



**CONTACT NQT EDUCATION:** 1300 79 18 78 **EMAIL:** info@nqt.com.au **WEB:** www.nqt.com.au  
**WITH CENTRES ALL OVER AUSTRALIA**



# NQT EDUCATION



## VCE ENGLISH UNIT 2 TERM 3 WORKBOOK



Student name:	
Student ID:	
Contact phone number:	
NQT Education centre:	

### NOTES TO STUDENTS & PARENTS:

By allowing your child to enter classes at NQT, you are agreeing to the Terms and Conditions of the NQT Education Fees Policy. Please keep this workbook in a safe place. Damaged or lost booklet(s) can be replaced by paying a replacement fee.

*(All materials contained within remain copyrighted property of NQ Corp Pty Ltd).*



**CONTACT NQT EDUCATION:** 1300 79 18 78 **EMAIL:** info@nqt.com.au **WEB:** www.nqt.com.au  
**WITH CENTRES ALL OVER AUSTRALIA**

# **NQT EDUCATION**

**NQT EDUCATION TUITION WORKBOOK**  
**© 2012, NQ CORP PTY LTD**  
**WWW.NQT.COM.AU**

ALL RIGHTS RESERVED. Any unauthorised reprint or use of this material is prohibited. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system without express permission from the author/publisher. Any unsolicited/unlawful use of these materials must be reported to NQT Education.

# NOT EDUCATION

## HOW TO USE THIS BOOKLET

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

**NQT Education currently offers classes in the following VCE subjects:**

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

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

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

### **VCE English at NQT Education**

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

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

### **VCE Mathematical Methods at NQT**

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



# NQT EDUCATION



## VCE ENGLISH UNIT 2 TERM 3 WORKBOOK



### Overview of English Year 11 Unit 2

#### KEY TOPICS:

Area of Study 1: Reading & Responding

Media quiz

Review of camera shots and angles

Film elements/techniques: A review

The Simpsons: Characterisation & Themes



# What you need to know about VCE English Units 1 & 2

This sequence of study is undertaken in year 11 and studied over two semesters in one academic year. The NQT VCE English programme seeks to prepare you for what you may study in English and equip you with the appropriate skills required in English Units 1 & 2 as well as prepare you for year 12 English study.

## Overview of English Units 1 & 2

### English students

You will read and study at least four set texts. The texts are selected by your school.

For the achievement of Outcome 1 in each unit, you will read and study at least one set text. For the achievement of Outcome 2 in each unit, you will read and study at least one set text or its equivalent in a collection of shorter set texts. At least one set text in each unit should be an imaginative print text such as a **novel**, a **play** or a **collection of short stories** or poetry.

At least one of the set texts may be a **film text**. At least one of the set texts must be by an Australian or about Australians.

### Unit 1

The focus of this unit is on the reading of a range of texts, particularly narrative and persuasive texts, in order to comprehend, appreciate and analyse the ways in which texts are constructed and interpreted. You will develop competence and confidence in creating written, oral and multimodal texts.

### Unit 2

The focus of this unit is on reading and responding to an expanded range of text types and genres in order to analyse ways in which they are constructed and interpreted, and on the development of competence and confidence in creating written, oral or multimodal texts. The term 'set text' refers to texts chosen by the school for the achievement of Outcomes 1 and 2.

## Levels of Achievement

### Units 1 and 2

The ways in which your work in Units 1 & 2 English are assessed will be up to your school and this is usually in the form of school assessed tasks which are graded, as well as possible end of semester examinations internally assessed using year 12 English criteria.

List the texts you are studying in English in Unit 1 and/or 2:

## Unit 2

There are three Outcomes you need to satisfactorily complete in order to complete Unit 2:

### AREA OF STUDY 1

#### *Reading and responding*

##### *Outcome 1*

On completion of this unit the student should be able to discuss and analyse how texts convey ways of thinking about the characters, ideas and themes, and construct a response in oral or written form.

### AREA OF STUDY 2

#### *Creating and presenting*

##### *Outcome 2*

On completion of this unit the student should be able to create and present texts taking account of audience, purpose and context.

### AREA OF STUDY 3

#### *Using language to persuade*

##### *Outcome 3*

On completion of this unit the student should be able to identify and analyse how language is used in a persuasive text and to present a reasoned point of view in an oral or a written form.

### **Assessment Tasks**

#### **Assessment tasks for this unit are:**

- responses to text in written, oral or multimodal form;
- personal, imaginative, informative, instructional, argumentative or persuasive texts;
- role-play;
- an oral presentation, with or without data show;
- a web page;
- a video with accompanying written text;
- a newspaper article;
- a feature magazine article;
- a radio program; or
- discussion of the use of language and point/s of view in a persuasive text.

At least one assessment task must be undertaken for each of Outcomes 1 and 3.

Assessment tasks for Outcome 2 should include a collection of three to five texts created for the selected Context.

#### **One assessment task, but no more than one task, in Unit 2 must be in oral form.**

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

*For all NQT English lessons, bring your own dictionary to each and every class, as well as a notebook/exercise book to be used throughout the year. Also you should bring your English texts to class to work through the activities of AOS 1: Reading & Responding.*



# Area of Study 1 – Reading and responding

## Unit 2

On completion of this unit the student should be able to discuss and analyse how texts convey ways of thinking about the characters, ideas and themes, and construct a response in oral or written form.



Your assessment task for Unit 2 AOS 1: Reading & Responding will be set by your school and will either be an **WRITTEN ESSAY** or an **ORAL PRESENTATION**.

There is **NO** set text list that students studying VCE English Units 1 & 2 must study (unlike in year 12 where Unit 3 & 4 texts are prescribed by VCAA). However, all year 11 texts are usually chosen from former year 12 book lists – this is done to prepare you for the types of texts and exam questions you’re likely to encounter in units 3 & 4. *The following list of English texts are popular ones studied across Victorian schools and you are likely to be studying at least one of these at your school.* Throughout the year, NQT has focused on some of these texts:

- Gattaca (film)
- Girl with a Pearl Earring (book)
- The Longest Memory (book)
- Macbeth (play)
- Montana 1948 (book)
- Othello (play)
- Romulus, My Father (memoir/book)
- Stolen (book)
- What’s Eating Gilbert Grape (film)
- The Wife of Martin Guerre (book)
- Hard Times (book)
- Nineteen Eighty-Four (book)
- A Man for All Seasons (play)
- Look Both Ways (film)
- Into Thin Air (book)



In today’s lesson, you will be looking at some key film terminology. One of your four texts selected for study will be a film text. Because there is no set film text in year 11 English, your school may even select a television series as they are easily accessible to students and rich in themes and characterisation. Even if you have already completed your assessment task for a film text this year, your film analytical skills will come in handy for English study in year 12.

*Today, we will examine more closely “The Simpsons” as our sample media text. It is one we are all familiar with and are capable of analysing due to its complexity and sharp writing.*

Before we start looking at key filmic techniques, we will commence Unit 2 with a quick fun quiz you can complete on your own to test your own knowledge on general media terminology and persuasive techniques. Answers are on page 7 (but don’t cheat!). Your tutor will go through the answers to explain each question as well.

## Fun media quiz!

Find how much you know (or don’t know) about media texts by answering the following questions on the following two pages.

### Quiz rules

- Work solo
- Take 15 minutes max!
- Total number of points is 40
- Answers in answer section

## Part 1

Circle the *most* correct answer. **One point** for each correct answer. Answers on the following page:

**1. Media texts include:**

- a) poems, fan-fiction stories
- b) TV, radio, internet news and newspapers
- c) old love letters, scribbles

**2. A large-sized paper that deals with 'serious' news is called:**

- a) a tabloid
- b) a large map
- c) a broadsheet

**3. A small-sized newspaper that aims for a general audience and has many photos, larger typeface than in the previous question is called:**

- a) a tabloid
- b) a large map
- c) a broadsheet

**4. Live coverage of an event, e.g. interview with a celebrity is called:**

- a) tragic
- b) being lucky
- c) live footage

**5. An issue must:**

- a) be about the environment
- b) must be recent
- c) must have more than one side

**6. 'Female tennis players should receive the same prize money as male tennis players' is:**

- a) a moral issue
- b) a sports issue
- c) ridiculous

**7. 'Japan should cease their whaling research' is:**

- a) a political and environmental issue
- b) a medical and economic issue
- c) a dangerous and unfair issue

**8. Newspaper articles grab the reader's attention with:**

- a) music or SFX
- b) headlines
- c) visuals

**9. 'It's not the Australian way' is an example of:**

- a) an anecdote
- b) an appeal
- c) jargon

**10. The author's attitude to the subject is called:**

- a) tone
- b) objective
- c) subjective

## Part 2

Complete this section by writing brief answers. **Two points** for each correct answer.

### Visual language

11. What do you call the spot where the reader's attention is drawn to first?

\_\_\_\_\_

12. What's another name for blank space? \_\_\_\_\_

13. What do you call words within the frame of the text? \_\_\_\_\_

14. What do you call words outside the frame of the text? \_\_\_\_\_

15. What do you call the number of items and their position within the text? \_\_\_\_\_

\_\_\_\_\_

### Persuasive techniques

Write the name of the persuasive techniques that best describes each of the following examples. **Two points** for each correct answer.

16. 'Every parent in this town'

\_\_\_\_\_

17. '99% of students admit that they have cheated at Scrabble'

\_\_\_\_\_

18. 'Does a student have to die before the school will act?'

\_\_\_\_\_

19. 'Our town in being threatened.'

\_\_\_\_\_

20. 'Associate Professor Bines, of The Royal Children's Hospital says ...'

\_\_\_\_\_

### Media facts

Complete this section by writing brief answers. **Two points** for each correct answer

21. What are articles covering 'breaking stories' in newspapers are called?

\_\_\_\_\_

22. What do you call a radio announcer who gains listeners' attention by being controversial?

\_\_\_\_\_

23. What do you call the first item on radio or TV news?

\_\_\_\_\_

24. What do you call a persuasive text written by the editor or a senior journalist?

\_\_\_\_\_

25. Describe the language generally used in letters to the editor.

\_\_\_\_\_

Your final score out of 40:

#### How you rate:

**36—40** Excellent work!

You're a star!

