headings, bullet points, numbered lists, tables, etc.

ANNOTATE THIS PERSUASIVE TEXT

(Source: <https://www.theage.com.au/lifestyle/health-and-wellness/why-liars-lie-what-science-tells-us-about-deception-20180827-p4zzz8.html>)

Why liars lie: what science tells us about deception

We all do it sometimes, even though we know it's wrong.

But here's the problem with lying: research shows that the more you lie, the easier it gets, and the more likely you are to do it again.

"The dangerous thing about lying is people don't understand how the act changes us," said Dan Ariely, behavioural psychologist at Duke University.

Lying is in the news this week after US President Donald Trump's long-time lawyer testified that Trump had directed him to pay hush money to a porn star named Stormy Daniels just before the 2016 election. The courtroom admission not only could implicate Trump in a crime, it also potentially exposed months of denials by Trump and his aides as lies.

Psychologists have documented children lying as early as the age of two. Some experts even consider lying a developmental milestone, like crawling and walking, because it requires sophisticated planning, attention and the ability to see a situation from someone else's perspective to manipulate them. But, for most people, lying gets limited as we develop a sense of morality and the ability to self-regulate.

2010 study on the prevalence of lying in the US found that, in a given 24-hour period, most adults reported not telling any lies. Almost half the lies recorded in the study could be attributed to just 5 per cent of participants. And most people avoided lying when they could, turning to deception only when the truth was troublesome.

Harvard cognitive neuroscientist Joshua Greene said, for most of us, lying takes work. In studies, he gave study subjects a chance to deceive for monetary gain while examining their brains in a functional MRI machine, which maps blood flow to active parts of the brain.

Some people told the truth instantly and instinctively. But others opted to lie, and they showed increased activity in their frontal parietal control network, which is involved in difficult or complex thinking. This suggests that they were deciding between truth and dishonesty - and ultimately opting for the

latter.

For a follow-up analysis, he found that people whose neural reward centres were more active when they won money were also more likely to be among the group of liars - suggesting that lying may have to do with the inability to resist temptation.

Scientists don't really know what prevents all of us from lying all the time. Some believe truth-telling is a social norm we internalise, or a result of conflict in our brains between the things we want and the positive vision of ourselves we strive to maintain. But the curious thing about this preventive mechanism is that it comes from within.

"We are our own judges about our own honesty," said Ariely, the Duke psychologist. "And that internal judge is what differentiate psychopaths and non-psychopaths."

External conditions also matter in terms of when and how often we lie. We are more likely to lie, research shows when we are able to rationalise it, when we are stressed and fatigued, or when we see others being dishonest. And we are less likely to lie when we have moral reminders or when we think others are watching.

"We as a society need to understand that, when we don't punish lying, we increase the probability it will happen again," Ariely said.

In a 2016 study published in the journal *Nature Neuroscience*, Ariely and colleagues showed how dishonesty alters people's brains, making it easier to tell lies in the future. When people uttered a falsehood, the scientists noticed a burst of activity in their amygdala. The amygdala is a crucial part of the brain that produces fear, anxiety and emotional responses – including that sinking, guilty feeling you get when you lie. But when scientists had their subjects play a game in which they won money by deceiving their partner, they noticed the negative signals from the amygdala began to decrease. Not only that, but when people faced no consequences for dishonesty, their falsehoods tended to get even more sensational.

"If you give people multiple opportunities to lie for their own benefit," said Tali Sharot, a cognitive neuroscientist at University College London who led the research, "they start with little lies and get bigger and bigger over time."

WRITE YOUR ANALYSIS USING THIS BASIC PLAN

You have limited time in your exam so the following plan is ideal for ensuring all main points are explored in your essay. This sample plan is one you can easily commit to memory to deploy in your exam.

INTRODUCTION:	Introduce the issue, who/where/when; text(s); author(s); contention; where this text was published or presented; target audience; purpose; main visuals.
BODY PARAGRAPH 1:	First main argument; how it supports the main contention and provide examples and explain how they are intended to make the readers feel.
BODY PARAGRAPH 2:	Second main argument; how it supports the main contention and provide examples and explain how they are intended to make the readers feel.
BODY PARAGRAPH 3:	Third main argument; how it supports the main contention and provide examples and explain how they are intended to make the readers feel.
BODY PARAGRAPH 4:	Main discussion of any visual material (only applicable if visuals accompany main text)
BODY PARAGRAPH 5:	Analysis of any additional texts.
CONCLUSION:	Wrap up your analysis summarising main points.