**30—35** Good one. You are media literate.

**20—29** Okay, but you need to read, watch and listen to more news.

**10—19** Not so good.

**0—9** Not good at all.

## Answers to FUN MEDIA QUIZ

- |   |                         |
|---|-------------------------|
| 1b, 2b, 3a, 4d, 5c, 6b, 7a, 8b, 9b, 10a | 18 rhetorical questions |
| 11 hotspot                              | 19 inclusive language   |
| 12 white space                          | 20 expert opinion       |
| 13 body text                            | 21 hard news            |
| 14 caption                              | 22 shock jock           |
| 15 composition                          | 23 lead item            |
| 16 generalisation                       | 24 editorial            |
| 17 statistics                           | 25 emotive              |



## Film elements/techniques: A review

*What's a non-print text?*

A non-print text refers to a film, video, DVD or multimedia production. Just as there are specific elements that characterise a novel, a collection of short stories or a play, there are also key terms that are used to describe non-print texts. Film, in particular, has its own language, and you will need to understand how the film is constructed in order to be able to comment more effectively on how the whole text works to deliver its message.

### Introductory activity: Film genre – How much do you know?

A genre is formed when a type of film (or book) has certain elements that become essential to that type of film or book. Either individually or in pairs, complete the following table listing different 5 genres of films, examples of film titles as well as **common conventions** (accepted 'rules') of that genre:

Genre	Examples of film titles	General conventions of this genre

## Reference Sheet: Language of film and television: BASIC SHOT TYPES



### Long Shot (LS)

This shot type (also referred to as a full shot or a wide shot) shows the entire person or object, with the intention to place it in some relation to its surroundings. This is considered the most “natural” shot type as it is wide enough to inform the viewer about the setting of the scene, and close enough to make most of the action in the scene visible.



### Extreme Long Shot (ELS)

Wider than the long shot. The human figure is barely visible. This kind of shot is often used as an *establishing shot* for the scene. It normally shows an exterior or a larger interior.



### Medium Long Shot (MLS)

This shot shows the character(s) from the knees up. The purpose of this shot can be to allow dialogue between multiple characters without changing camera position.



### Medium Shot (MS)

The name implies that this is a shot from a medium distance. It shows a person from the waist up. Close enough to show facial expressions, but good in showing body language. In wider formats, a medium shot can show two or (three persons) in one frame. A medium shot can refer to a full-body shot or a shot of a person from the knees up.



### Close Up (CU)

A close up is a shot that tightly frames a person's face. Along with medium shot and long shot, close ups are the most common types of shots used. A close up gives great detail of the person's facial expressions and is used mostly for that reason — to distinguish the main characters and to show the characters' emotions.



### Medium Close Up (MCU)

A medium close up is between a medium shot and a close up. It shows the face very clearly, without getting too close. It is just a “softer” version of the close up, used more in films than in television.



### Extreme Close Up (ECU)

This shot is an even tighter variant of a close up. It shows the character's face only partially, sometimes only the eyes or the mouth. It is used only to show especially dramatic element of a scene.



### Cut-In

This shot shows a part of the subject, or another object, in detail. It can be used purely for editing (to insert between similar shots), or to indicate an important element of the story. Examples of a cut-in would be a person's hand or a coin on the ground.



### Reverse-angle shot

A shot taken by a camera positioned opposite from where the previous shot was taken.

# Reference Sheet: BASIC ANGLES & CAMERA MOVEMENT

## VARIOUS CAMERA ANGLES



### Low angle

A low angle shot places camera below the character, exaggerating his or her importance.



### High angle

In a high angle the camera looks down at a character, making the viewer feel more powerful than him or her, or suggesting an air of detachment.



### Eye level

Eye level shots are often used in factual programming to give an air of balance and equality between all subjects depicted.



### Bird's eye angle

An overhead shot is one made from a position directly above the action to give an overview of the people in frame, as well as the surroundings.



### Worm's eye angle

The opposite angle from a bird's eye view. Used to severely exaggerate the stature of the person in frame. E.g. may be used from the perspective of a child looking up at an adult.



### Canted (also known as Dutch or tilted)

Used to create or convey confusion disorientation in the viewer.

## VARIOUS CAMERA MOVEMENTS



### Panning (left to right)

The camera swivels (in the same base position) to follow a moving subject. A space is left in front of the subject: the pan 'leads' rather than 'trails'. A pan usually begins and ends with a few seconds of still picture to give greater impact. The speed of a pan across a subject creates a particular mood as well as establishing the viewer's relationship with the subject.



### Tilting

A vertical movement of the camera - up or down- while the camera mounting stays fixed.



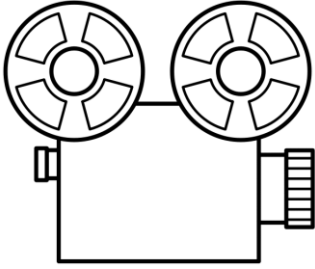
### Tracking (also called 'dollying')

Tracking involves the camera itself being moved smoothly towards or away from the subject (contrast with zooming). Tracking in (like zooming) draws the viewer into a closer, more intense relationship with the subject; moving away tends to create emotional distance. Tracking back tends to divert attention to the edges of the screen. The speed of tracking may affect the viewer's mood. Rapid tracking (especially tracking in) is exciting; tracking back relaxes interest. In a dramatic narrative we may sometimes be drawn forward towards a subject against our will.



### Zooming in and out

In zooming in the camera does not move; the lens is focussed down from a long-shot to a close-up whilst the picture is still being shown. The subject is magnified, and attention is concentrated on details previously invisible as the shot tightens (contrast tracking). It may be used to surprise the viewer. Zooming out reveals more of the scene (perhaps where a character is, or to whom he or she is speaking) as the shot widens. Zooming in rapidly brings not only the subject but also the background hurtling towards the viewer, which can be disconcerting.



## Understanding film as text and purposes of different camera shots and angles

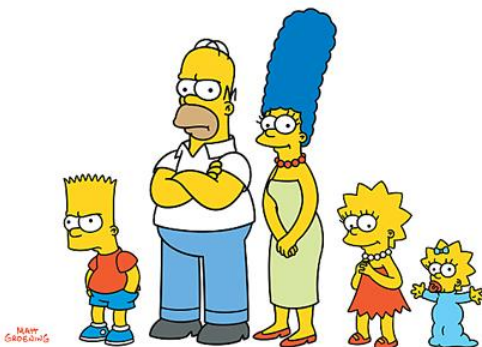
Complete this task either individually or in pairs. Your tutor will go through the answers with the class. Use the reference sheets on pages 8 & 9 for assistance. Connect each of the following terms to the visual description that best describes it:

- |                             |  |
|-----------------------------|--|
| <b>Close-up</b> →           | ← The condemned man looks squarely at the camera and declares his innocence.   |
| <b>Medium Shot</b> →        | ← An interior of a car where a couple is having an argument.   |
| <b>Long Shot</b> →          | ← A teacher and principal are having a discussion. The camera doesn't move, but the shot moves from the principal, on the left to the teacher, on the right, each time they speak. |
| <b>High Angle Shot</b> →    | ← The camera moves from an interior shot of a couple arguing in their car, to an exterior shot of their car stuck in a traffic jam.  |
| <b>Low Angle Shot</b> →     | ← With the camera remaining in one place, the shot follows Spiderman as he climbs up the side of a building, and then down again.  |
| <b>Eye-level Shot</b> →     | ← You have a bird-eye view of a group of children playing in a schoolyard.   |
| <b>Reverse Angle Shot</b> → | ← All you see on the screen is a well-manicured hand, nervously tapping a countertop.  |
| <b>Tracking</b> →           | ← As the heroes escape, it's as if we are in their shoes, looking ahead at the dark alley as we try to get away.   |
| <b>Panning</b> →            | ← A villain laughs cruelly - it's as if he is standing on top of you as he does this.  |
| <b>Dollying</b> →           | ← A car is driving on a deserted road. The outline of a city can be seen in the distance.  |
| <b>Tilting</b> →            | ← The camera moves from left to right, following the hero as she runs on top of a moving train.  |



## Analysing television as text: "The Simpsons"

The Simpsons, created by Matt Groening, has been on television since 1990. Over 20 seasons later, it is the longest running animated program in history. At its core, the show is about a suburban American family whose storylines typically *satirise* society and popular culture. It deals with universal themes and current social issues. It is a program rich for analysis! You will complete a series of activities to help you analyse key components of "The Simpsons" and transfer your skills and knowledge in any film texts you may study in Unit 2.



**List as many adjectives as you can to describe the Simpsons as a collective family. This will help you complete the next activity about characterisation:**

## Textual element: Characterisation

When you analyse literary texts, the key focus of this analysis invariably focuses on the main characters or key protagonists. It is no different when analysing media texts. If anything, the use of visual media can help you to understand the characters in more depth as you have access to their facial expressions, actions, appearance, etc.



Fill in the following table answering the key questions about each character. You will need to draw upon your general knowledge of the characters. You may wish to work with a partner or seek assistance from your tutor. The image to your left is taken from one of the earliest Simpsons episodes, "There's No Disgrace Like Home" – where the characters were first establishing themselves and before they evolved to what we know of them today. You may want to use this image as a basis of your analysis below.

Questions	Homer	Marge	Bart	Lisa	Maggie
<b>General characteristics / adjectives</b>					
<b>What do you think "motivates" this character? What drives them?</b>					
<b>What specific mannerisms are unique to this character and what does it reveal about them?</b>					
<b>How is this character generally perceived by others?</b>					
<b>What does this character <i>value</i> in life?</b>					
<b>How would you describe this characters ability to form and sustain relationships with others?</b>					



## Textual element: Characterisation (continued)



More screen shots from, "There's No Disgrace Like Home"

From your responses from the previous table, complete an analysis based on the following question. You may then share your responses with either the class or with you tutor:

**How do you think these central characters have developed over the span of the series?** Consider their personal motivations, agendas, etc. and how these have changed over time. Also consider the nature of their personal relationships to each other and how these have developed and changed; either positively or negatively. Have these characters matured and developed or do you think they have regressed? Try and use specific examples from episodes to support your answers. (1-2 paragraphs)

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Textual element: Themes**  
A **theme** is an idea that any text explores and examines. It can be **explicitly** (i.e. obvious and clear) stated, but more often it is presented **implicitly** (i.e. implied; not expressly stated). As you are aware, a theme is a general statement of what a text is "about". **There are many ways of stating what a text's theme or themes are.**

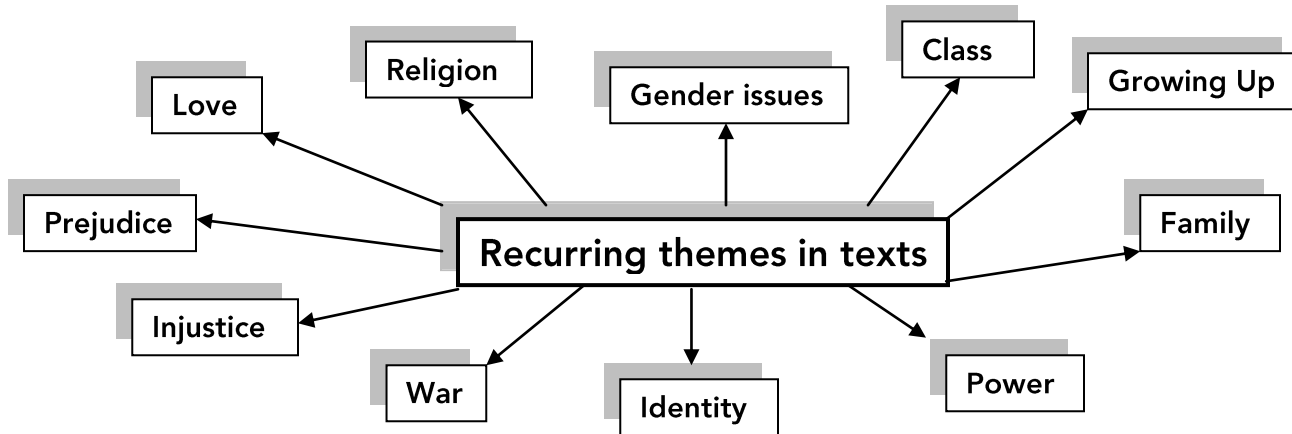
**You can state a theme in the following ways:**

- In a single word, such as "family" or "identity"
- As a statement/contention/point of view, such as "family conflicts are inevitable" or "the search for identity is fraught but rewarding"

*The second form is a statement that could be taken from a text's view of an element of human behaviour or society.*

## General themes

Look below at this simple concept map that lists common themes that occur in almost all studied English texts. Choose two themes that you identify as important in *The Simpsons*.



## Short writing task: themes

Once you have identified two themes that recur in *The Simpsons*, and write a short paragraph about the importance of each of these themes; how these impact upon the development of the show and on the characters. Consider the following questions when exploring each theme in relation to *The Simpsons*.

**Consider the following questions:**

- Describe the ways in which this theme presents itself in the program. For example, which characters best **embody** or **represent** this theme? Give specific examples to support this.
- Outline why you think this theme is so important in *The Simpsons*. What 'messages' do you think the creators/writers of the program are trying to convey through their portrayal of this theme?
- Are the creators of the program able to explore this theme from a variety of perspectives? Explain the different perspectives of this theme.

Theme 1: \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Theme 2: \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

# NQT EDUCATION



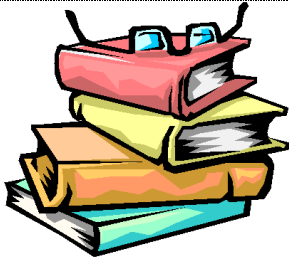
## VCE ENGLISH UNIT 2 TERM 3 WORKBOOK



### KEY TOPICS:

**Area of Study 1: Reading & Responding**  
Film as text analysis: exploring mise en scene  
Characters' point of view exercise





# Recap: Outline of VCAA English Unit 2

There are three Outcomes you need to satisfactorily complete in order to complete Unit 2:

## AREA OF STUDY 1

### Reading and responding

#### Outcome 1

On completion of this unit the student should be able to discuss and analyse how texts convey ways of thinking about the characters, ideas and themes, and construct a response in oral or written form.

## AREA OF STUDY 2

### Creating and presenting

#### Outcome 2

On completion of this unit the student should be able to create and present texts taking account of audience, purpose and context.

## AREA OF STUDY 3

### Using language to persuade

#### Outcome 3

On completion of this unit the student should be able to identify and analyse how language is used in a persuasive text and to present a reasoned point of view in an oral or a written form.

## Assessment tasks for this unit are:

- responses to text in written, oral or multimodal form;
- personal, imaginative, informative, instructional, argumentative or persuasive texts;
- role-play;
- an oral presentation, with or without data show;
- a web page;
- a video with accompanying written text;
- a newspaper article;
- a feature magazine article;
- a radio program; or
- discussion of the use of language and point/s of view in a persuasive text.

**At least one assessment task must be undertaken for each of Outcomes 1 and 3. Assessment tasks for Outcome 2 should include a collection of three to five texts created for the selected Context.**

## Key knowledge

*This knowledge includes an understanding of the ideas, characters and themes constructed by the author and presented in the set text;*

- the structures, features and conventions used by authors to construct meaning in a range of text types and genres, including print, non-print and multimodal texts;
- strategies for identifying the point of view and values of the author of a text;
- features of texts that affect interpretation; for example, language, form and context;
- strategies and techniques for constructing and supporting a response to a text, including knowledge of an appropriate metalanguage to discuss the structures and features of the print, non-print or multimodal text;
- the conventions of small group and whole class discussion, including ways of developing constructive interactions and building on ideas of others;
- the conventions of spelling, punctuation and syntax of Standard Australian English.

## Key skills

*These skills include the ability to identify and analyse how the structures, features and conventions of a range of text types and genres are used by the authors to construct meaning;*

- identify and discuss the values and ideas evident in a variety of texts;
- gather evidence from the text to support different interpretations of the same text;
- construct a response to the text, including the use of appropriate metalanguage to discuss textual features and appropriate evidence from the text to support the response;
- use appropriate strategies to review and edit the response;
- listen actively and respond appropriately to others' views during discussion;
- use the conventions of spelling, punctuation and syntax of Standard Australian English.

**One assessment task, but no more than one task, in Unit 2 must be in oral form. Further information can be found at: <http://www.vcaa.vic.edu.au/vce/studies/english/index.html>**

# Area of Study 1 – Reading and responding

## Unit 2

On completion of this unit the student should be able to discuss and analyse how texts convey ways of thinking about the characters, ideas and themes, and construct a response in oral or written form.



Your assessment task for Unit 2 AOS 1: Reading & Responding will be set by your school and will either be an **WRITTEN ESSAY** or an **ORAL PRESENTATION**.

There is **NO** set text list that students studying VCE English Units 1 & 2 must study (unlike in year 12 where Unit 3 & 4 texts are prescribed by VCAA). However, all year 11 texts are usually chosen from former year 12 book lists – this is done to prepare you for the types of texts and exam questions you’re likely to encounter in units 3 & 4. The following list of English texts are popular ones studied across Victorian schools and you are likely to be studying at least one of these at your school. Throughout the year, NQT has focused on some of these texts:

- Gattaca (film)
- Girl with a Pearl Earring (book)
- The Longest Memory (book)
- Macbeth (play)
- Montana 1948 (book)
- Othello (play)
- Romulus, My Father (memoir/book)
- Stolen (book)
- What’s Eating Gilbert Grape (film)
- The Wife of Martin Guerre (book)
- Hard Times (book)
- Nineteen Eighty-Four (book)
- A Man for All Seasons (play)
- Look Both Ways (film)
- Into Thin Air (book)
- The Matrix (film)



In today’s lesson, we will continue the work on film as text analysis as commenced in the previous lesson. You were exposed to a variety of film specific language last week, also known as “metalinguage” and the more you become familiar with it, the more equipped you will be to analyse your studied film texts and you will be able to transfer this knowledge to your film as text studies in year 12.

Last week, you completed a series of activities based on “The Simpsons” and in particular, having a look at some **key themes** and **characterisation** of the programme. You also revised (or were introduced to) key film elements such as main shots and angles. It was recommended you brought last week’s worksheet into today’s lesson for reference, if needed. In today’s lesson, you will be completing a series of activities to build upon your knowledge of film analysis, as well as completing other relevant textual analytical tasks.

## Film storytelling element: Mise en scene

Mise-en-scène is a French film term which means ‘put in the frame’. Everything that you see and hear in a film has been carefully selected to create meaning. An important part of studying film as text in VCE English is exploring how this meaning has been created and what impact it has in engaging audiences. Analysing mise en scene is an excellent way to analyse key film screen shots of your analysed text.

The elements of mise-en-scene are:

<b>Lighting</b>	There are 2 types of lighting: naturalistic and expressionistic (i.e. artificial)
<b>Sets and Props (including decor)</b>	Consider all the items in the scene and how it is arranged as it can reveal much about a character’s personality
<b>Costume and Makeup</b>	Consider the costume and make up in relation to the period in which the film is set
<b>Action and performance</b>	Consider the style and quality of the acting from the screen shot (i.e. facial expression, body language, interaction between characters, etc.)
<b>Camera position and its movement</b>	Consider the camera shot and angle and what this means and its significance

# Sample mise en scene analysis: Hitchcock's "Psycho"

Have a look at this sample mise en scene analysis taken from Alfred Hitchcock's famous thriller, "Psycho". The character depicted is Anthony Bates. This sample analysis should help you analyse the film screen shots that will follow. **There is no right or wrong answer – it is all about your interpretation and your ability to support your assertions with clear evidence from the text,**



Please note that whilst the screen shots may not come from texts you may be studying, completing detailed analysis is a valuable exercise. When analyzing each screen show, ask yourself, "What do you think is going on?"