Write your analysis here based on your previously annotated persuasive text. After completion, show your tutor and classmates for feedback and discussion.

EXAM PREPARATION ACTIVITIES

More revision tasks:

HOW TO USE EXAM TIME
EFFECTIVELY

LIST OF TOPICS TO WORK THROUGH

- *More writing practice*
- *Tips on using exam time effectively*

IN THIS FOLLOWING SECTION

This term is all about preparing for the final end-of-year exam. It is highly recommended that you bring all texts and relevant exam revision work from school. Practice essay writing will form a large part of this revision unit so bring in past essays.

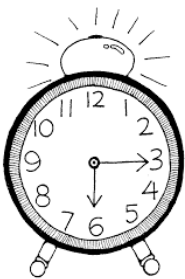
HOW TO USE TIME EFFECTIVELY IN EACH SECTION OF YOUR ENGLISH EXAM

SECTION A: WHAT DOES IT LOOK LIKE, AGAIN?

The exam will present **two** topics on each of the 20 texts in List 1. The texts will be presented alphabetically by text title.

You will need to write an **analytical response** to **one** of the 2 topics for the text you've chosen to write about.

Aim to write about 700 – 1000 words. An essay of about 700 words is likely to be coherent and well-structured and contain evidence from the text to support the main arguments. High-scoring – refer to page 10 for the marking sheet examiners will be using to mark this essay – are usually closer to about 1000 words. Past examiners have stated that essays with fewer than 700 words will struggle to achieve a high mark.



SUGGESTED TIMING

During your 15-minute reading time, read both topics on your text and choose the one you feel is easier for you to answer.

Then, during your writing time, divide your time as follows:

- Five minutes analysing the topic and planning your response
- 50 minute writing your essay
- Lastly, 5 minutes proofreading

TYPES OF TOPICS YOU CAN EXPECT IN SECTION A (CONTINUES NEXT PAGE)

Topic type	Example	What you need to do in your response
Statement about a character or characters and a direction or question. (e.g. Discuss.)	"Medea's extreme response to betrayal makes her guiltier than Jason." To what extent do you agree?	State whether you agree or disagree with the statement's contention about the character(s) and make references to textual evidence.
Statement about one or more relationships and a direction or question. (e.g. Do you agree?)	"Despite their very different backgrounds, the relationship between Frank and Elsa in <i>The Golden Age</i> is born out of a fundamental similarity in their characters." Discuss.	State whether you agree or disagree with the statement's contention about the character(s) and make references to textual evidence.
Question about how an element of the narrative (e.g. narrative voice) or style (e.g. film style/genre) is used.	How do the visual art forms contribute to the impact of <i>The Complete Maus</i> .	Explain how the element is used and analyse its effects.
Statement about the impact of a narrative or stylistic element on the reader or audience, followed by a direction or question.	"The third-person omniscient narrative viewpoint in <i>The Golden Age</i> provides insights into the feelings and motivations of a wide range of characters." Discuss.	State the extent to which you agree with the statement – note that complete disagreement is unlikely to be the best response – and explain how this impact is achieved.

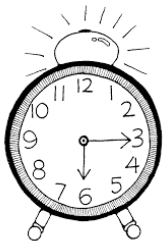
Topic type	Example	What you need to do in your response
Question asking how the text achieves a particular effect or conveys an idea.	How does <i>The Left Hand of Darkness</i> explore the idea of gender?	Explain how several features of the text are used to explore the idea or create the stated effect.
Quote from the text followed by a direction or question, or by a statement and then a direction or question.	<p>"I would like to know how books help anyone live a life." (<i>The Boat</i>)</p> <p>"Education is a source of conflict of many characters in <i>Island</i>. Discuss.</p>	Explain the quote's significance, i.e. its place in the text and how it sheds light on characters or themes. State whether you agree or disagree with the statement's contention about the character(s) and make references to textual evidence

SECTION B: WHAT DOES IT LOOK LIKE, AGAIN?

The exam will present **two** topics on each of the eight pairs of texts on List 2.

You will need to write a **comparative response** to **one** of the 2 topics for the text pair you've studied.