**Sets and props:** The audience gets insight into this character's disturbed mind from the room he has chosen to sit in. It is decorated with an array of stuffed animals and dark paintings.

**Lighting:** The lighting is artificial and the scene is dimly lit and a shadow is created on the ceiling in the top left hand corner, highlighting the stuffed bird creating an ominous feeling in the room. More shadows are created in other parts of the room.

**Action and performance:** Bates' facial expression depicts possible confusion or intensity and it appears he is speaking to another person in the room. He also appears calm in the way he is presenting himself.

**Costume and make up:** Anthony Bates is dressed neatly and has a clean cut appearance. The audience is to believe Bates is an unassuming and ordinary man from his appearance.

**Camera position and its movement:** This screen shot is of a low angle and mid shot. The camera is positioned from a low angle as to capture Bates in the right corner in a room with strange decorations, and thereby creating a clear association with the strange props and the possible mindset of the key protagonist. The shot is stationary.

## Part (1) Mise en scene activity: analysis of screen shots from common VCE English film texts

Take a close look at the following screen shots. Analyse each screen shot according to each key mise en scene element. Share your responses with your classmates and your tutor. You will need your worksheet from last week for specific film **metallanguage** or sit with a classmate who has it. Each screen shot is chosen from popular film texts often studied in schools. **You may choose to write in dot point if you like.**



**Text 1: What's Eating Gilbert Grape? (US, 1993)**  
**Dir: Lasse Hallström**  
**Characters: L-R: Artie & Gilbert**

<b>Lighting:</b>	<b>Set and props:</b>
<b>Action and performance:</b>	<b>Costume and make up:</b>
<b>Camera position &amp; movement</b>	



**Text 2: Look Both Ways (Australia, 2005)**  
**Dir: Sarah Watt**  
**Characters L-R: Nick & Meryl**

<b>Lighting:</b>	<b>Set and props:</b>
<b>Action and performance:</b>	<b>Costume and make up:</b>
<b>Camera position &amp; movement:</b>	



**Text 3: Gattaca (US, 1997)**  
**Dir: Andrew Niccol**  
**Characters: Vincent (floor) & Jerome (chair)**

<b>Lighting:</b>	<b>Set and props:</b>
<b>Action and performance:</b>	<b>Costume and make up:</b>
<b>Camera position &amp; movement:</b>	



**Text 4: The Matrix (US & Australia, 1999)**  
**Dir: The Wachowski Bros**  
**Main character: Neo**

<b>Lighting:</b>	<b>Set and props:</b>
<b>Action and performance:</b>	<b>Costume and make up:</b>
<b>Camera position &amp; movement:</b>	



## Part (2) *Mise en scene activity: analysis of screen shots from common VCE English film texts*

From the notes in your previous task, complete a written detailed analysis in a coherent piece of writing. Select two of the films for analysis and consider this overall question throughout your analysis:

- How do you feel mise en scene in each film screen shot contributes to the way audiences would view this character and the text?
- What key theme(s) do you think would emerge from this mise en scene screen shot?
- Use all mise en scene elements in your analysis.

Film text:	Film text:
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

## Preparation for your assessment task: Understanding characters' POVs (Points Of Views)

Depending on whether you have already read your entire text for study or whether you are currently reading it and concurrently studying key themes and characters with your class, it is vital that you are keeping relevant analytical notes to refer back to in the lead up to your assessment task. Remember the Outcome for AOS 1 in Unit 2 is how effectively you are able to **discuss and analyse how texts convey ways of thinking about the characters, ideas and themes**. Therefore, you will need to consider different perspectives and interpretations. This requires a level of sophistication in the way you view characters in your studied text.



*You will need your text or written notes (if it is film text) to complete this task. If you don't have your text with you, try and complete as much as you can from memory or see if a fellow classmate is studying the same text and work together.*

### Part (1) Grid: Characters' POVs in a significant event in the text

Text name:	Author/director:	Describe the significant event in the studied text:
<p style="text-align: center;"><b>Character</b></p>	<p><b>In relation to the event you have just described, analyse the ways in which this impacts on each important character (consider the key protagonists only). Consider the following:</b></p>	
	<ul style="list-style-type: none"> <li>• How does this character react to this event?</li> <li>• Did the character react positively or negatively? Was this in or out of character? Describe and give examples.</li> <li>• How is this character's reaction different from other characters?</li> <li>• What, if any, themes are presented through this character and his/her reaction/interpretation to this event?</li> </ul>	

## Part (2) Written analysis: Characters' POVs in a significant event in the text

In a coherently written analysis, **WRITE A COMPARATIVE ANALYSIS** of your text's significant event and the contrasting ways in which key protagonists reacted to this event. Consider all the questions on the previous page when writing your analysis. The key thing is to ensure all characters have been compared significantly.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



*Remember you will need to bring your text next week (if you haven't done so this week) and any relevant notes. Ensure you have read your entire text or watched the film in its entirety so you are able to complete sample assessment task.*

# NQT EDUCATION



## VCE ENGLISH UNIT 2 TERM 3 WORKBOOK



### KEY TOPICS:

#### **Area of Study 1: Reading & Responding**

How to tackle AOS 1: Unit 2 Outcome

Activities on analysing film as text

Written analysis planning and writing



# AOS 1: Outcome and key knowledge and skills

## Unit 2

On completion of this unit the student should be able to discuss and analyse how texts convey ways of thinking about the characters, ideas and themes, and construct a response in oral or written form.



*Your assessment task for Unit 2 AOS 1: Reading & Responding will be set by your school and will either be an **WRITTEN ESSAY** or an **ORAL PRESENTATION**.*

There is **NO** set text list that students studying VCE English Units 1 & 2 must study (unlike in year 12 where Unit 3 & 4 texts are prescribed by VCAA). However, all year 11 texts are usually chosen from former year 12 book lists – this is done to prepare you for the types of texts and exam questions you’re likely to encounter in units 3 & 4. *The following list of English texts are popular ones studied across Victorian schools and you are likely to be studying at least one of these at your school.* Throughout the year, NQT has focused on some of these texts:

- Gattaca (film)
- Girl with a Pearl Earring (book)
- The Longest Memory (book)
- Macbeth (play)
- Montana 1948 (book)
- Othello (play)
- Romulus, My Father (memoir/book)
- Stolen (book)
- What’s Eating Gilbert Grape (film)
- The Wife of Martin Guerre (book)
- Hard Times (book)
- Nineteen Eighty-Four (book)
- A Man for All Seasons (play)
- Look Both Ways (film)
- Into Thin Air (book)

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

What you need to know	What you need to be able to do
An understanding of the ideas, characters and themes constructed by the author and presented in the set text	<b>Identify and analyse how the structures, features and conventions of a range of text types and genres are used by the authors to construct meaning</b>
The structures, features and conventions used by authors to construct meaning in a range of text types and genres, including print, non-print and multimodal texts	<b>Gather evidence from the text to support different interpretations of the same text</b>
Strategies for identifying the point of view and values of the author of a text	<b>Construct a response to the text, including the use of appropriate metalanguage to discuss textual features and appropriate evidence from the text to support the response</b>
Features of texts that affect interpretation; for example, language, form and context	<b>Identify and discuss the values and ideas evident in a variety of texts</b>
Strategies and techniques for constructing and supporting a response to a text, including knowledge of an appropriate metalanguage to discuss the structures and features of the print, non-print or multimodal text	<b>Use appropriate strategies to review and edit the response</b>
	<b>Listen actively and respond appropriately to others’ views during discussion</b>
	<b>Use the conventions of spelling, punctuation and syntax of Standard Australian English.</b>

# A<sup>+</sup>

## Unpacking the Unit 2 AOS 1: Outcome Assessment Task

The AOS 1 Outcome for the Unit 2 is more complex than the AOS 1 for Unit 1. You are asked to delve deeper into the text and analyse not only the key themes, but also to explore how the author is able to convey their ideas through their characters, ideas and themes. You need to show you understand the complexities of the text beyond merely a re-telling of the story.



### VCAA Study Design explains what you are expected to learn in AOS 1: Outcome 1 (Unit 2):

This area of study includes an analysis of the ways in which structures and features are used by the authors of narrative texts to *construct meaning*. The text set as the focus of this area of study should have literary merit, be worthy of close study and be an excellent example of form and genre. It could be a fiction or non-fiction print, or film text. Students identify and discuss, for example, linear and non-linear narrative structures, and features such as point of view, the use of camera angles, symbolism, images and design features. Students also examine the ways in which readers construct meaning from texts through, for example, an awareness of context and purpose, and their knowledge of other texts. They will develop the ability to prepare and construct a response to a text, using appropriate **metalinguage** to facilitate their discussion.

**HINT:** *Metalinguage* is the language we use to talk about the study of English

Below is the Outcome for AOS 1 and a brief explanation of what this outcome is about:

**On completion of this unit the student should be able to discuss and analyse how texts convey ways of thinking about the characters, ideas and themes, and construct a response in oral or written form.**

**Analyse** – look at the text on a deeper level, not just superficial.

**Ways of thinking** – this outcome wants you to explore different ways the studied text presents a character (i.e. how are the characters fully developed and well rounded?) You also need to explore how the writer is able to convey the key themes and ideas.

**Discuss** – you will need to look at a variety of viewpoints, not just one.

**Oral or written form** – if you have already completed an oral presentation, then you will need to complete a written task. Your school will set the assessment task conditions and criteria to which you'll be assessed.

The key difference between Unit 1 and Unit 2 outcomes is that in Unit 1, you were asked to focus on the key themes alone. However, in Unit 2, you must look at *HOW* the author is able to create *MEANING* through the use of specific language (i.e. *METALANGUAGE*) as well as explore how *THEMES* and *IDEAS* are incorporated to help create this meaning.