Aim to write about 700 – 1000 words. An essay of about 700 words is likely to be coherent and well-structured and contain evidence from the text to support the main arguments. High-scoring – refer to page 10 for the marking sheet examiners will be using to mark this essay – are usually closer to about 1000 words. Past examiners have stated that essays with fewer than 700 words will struggle to achieve a high mark.



SUGGESTED TIMING

During your 15-minute reading time, read both topics on your text and choose the one you feel is easier for you to answer.

Then, during your writing time, divide your time as follows:

- Five minutes analysing the topic and planning your response
- 50 minute writing your essay
- Lastly, 5 minutes proofreading

TYPES OF TOPICS YOU CAN EXPECT IN SECTION B (CONTINUES NEXT PAGE)

The topics in Section B of the English exam will require you to compare the texts in your pair, which focuses on a particular idea, issue or theme. Directions for Section B could include:

- **Analyse how...**
- **Compare how...**
- **Compare what...**
- **Compare the ways...**
- **How do...**
- **Explore...**
- **What do these texts suggest about...**
- **What do the texts say about...**

<p>Topic text 1 and example</p>	<p>An instruction or question asking you to compare the texts in terms of a particular idea, issue or theme, preceded by a quote from one or both texts. Example: “The town’s gone wild, I think.” (<i>The Crucible</i>) “These times, they do make monsters of us all.” (<i>Year of Wonders</i>) Compare how <i>The Crucible</i> and <i>Year of Wonders</i> show how communities are affected by crisis.</p>
<p>What you need to do</p>	<p>The main idea suggested by the quote(s) will be identified in the statement; compare the ways in which this idea is explore in each text. Sometimes the quote(s) will suggest a particular focus for the essay, or express a particular perspective on the main idea. You should pay attention to the content of the quote(s) and consider the significance within the text(s).</p>
<p>Topic text 2 and example</p>	<p>Instruction or question focused on how the texts explore a particular idea, issue or theme. E.g. Compare how <i>Black Diggers</i> and <i>The Longest Memory</i> explore the theme of prejudice.</p>
<p>What you need to do</p>	<p>Compare the ways in which the textual features of each text convey the idea, issue or theme. You won’t have space or time to discuss every textual feature, so carefully select those that allow for most effective analysis.</p>
<p>Topic text 3 and example</p>	<p>Statement about the texts, followed by an instruction or question about how the idea in the statement is explored in the texts. E.g. “The protagonists in <i>I Am Malala</i> and <i>Made In Dagenham</i> are willing to make sacrifices in order to achieve their goals.” Compare how the texts explore this idea.</p>
<p>What you need to do</p>	<p>Unlike Section A topics that contain a statement about a text, these types of Section B topics don’t invite you to disagree with the statement – you should accept it as true. Focus on <i>how</i> the idea is presented and explored in the 2 texts.</p>
<p>Topic text 3 and example</p>	<p>Statement, followed by an instruction or question about how the idea in the statement is explored in the texts. E.g. “Freedom always comes at a cost.” Compare the way the two texts explore this idea.</p>
<p>What you need to do</p>	<p>You can choose to agree, partially agree or disagree with the topic sentence. However, your position needs to be based on what you think each text’s point of view is on the statement, not on your personal opinion about it. Your position must be supported by textual evidence.</p>