**You should have brought along** your text, as well as any relevant notes to today's lesson to help you complete the preparation tasks to help you when you complete your assessment task. Even if you have already completed sample essays or even completed a sample assessment task, it will be greatly beneficial to complete as much practice writing as you can to assist not only in your year 11 exams but to amply prepare you for the rigours of text study in year 12.

## Refresher: how to write an analytical essay



You have had much practice writing analytical essays in Unit 1, but it is always useful to revise how to tackle essay writing. What are you being asked to write about? Is the question one that focuses on the structures and features of the text, such as the plot structure, the language choices, visual elements, characterisation, etc? Or does the question focus on the issues raised by the text, the author's concern, or the values that are embodied in the text?

For example, using the example of Henry Lawson's "The Drover's Wife", a question that focuses on the character of the eponymous drover's wife could be:

*"Lawson positions the reader to feel more admiration and sympathy for the drover's wife."*  
To what extent do you agree? Discuss.

A question that focuses on the issues raised by the text might be:

*How does this text show that life in outback Australia in the late nineteenth century was difficult for a woman?*

## Sample analytical essay structure

Structure your essay in the most effective way to communicate your ideas and answer the question. ALL essays should include the following structure:

### 1. Introduction

Answer the question and provide a **summary** or 'road map' of your essay. Tell the reader what you are going to talk about and what you believe the answer to be. Keep it brief, but mention all your main ideas.

### 2. Body

The body of your essay is where you answer the question by **developing a discussion**. Here, you show your knowledge and grasp of the material you have read.

Offer an **argument** and **evidence**. Use relevant examples and quotes to support your argument. If your essay question has more than one part, structure the body into sections that deal with each part of the question.

### 3. Conclusion

The conclusion rounds off the essay. Relate it back to your main ideas or points and restate your answer to the question. **NEVER** introduce new information in your conclusion. The conclusion moves from specific to general.

### Essay Paragraphs

Each paragraph in the body of the essay should contain a **topic sentence** (or main idea sentence of a paragraph) that states your point. It should be followed by an explanation of the point you're making, and (most of the time) it should be supported by some **form of evidence** from your text. Don't just leave the evidence hanging there—analyse it! Comment on the implication/ significance/ impact and finish off the paragraph with a **critical conclusion** you have drawn from the evidence.



## Recognising different types of essay questions and essay “tags”

An essay tag is the last word of your essay topic that usually accompanies a statement which requires your analysis and interpretation.

### Type 1: “Discuss”. (Discussion essay)

#### Arguing the essay topic from BOTH sides

- ✓ The word “Discuss” usually follows a quotation / statement from the text. Your essay must thoroughly address this quote / statement as it will form the basis of your text response.
- ✓ You’re required to make specific and relevant reference to the quote.
- ✓ You’re looking at the essay topic from both sides of the argument in a balanced way and stating your contention (point of view) at the end, in your conclusion.

### Type 2: “Do you agree?” (Argumentative essay)

#### Arguing the essay topic from ONE side (your contention)

- ✓ You’ll be asked to support your view with evidence and properly reasoned examples/arguments.
- ✓ “Do you agree?” statements are not simply looking for a YES or NO response, so at no stage should your essay contain the phrase, “Yes, I do agree / No, I don’t agree because...”
- ✓ Even though you may not feel particularly strong about arguing a case from only one perspective, this essay topic is asking you to. In this case, choose a side that you feel more strongly about and in which you’ll be able to present more evidence.
- ✓ High quality argumentative essays allow one paragraph called the **rebuttal** that chooses an argument from the opposing side to strengthen / reinforce your argument.

### Type 3: “How...?”

- ✓ A much more straightforward text response essay topic: it is asking **in what ways does the text show X?**

### Type 4: “Why?”

- ✓ This type of text response essay is asking you to **explain** and **explore** the reasons for something and is usually interested on character. You need to refer very closely to the text to support your argument.

### The “TEEL” principle for writing essay paragraphs

**T**

#### TOPIC SENTENCE

First sentence in each paragraph that outlines what the paragraph is going to be about.

**E**

#### EVIDENCE

Details about a specific event / situation from the text. It’s always best to use quotes where you can.

**E**

#### EXPLANATION

Explain your evidence – tell the reader about the context of the quote and explain why this piece of evidence supports your contention

**L**

#### LINK

The last sentence of the paragraph should link back to the essay question – it ensures you are writing only what is relevant. The sentence should also link to the following paragraph where you can (but this is sometimes difficult.)



**For those studying a film text in preparation for this Unit 2 assessment task, complete this task. Otherwise, for those studying a written text, go to page 9 for essay planning practice. Ask your tutor for assistance when needed.**

Students studying a film text, it is hoped that you have been able to view the film at least twice by now and taken considerable notes or better yet, tackled a sample essay or two. For further practice and especially to familiarise yourself with film language (or the metalanguage of film), complete this task. Share with either a classmate or show your tutor for feedback. **Whilst you may not have the film in front of you, you have hopefully familiar enough to complete the following tasks.**

### FILM STORY ELEMENTS

<b>Film:</b>
<b>Director:</b>
<b>Genre:</b>
<b>Evidence of genre conventions</b>
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<b>Additional comments (e.g. where the rules of the genre are not followed)</b>
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<b>Opening Sequence</b>
<b>Events (What happens in the opening sequence? What mood does the opening sequence create?)</b>
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<b>Characters (Who is introduced in the opening sequence? What is revealed about them? What immediate impression is created in the audience about the characters on screen?)</b>
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<b>Key quotes (What are the key quotes in the opening sequence that is revealed to be significant later in the film?)</b>
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

## Closing sequence

Events (What has changed from the opening sequence? Has the environment, characters' perspectives etc. changed?)

---

---

---

---

Characters (Note any significant changes)

---

---

---

---

Key quotes (Note any significant changes)

---

---

---

---

## Plot structure

Linear

Non-linear

Comments (e.g. reasons for a flashback or flash forward)

---

---

---

---

Where do the peaks of dramatic action occur in the film?

---

---

---

---

What is the climax of the film?

---

---

---

---

Is the ending satisfying for the viewer? Are all questions answered and all 'problems' solved?

---

---

---

---

---

---

---

---

## PRODUCTION ELEMENTS

Last week, you had a chance to look at mise-en-scene in great detail and understand how powerful it is as a tool not only for the production side of a film text, but also how effective it is in helping to tell a story and reveal key information about a character, setting, plot, etc. We will continue investigating other production elements in relation to the film text you are currently studying to complete this task:

**The following questions provide a good starting point for the analysis of a film scene. The questions can be applied to any scene from a film. Select ANY scene you are familiar with to complete these questions.**

**Film:**

**Director:**

**Brief description of the scene :**

---

---

---

---

---

---

### **Lighting effects and colour tone of scene**

How do these elements enhance the meaning of the scene? For example, cold colours often suggest tension, while warm lighting suggests a happy and contented situation.

---

---

---

---

---

---

### **Composition**

How are the characters positioned within the frame? Is there distance between them (suggestive of tension) or are they together in the shot (suggesting easiness and closeness in the relationship)?

---

---

---

---

---

---

*More film questions continued on the next page...*

**Camerawork**

What types of shots are used in the scene and what do these shots suggest about the characters? For example, high-angle shots suggest a character's vulnerability, while low angle shots, looking up at a character can suggest superiority. Close-ups reveal emotion, while long distance shots reveal the setting.

---

---

---

---

---

---

---

---

**Length of shots**

How does the editing of the scene create a mood or atmosphere? For example, lots of quick shots create tension and suspense, while long, slow shots create a calm, peaceful mood.

---

---

---

---

---

---

---

---

**Sound**

How do added music and sound effects (as distinct from music and sound effects that come from 'within' the story, such as people talking or a radio playing music) reinforce certain aspects of the scene?

---

---

---

---

---

---

---

---

**Why is this scene important to the film?**

---

---

---

---

---

---

---

---

**Why did you choose this scene?**

---

---

---

---

---

---

---

---

# How to begin: Planning before writing

It is hoped you have brought along sample essay questions from school, your text and relevant school notes. From here:

(1) **EITHER** select an essay question that you have been working on – either from school class work or through your school homework.