SECTION C: SUGGESTED TIMING

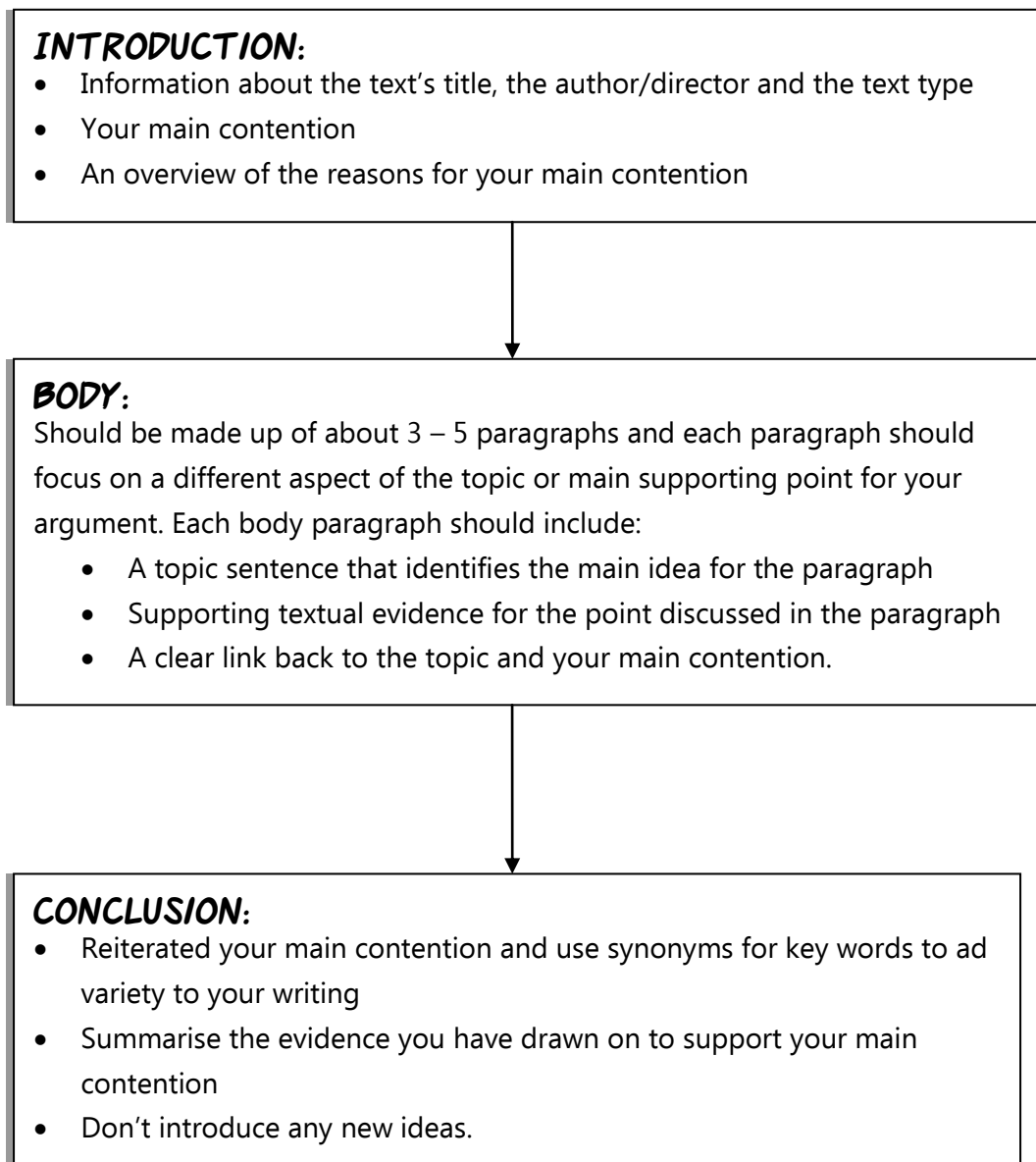
During your 15-minute reading time, read both topics on your text and choose the one you feel is easier for you to answer.

Then, during your writing time, divide your time as follows:

- 5 – 8 annotating and planning
- Around 50 minutes writing your analysis
- Lastly, 5 minutes proofreading

TIME FOR SOME MORE WRITING PRACTICE

Here's a sample plan to follow for Section A essay:



Here are a few sample plans to follow for Section B essay:

TYPE OF PLAN: THE BLOCK APPROACH

This is where you discuss one text at a time and then you compare them directly in your final body paragraph. Take this essay topic for example:

How to *The Crucible* and *Year of Wonders* explore the idea that challenging circumstances bring out the best and the worst in people?

INTRODUCTION
<p>BODY PARAGRAPH 1 How <i>The Crucible</i> explores the idea that challenging circumstances bring out the best and the worst in people.</p>
<p>BODY PARAGRAPH 2 How <i>Year of Wonders</i> explores the idea that challenging circumstances bring out the best and the worst in people.</p>
<p>BODY PARAGRAPH 3 Similarities and differences in the ways in which <i>The Crucible</i> and <i>Year of Wonders</i> explore the idea that challenging circumstances bring out the best and the worst in people.</p>
CONCLUSION

<p>Let's write!</p>	<p>Activity 7: Practice essay writing for Sections A and B</p> <p>Either using existing essay questions you may already have (provided by your school as part of your exam revision) write one essay each in the style of Section A (analysis of one text) and Section B (comparative response to both studied texts).</p> <p>Use the sample plans from the previous page to write these. Upon completion, share and discuss with your tutor and / or classmates.</p>	Writing Practise!
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EXAM PREPARATION ACTIVITIES

Trial Exam

IN THIS FOLLOWING SECTION

In this next section, there will be a full sample examination. Your tutor will decide if you will complete these tasks individually with guidance or under exam conditions. Your tutor may decide a combination of guided activities and tasks completed under exam conditions is appropriate. If you complete the trial exam as part of your classwork, ensure you have your texts and any relevant notes in front of you.