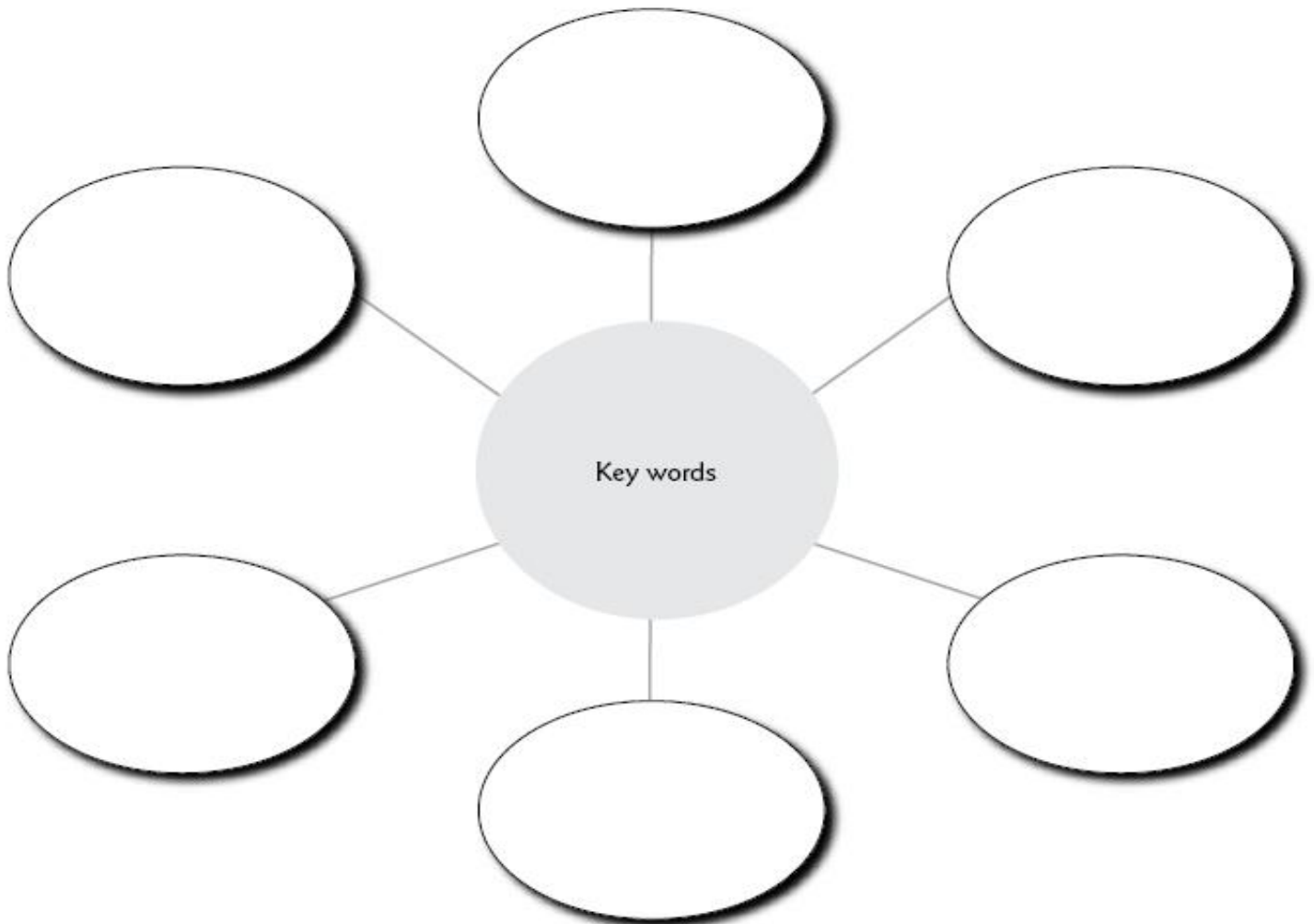
**OR**

(2) **If you don't have an essay question**, you can devise your own question using "tag questions" from the previous page or have your tutor formulate an appropriate essay question for you.

<b>Title:</b>
<b>Author:</b>
<b>Year of publication:</b>
<b>Essay topic:</b>

## Step 1: Brainstorm

Place the key words in the centre of the page and "brainstorm", jotting down the ideas you can think are relevant to the topic.



## Step 2: Plan your diamond paragraphs

### Paragraph 1 - Opening paragraph/introduction:

---

---

---

---

---

---

---

---

---

---

---

---

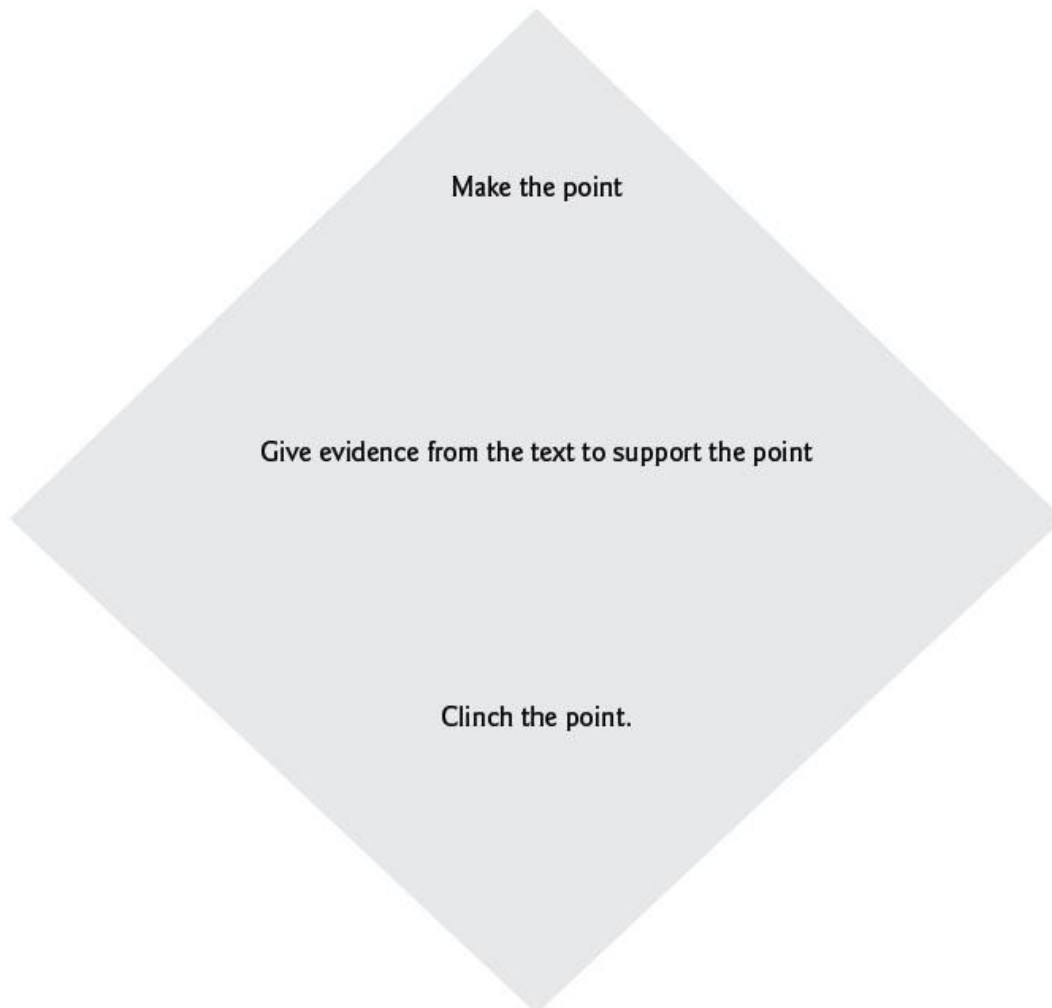
---

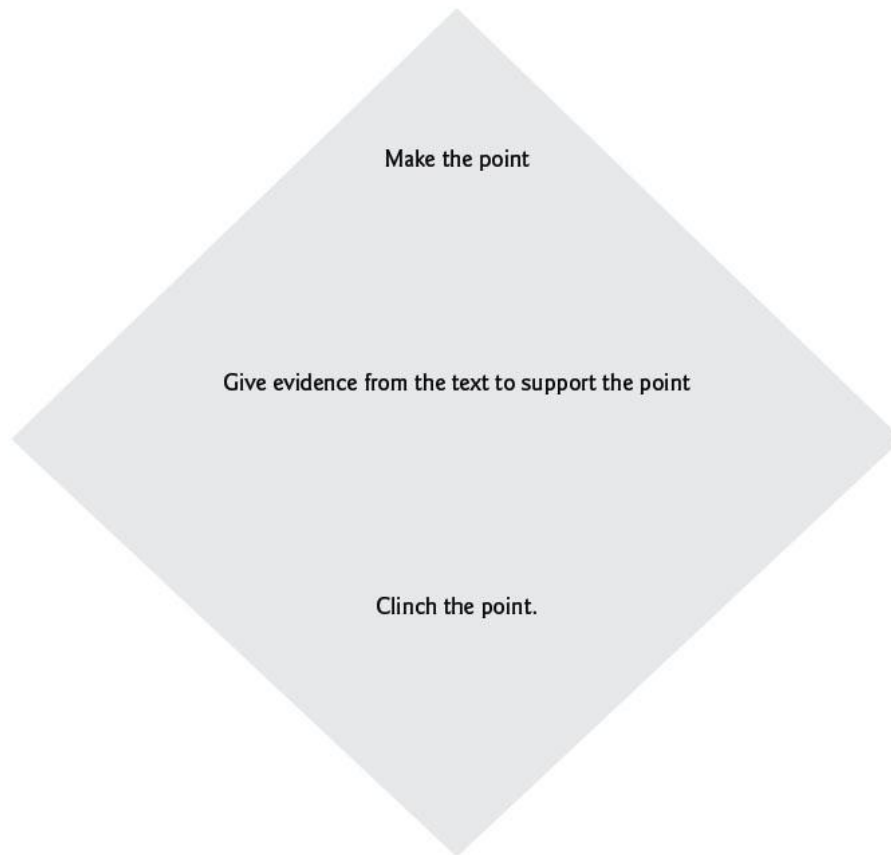
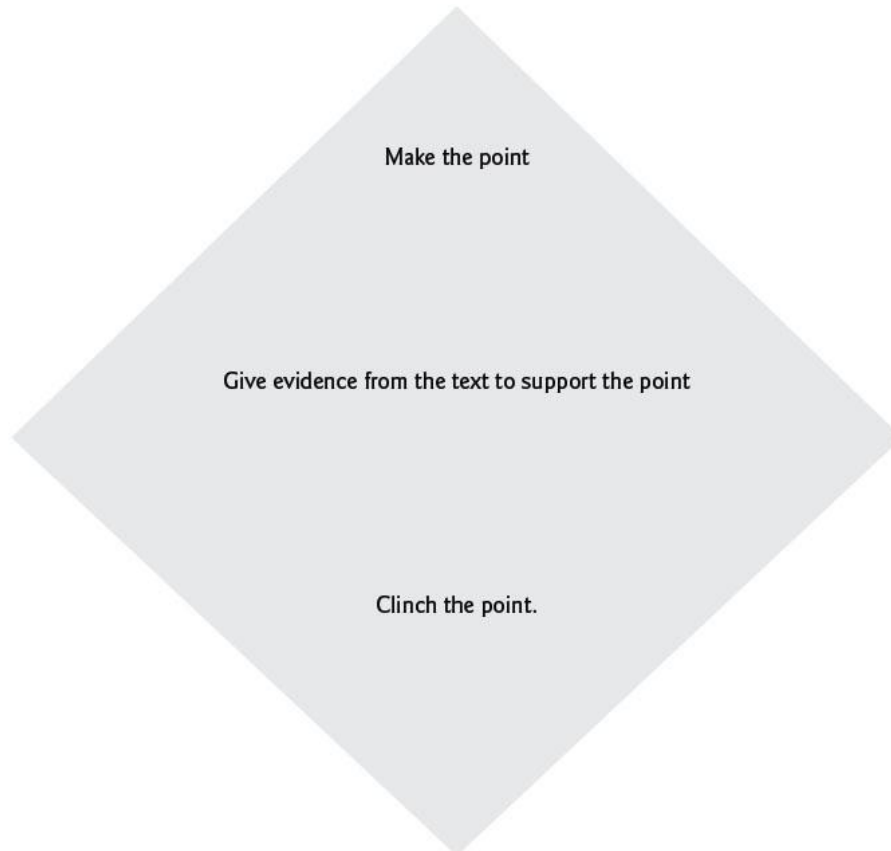
---

---

---

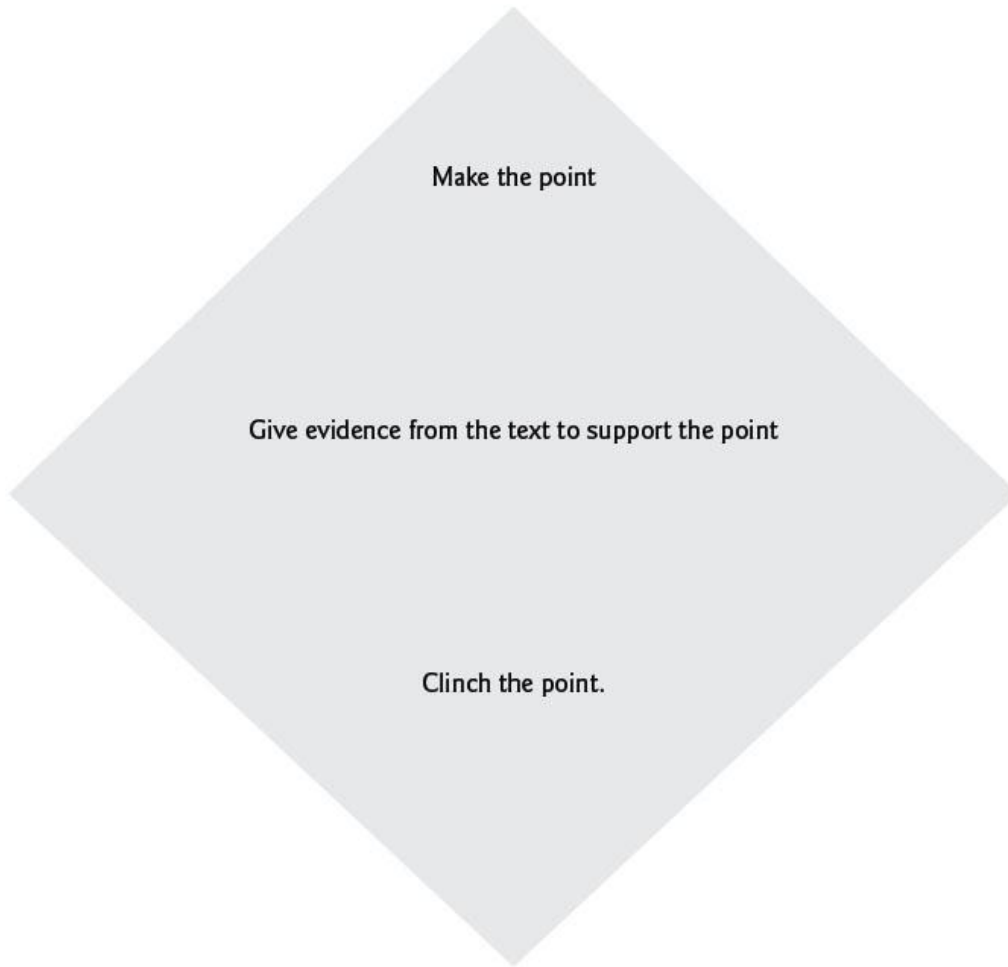
### Paragraph 2 – Body and development of essay:



**Paragraph 3:****Paragraph 4:**



**Paragraph 5:**



**Paragraph 6 - Conclusion**

---

---

---

---

---

---

---

---

---

---

---

---



**Finish the previous task for homework and start writing your sample essay. Bring in this sheet and any written work next week. Remember: practice makes perfect!**

*Next week, we will continue our final preparation activities for your Unit 2 AOS 1 assessment task. Do bring in your text, notes, essay plans and any completed practice essays you have completed to show your tutor. We will look at a sample assessment criteria sheet and see what it takes to get great marks!*

# NQT EDUCATION



## VCE ENGLISH UNIT 2 TERM 3 WORKBOOK



### KEY TOPICS:

#### Area of Study 1: Reading & Responding

- Analysing a sample text response
- Assessing a sample text response
- More final essay writing practice!

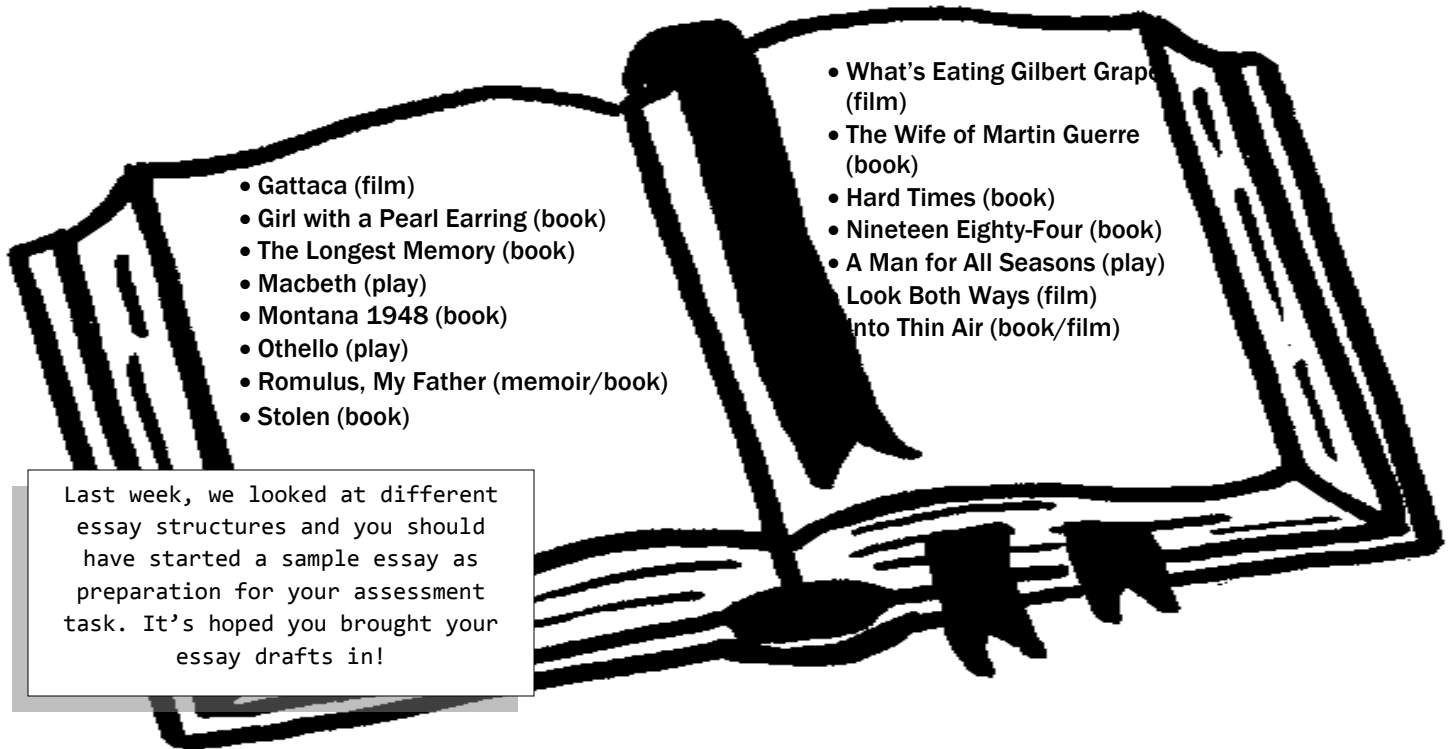


# AOS 1: Outcome and key knowledge and skills

## Unit 2

On completion of this unit the student should be able to discuss and analyse how texts convey ways of thinking about the characters, ideas and themes, and construct a response in oral or written form.

Sample of year 11 texts – All former VCAA approved year 12 English texts



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

What you need to know	What you need to be able to do
An understanding of the ideas, characters and themes constructed by the author and presented in the set text	<b>Identify and analyse how the structures, features and conventions of a range of text types and genres are used by the authors to construct meaning</b>
The structures, features and conventions used by authors to construct meaning in a range of text types and genres, including print, non-print and multimodal texts	<b>Gather evidence from the text to support different interpretations of the same text</b>
Strategies for identifying the point of view and values of the author of a text	<b>Construct a response to the text, including the use of appropriate metalanguage to discuss textual features and appropriate evidence from the text to support the response</b>
Features of texts that affect interpretation; for example, language, form and context	<b>Identify and discuss the values and ideas evident in a variety of texts</b>
Strategies and techniques for constructing and supporting a response to a text, including knowledge of an appropriate metalanguage to discuss the structures and features of the print, non-print or multimodal text	<b>Use appropriate strategies to review and edit the response</b>
	<b>Listen actively and respond appropriately to others' views during discussion</b>
	<b>Use the conventions of spelling, punctuation and syntax of Standard Australian English.</b>

## Understanding what makes a good text response

You have had ample practice throughout your years of English study and in particular, in Unit 1, to sharpen your text analysis skills. You also had a chance to brush up on how to effectively set out a text response from last week's lesson. In today's lesson we will look closely at a sample text response for *Gattaca* (Andrew Niccol, 1997). Even if you are unfamiliar with the text, you will be able to read through the sample essay and identify what elements of the essay are effective; and which you may be able to incorporate as well.