Victorian Certificate of Education

ENGLISH

Written examination

Wednesday, 31 October 2018

Reading time: 9:00am to 9:15am (15 minutes)

Writing time: 9:15am to 12:15pm (3 hours)

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Analytical interpretation of a text	20	1	20
B – Comparative analysis of texts	8	1	20
C – Argument and persuasive language	1	1	20
			Total 60

- Students are to write in blue or black pen.
- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, rulers and an English and/or bilingual printed dictionary.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or correction fluid/tape.
- No calculator is allowed in this examination

Materials supplied

- Task book of 14 pages, including **assessment criteria** on page 52.
- One answer book

Instructions

- Write your **student number** on the front cover of the answer book.
- Complete each section in the correct part of the answer book.
- If you choose to write on a multimodal text in Section A, you must not write on a text pair that includes a multimodal text in Section B.
- You may ask the supervisor for extra answer books.
- All written responses must be in English.

At the end of the examination

- Place all other used answer books inside the front cover of the first answer book.
- You may keep this task book.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

SECTION A – Analytical interpretation of a text

Instructions for Section A

Section A requires students to write an analytical interpretation of a selected text in response to **one** topic (either **i.** or **ii.**) on **one** text.

Your response should be supported by close reference to the selected text.

If your selected text is a collection of poetry or short stories, you may write on several poems or stories, or on **at least two** in close detail.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In the answer book, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

Your response will be assessed according to the assessment criteria set out on page 14 of this book.

Section A is worth one-third of the total marks for the examination.

- | | |
|--|---------------------------------|
| 1. <i>All About Eve</i> | directed by Joseph L Mankiewicz |
| 2. <i>Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity</i> | Katherine Boo |
| 3. <i>Burial Rites</i> | Hannah Kent |
| 4. <i>Cloudstreet</i> | Tim Winton |
| 5. <i>Frankenstein</i> | Mary Shelley |
| 6. <i>I for Isobel</i> | Amy Witting |
| 7. <i>Island: Collected Stories</i> | Alistair MacLeod |
| 8. <i>Mabo</i> | directed by Rachel Perkins |
| 9. <i>Measure for Measure</i> | William Shakespeare |
| 10. <i>Medea</i> | Euripides |
| 11. <i>No Sugar</i> | Jack Davis |
| 12. <i>Old/New World: New & Selected Poems</i> | Peter Skrzynecki |
| 13. <i>Selected Poems</i> | John Donne |
| 14. <i>The Complete Maus</i> | Art Spiegelman |
| 15. <i>The Golden Age</i> | Joan London |
| 16. <i>The Left Hand of Darkness</i> | Ursula Le Guin |
| 17. <i>The Lieutenant</i> | Kate Grenville |
| 18. <i>The Thing Around Your Neck</i> | Chimamanda Ngozi Adichie |
| 19. <i>The White Tiger</i> | Aravind Adiga |
| 20. <i>This Boy's Life</i> | Tobias Wolff |

1. *All About Eve* directed by Joseph L Mankiewicz

- i. ‘All About Eve presents the world of the theatre as a place of intense rivalries and intense relationships.’ Discuss.

OR

- ii. How does the structure of the film influence the audience’s response to Eve?

2. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* by Katherine Boo

- i. ‘In Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity, there is life and death but no hope.’ Do you agree?

OR

- ii. ‘In Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity, corruption presents an opportunity for some and an obstacle for others.’ Discuss.

3. *Burial Rites* by Hannah Kent

- i. ‘The landscape depicted in the text reflects the people Agnes interacts with – cold and hostile.’ To what extent do you agree?

OR

- ii. ‘Regardless of their social position, the characters in Burial Rites feel powerless.’ Do you agree?

4. *Cloudstreet* by Tim Winton

- i. Sam tells Lester: “I’ve had a lot of bad luck.” ‘The characters in Cloudstreet make their own luck, good or bad.’ Discuss.

OR

- ii. ‘Cloudstreet is about the search to find meaning in life through connections.’ Discuss.

5. *Frankenstein* by Mary Shelley

- i. ‘The novel Frankenstein demonstrates that one must have compassion to be human.’ Do you agree?

OR

- ii. ‘Shelley presents a natural world full of beauty but a society plagued by ugliness.’ Discuss.

6. *I for Isobel* by Amy Witting

i. Why does Isobel struggle to accept and love herself?

OR

ii. ‘Isobel’s imagination compensates for the loneliness of her life.’ Do you agree?

7. *Island: Collected Stories* by Alistair MacLeod

i. ‘There is no room for sentimentality in the lives of the characters in MacLeod’s stories.’ Do you agree?

OR

ii. To what extent does the harsh environment contribute to the difficulties experienced by the inhabitants of Cape Breton?

8. *Mabo* directed by Rachel Perkins

i. ‘Without Bonita’s loyalty, Eddie would be lost.’ Discuss.

OR

ii. ‘This film shows what qualities are needed to be a leader.’ Discuss.

9. *Measure for Measure* by William Shakespeare

i. ‘The Duke achieves justice through disguise and manipulation.’ Discuss.

OR

ii. ‘Measure for Measure presents a society in which women are denied power.’ Discuss.

10. *Medea* by Euripides

i. ‘Measure for Measure presents a society in which women are denied power.’ Discuss.

OR

ii. ‘Euripides’s character Medea is a desperate woman maltreated by a despicable man.’ Do you agree?

11. *No Sugar* by Jack Davis

i. ‘There is nothing civilised about how the Munday/Millimurra family is treated.’ Discuss.

OR

ii. Joe says to Mary: “It’ll never be over!” ‘No Sugar shows the importance of defiance in the face of persecution.’ Discuss.

12. *Old/New World: New & Selected Poems* by Peter Skrzynecki

i. “You create new memories / as you travel / but old ones follow you” ‘Skrzynecki’s poems are about looking forward and looking back.’ Discuss.

OR

ii. ‘Skrzynecki’s poems reveal meaning and beauty in life’s ordinary moments.’ Discuss.

13. *Selected Poems* by John Donne

i. ‘Donne’s poetry presents life as full of temptation.’ Discuss.

OR

ii. ‘Donne’s poetry describes the world in its grandeur and its detail.’ Discuss

14. *The Complete Maus* by Art Spiegelman

i. How does the movement between the present and the past affect Art Spiegelman’s telling of Vladek’s story?

OR

ii. ‘It is Art Spiegelman’s fractured relationship with his father that is the central focus of this story.’ Discuss.

15. *The Golden Age* by Joan London

i. “Years later, when you think you have recovered, it comes back.” ‘Characters in *The Golden Age* are haunted by their past.’ Discuss.

OR

ii. ‘*The Golden Age* is about trying to live with change and uncertainty.’ Discuss.

16. *The Left Hand of Darkness* by Ursula Le Guin

- i. “The story is not all mine, nor told by me alone.” How do the multiple perspectives of Genly Ai’s report affect the reader’s understanding of Gethen?

OR

- ii. ‘In *The Left Hand of Darkness*, Le Guin questions the importance of gender roles in relationships.’ Discuss.

17. *The Lieutenant* by Kate Grenville

- i. How do Rooke’s conversations with Tagaran change his view of the world and his place in it?

OR

- ii. ‘*The Lieutenant* explores the choices characters make when confronted with circumstances that are unfamiliar.’ Discuss.

18. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie

- i. “The characters in Adichie’s stories are sustained more by perseverance than by hope.’ Do you agree?

OR

- ii. ‘Adichie’s stories explore the inequalities that exist in the relationships between men and women.’ Discuss.

19. *The White Tiger* by Aravind Adiga

- i. How does Balram attempt to convince his readers to accept his actions?

OR

- ii. How does Balram attempt to convince his readers to accept his actions?

20. *This Boy’s Life* by Tobias Wolff

- i. ‘The relationships in *This Boy’s Life* are devoid of any love or respect.’ Do you agree?

OR

- ii. “In *This Boy’s Life*, Wolff presents an America that offers little opportunity for prosperity.’ Discuss.

END OF SECTION A

SECTION B – Comparative analysis of texts

Instructions for Section B

Section B requires students to write a comparative analysis of a selected pair of texts in response to **one** topic (either **i.** or **ii.**) on **one** pair of texts.

Your response should analyse how the two texts present ideas and/or issues, and should be supported by close reference to both texts in the pair.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In the answer book, indicate which text pair you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

Your response will be assessed according to the assessment criteria set out on page 52 of this book.

Section B is worth one-third of the total marks for the examination.

SECTION B – continued

TURN OVER

Pair 1 *Tracks* by Robyn Davidson and *Into the Wild* directed by Sean Penn

i. Compare the ways in which characters in *Tracks* and *Into the Wild* seek to discover what really matters to them.

OR

ii. Compare how, in *Tracks* and *Into the Wild*, the natural environment is both welcoming and hostile.

Pair 2 *Invictus* directed by Clint Eastwood and *Ransom* by David Malouf

i. ‘Revenge is futile. Forgiveness is liberating.’ Compare how the two texts examine revenge and forgiveness.

OR

ii. “The opportunity to act for ourselves. To try something that might force events into a different course.” (*Ransom*) Compare the ways the two texts explore opportunities for change.

Pair 3 *Stasiland* by Anna Funder and *Nineteen Eighty-Four* by George Orwell

i. “People were crazy with pain and secrets.” (*Stasiland*) “... if you want to keep a secret you must also hide it from yourself.” (*Nineteen Eighty-Four*) Compare how secrets affect the characters in these texts.

OR

ii. Compare the ways the two texts show that in order to retain power authorities rewrite history.

Pair 4 *Joyful Strains: Making Australia Home* by Kent MacCarter and Ali Lemer (eds), and *The Namesake* by Jhumpa Lahiri

i. ‘It is possible to never feel completely at home in a new country.’ Compare how these two texts examine this possibility.

OR

ii. ‘For many migrant families, it is the desires and experiences of previous generations that shape their own.’ Compare how this idea is explored in these texts.

SECTION B – continued

Pair 5 *The Crucible* by Arthur Miller and *Year of Wonders: A Novel of the Plague* by Geraldine Brooks

i. Compare how *The Crucible* and *Year of Wonders* explore issues of victimisation and blame.

OR

ii. ‘Ordinary people sometimes make extraordinary sacrifices for others.’ Compare how this idea is demonstrated in these texts.

Pair 6 *Bombshells* by Joanna Murray-Smith and *The Penelopiad: The Myth of Penelope and Odysseus* by Margaret Atwood

i. Compare the ways that women view other women in both *Bombshells* and *The Penelopiad*.

OR

ii. Compare what the two texts say about individuals finding their own solutions to life’s challenges.

Pair 7 *Black Diggers* by Tom Wright and *The Longest Memory* by Fred D’Aguiar

i. “The proper word is fair.” (*The Longest Memory*) “... I wish to point out the gross injustice ...” (*Black Diggers*) Compare what these texts say about fairness and justice.

OR

ii. Compare how these texts explore the importance of belonging.

Pair 8 *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai with Christina Lamb, and *Made in Dagenham* directed by Nigel Cole

i. Compare how the issue of gender inequality is explored in the two texts.

OR

ii. ‘Power comes from unity and persistence.’ Compare how the issue of commitment to a cause is presented in the two texts.

END OF SECTION B

SECTION C – Argument and persuasive language**Instructions for Section C**

Section C requires students to write an analysis of the ways in which argument and language are used to persuade others to share a point(s) of view.

Read the background information on this page and the material on pages 49 – 51, and write an analytical response to the task below.

For the purposes of this task, the term ‘language’ refers to written, spoken and visual language. Your response will be assessed according to the assessment criteria set out on page 52 of this book.

Section C will be worth one-third of the total marks for the examination.

Task

Task Write an analysis of the ways in which argument and written and visual language are used in the material on pages 65 and 66 to try to persuade others to share the points of view presented.

Background information

The Principal of Spire Primary School writes a weekly message for the school’s website. She invites comments, favourable or unfavourable, to be posted after her message appears. The Principal has been concerned about the amount of packaging waste she has seen around the school. Her message about this concern and a response from one parent are on pages 65 and 66.

SECTION C – continued
TURN OVER

Spire Primary School


[Home](#)
[About Us](#)
[Curriculum](#)
[Newsletter](#)
[Contact Us](#)

Newsletter > Principal's Message

Last updated 11:48 AM on 8 July 2017

Dear parents of Spire Primary School,

I write to you this week to introduce a new concept for us all to think about. 'Oh, no!' I hear you say, 'She has got another idea!' It is true that I often take this school down new paths, especially in areas that affect the preservation of our planet. We are the only local school that has a 'Walk/Pedal to School Day' once a week, rather than once a month or even once a term! We have four different bins for our waste products, not just three! Our vegetable garden is truly organic and our pet hens scratch and roam as they wish! But I think we at Spire can do more. We are responsible for the future of our world.



I have become increasingly concerned about the amount of superfluous packaging in our everyday lives. The newspaper in plastic, hamburgers in boxes, individual packets of tissues, little packages of rice crackers and chips. You might say that the material from which these containers are made are biodegradable or recyclable – but they still exist, are still clogging our bins and eventually, our country. If we do not do something positive about this now, the environmental damage will be irreversible.

Last week I walked around the grounds at recess time, talking as I do with any student who wanted to chat – many, I am glad to say. I kept seeing your children holding little plastic packets with a few biscuits in one side and some cheese spread in the other. When the children had eaten, the little packets became waste material! I have found myself wondering why those biscuits could not have been spread with cheese at home and brought to school in a re-usable container. Other children were drinking juice from cardboard boxes. Why not a washable plastic bottle? At our canteen I saw a child buy a sushi roll and apply soy sauce from a cute little plastic fish. That fish ended up on the ground until I asked the student to put it in the bin – more rubbish! Why not use a common flask from which the sauce could be pumped at the counter? (For that matter, how awful are those little tomato sauce containers given with meat pies – lethal if flipped in your eye!)

I am asking (and, in the case of the canteen, insisting) that we do away with unnecessary packaging. I want the canteen to sell products that have no need for it. I hope to influence the staff to replace the coffee pod machine – those multiplying little pods – with a machine that filters the coffee straight into a jug. I might even ask our teachers to bring out our old communal teapot and do away with the pretty teabags!

How many nights a week do you eat takeaway? Plastic boxes of beef in black bean sauce, plastic bags of lettuce for the paper bag of spring rolls, little plastic containers of sauces – all these things increase the mounds of waste products. I am told you can buy carrots ready peeled, washed and sliced – in another plastic bag – but why not prepare your own snacks for the lunch box?

I know reducing our packaging will be a challenge at school and at home but we must confront it for the sake of future generations. I will be implementing a curriculum unit to teach students about sustainability at every year level.

As usual, your comments are welcome.

Denise Walker, Principal

Comments (1)

Fair go, Denise. My partner and I have always supported your green ideas. We are already doing what we can. Our kids walk to school every day! They are really interested in what rubbish goes where. They love the chooks and the garden. But mornings are chaos in our house as it is. How much worse if we have to spread cheese on biscuits (and won't they go soggy)? Have you any idea how many plastic bottles we have lost over our time at Spire? And filling them also takes time. Both of us parents go to work.

The soy sauce – what a mess little kids will make of pumping that! As I recall, the Parents and Friends donated the coffee pod machine for the staff – do you want it to join the hard rubbish? I would think we had passed the days when civilised people were happy to all drink the same stewed tea.

Finally, why begrudge us all the odd easy night off? Takeaway food is often a lifesaver for busy people.

It is a great shame if, for a vague principle, our lives become more difficult and we can't enjoy the benefits of 21st-century living.

Louise

END OF SECTION C

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and issues it explores
- development of a coherent analysis in response to the topic
- use of textual evidence to support the interpretation
- control and effectiveness of language use, as appropriate to the task

Section B will be assessed against the following criteria:

- knowledge and understanding of both texts, and the ideas and issues they present
- discussion of meaningful connections, similarities or differences between the texts, in response to the topic
- use of textual evidence to support the comparative analysis
- control and effectiveness of language use, as appropriate to the task

Section C will be assessed against the following criteria:

- understanding of the argument(s) presented and point(s) of view expressed
- analysis of ways in which language and visual features are used to present an argument and to persuade
- control and effectiveness of language use, as appropriate to the task

END OF TASK BOOK