### A<sup>+</sup> Unpacking a sample text response: *Gattaca*

On the following page, there is a high-level text response. Read through the essay as a class initially. Then on your own or in pairs, complete the tasks that follow. Then as a class, discuss through your responses before going onto the next task. Ensure you understand WHY this is a high level response as you may be able to replicate some of the features in your own writing!

Before reading the essay, here's a film synopsis for *Gattaca*:

In "the not-too-distant future", it is common to select the genetic traits of unborn babies and DNA plays the primary role in determining social class. Vincent Freeman is conceived and born without the aid of this technology. He has a high probability of developing mental disorders, is myopic, has a heart defect, and his projected life expectancy is only 30.2 years. His parents initially placed their faith in natural birth and now regret it; Vincent's younger brother, Anton, is conceived with the aid of genetic selection. Anton surpasses his older brother in many aspects including a game that they call "chicken" — both swim out to sea, and the first to give up and swim back to shore is the loser. Anton always wins due to his superior physical stamina. Vincent dreams of a career in space, but is constantly reminded of his genetic inferiority. Vincent challenges Anton with a game of chicken when they are both older. This time, Vincent swims farther out than his brother, while Anton runs into trouble and begins to drown. Vincent saves him, and then leaves home shortly thereafter.

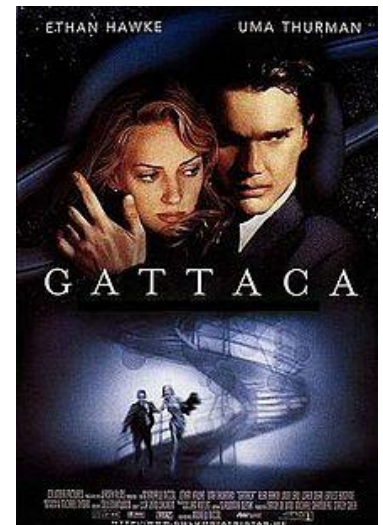
Due to frequent screening, Vincent faces genetic discrimination and prejudice. The only way he can achieve his dream of becoming an astronaut is to become a "borrowed ladder", a person who impersonates a "valid" with appropriate genetic profile. He assumes the identity of Jerome Eugene Morrow, a former swimming star with a genetic profile "second to none", who was involved in a car crash that left him paralyzed from the waist down. Vincent "buys" Jerome's identity and uses his "valid" DNA in blood, hair, tissue, and urine samples to pass screening. In order for his status to remain hidden, he has to be meticulous about cleaning up his own genetic material and replacing it with Jerome's daily. Vincent gets accepted into Gattaca, with a DNA test being the entire interview process. With Jerome's genetic profile Vincent gains access to the Gattaca Aerospace Corporation, the most prestigious space-flight conglomerate. He becomes Gattaca's top celestial navigator and is selected for a manned spaceflight to Saturn's moon Titan. A week before Vincent is to leave on the one-year mission, one of Gattaca's managing directors is found bludgeoned to death in his office. Police discover evidence of Vincent's own "in-valid" DNA (his eyelash), making him the prime suspect.

Vincent must evade increasing security measures as his launch date approaches. Simultaneously, he becomes close to one of his co-workers, Irene Cassini. Although she is a "valid", Irene is resigned to her less favorable treatment within Gattaca due to her high probability of heart failure; her initial attraction to Vincent is largely due to his perceived "second to none" superiority, causing her to be slightly jealous. Jerome (generally known as Eugene) also suffers from the burden of his genetic perfection; when he won only a silver medal in a high-profile competition, he became increasingly depressed. While intoxicated, Jerome confesses that he did not have a car accident. Rather, he attempted suicide by jumping in front of a car, but only paralysed himself from the waist down.

After numerous close calls, Vincent's identity is revealed to Irene. Irene finally sees Vincent for who he is and accepts him, in no small part because by living longer than society's projections, he proves anything is possible. The investigation unexpectedly comes to a close as Director Josef is arrested for the murder. The Director reveals that he murdered the mission director because the victim was trying to cancel the Titan mission. As Vincent appears to be in the clear he is confronted by the youthful chief detective, who is revealed to be Anton. He accuses Vincent of fraud and asserts that Vincent is unworthy of his place at Gattaca. Vincent offers to prove his worthiness by challenging Anton to "chicken". As he did before, Vincent beats Anton who once again must be rescued by his brother. When Anton asks him how he did it, Vincent reveals that he never saved any strength for the swim back.

As the day of the launch arrives, Jerome bids Vincent farewell. He reveals that he has stored enough genetic samples to last Vincent two lifetimes. Overwhelmed and grateful, Vincent thanks Jerome, but Jerome replies that it is he who should be grateful, since Vincent lent Jerome his dreams. Jerome gives Vincent a card but asks him not to open it until he reaches space. As Vincent moves through the Gattaca complex to the launch site, he is stopped for an unexpected last urine test. Vincent has not brought Jerome's urine to hide his identity as he assumed there would not be any more tests. The test result uncovers Vincent's identity, but Lamar, the doctor conducting the test (and who also conducted Vincent's initial interview at Gattaca) reveals he has known Vincent's identity for some time. Lamar reminds Vincent that he has wanted to tell Vincent about his son who admires Vincent and wants to be an astronaut despite a genetic defect that would rule him out. Lamar switches the test result, allowing Vincent to proceed.

The rocket lifts off with Vincent, and he opens the card from Jerome to find no words - just a hair sample. Back on Earth, Jerome climbs inside his home incinerator, puts on his silver medal and incinerates himself. Suddenly, Vincent is sad to leave Earth, despite never being meant for it. He further muses that "they say every atom in our bodies was once a part of a star," and wonders, "Maybe I'm not leaving, maybe I'm going home."





**Sample essay response: 'Vincent's fulfilment of his dream seems to be the triumph of individualism but really rests on the support and cooperation of other people.' Discuss.**

In *Gattaca*, an ideology of success, linked to genetic engineering, dominates society. Relationships are second to personal advancement, which is achieved through meeting corporate standards and joining the elite; 'perfecting' one's children and mating with someone of 'good' genetic potential. Vincent's struggle and victory over his 'destiny' seem to endorse an ambitious individualism reflecting these values. However, his victory is won with other people's support and is a tribute to cooperation. The society, as portrayed in the text, appears conformist and collectivist. *Gattaca*'s employees line up and uniformed in suits almost look like objects, as if they are part of the geometrical designs. This hierarchical world suppresses freedom and self-determination. Vincent dreams of being an astronaut but, as an INVALID, he cannot achieve this. In the resulting conflict with society to realise his ambition, he asserts his individuality in the community.

**The film's imagery stresses the social barriers that frustrate Vincent's personal quest.** When his parents are told he is not allowed to attend school with other children, who are genetically superior, a close-up shows the gate shutting in his face. Before becoming 'Jerome', he can only work as a cleaner at *Gattaca*. He looks up through the windows at the genetically enhanced employees ascending the escalators inside, or up through skylights at *Gattaca*'s rockets rising, leaving him below. This is the 'glass ceiling' imposed by genetic discrimination, depicting Vincent's exclusion by corporate society's prejudices; how 'the best test score in the world wasn't going to matter unless I had the blood test to go with it'. Shadows criss-cross Vincent's body like bars when he scrubs away his body materials, conveying a sense of imprisonment imposed by his genetic 'destiny' and society's expectations of his potential and role. He is an individual who must rebel. Thus, Vincent/Jerome's commitment and struggle seem passionately individualistic as he refuses to 'accept the hand that fate dealt' him. He competes to beat his genetically superior brother in swimming races, proving his superior willpower in the process. He is utterly devoted to his own cause while eliminating his body materials and adopting Eugene's. Vincent/Jerome asserts his individuality while 'erasing' his genetic 'identity'. He is literally a self-made man.

**Despite the seemingly conformist nature of the world in which Vincent/Jerome inhabits, *Gattaca*'s society is not collectivist but ruthlessly competitive and individualist.** People only seem to form romances if they can profit from the genetic potential gained. A director commits murder to defend his project. Vincent's father wants a 'better' son to be proud of. Anton, fearing 'contamination' by 'inferior' blood, will not become Vincent's blood-brother. The prison imagery of Vincent/Jerome showering, also suggests that he is trapped in his struggle to escape his socially defined role. He dare not form relationships at work for fear of discovery, but neither do the other workers – the sterile, cold workplaces of elitist corporations like *Gattaca* promote competition and isolation.

**It is clear that Vincent/Jerome's success depends on support from allies who admire his commitment.** Caesar, aware of his dream, recognises Vincent/Jerome as a social-climbing INVALID in disguise but keeps his secret, removing a paper cup he drinks from. Doctor Lamar reveals that he has long understood and colluded in Vincent/Jerome's deception. He helps him cheat the system and enter the rocket at the end, explaining that he and his son admire him as his son also has genetic 'flaws' he hopes to conquer. Irene, despite clear risks to her own safety, eventually helps to maintain Vincent/Jerome's cover and protects him, telling him to leave work when the Investigator is looking for him, and maintaining the deception with Eugene. She comes to admire and identify with Vincent's dream as he proves that she, too, need not surrender to genetic determinism.

*General questions about essay structure:*

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

REMINDER: What is the purpose of a topic sentence?

Why are topic sentences so important?

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

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

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

**Vincent finds other allies.** Anton initially seems determined to expose Vincent, perhaps out of a sense of resentment that, as a policeman, he has been denied the chance to reach his genetic potential. After being saved again in a swimming race, however, he abandons his pursuit, perhaps out of a grudging respect for his brother's determination and audacity. It is even likely that director Josef, who seems to point at 'Vincent the INVALID' on Vincent/Jerome's screen, knows of his deception. He might remain silent to protect his project but it is also possible that he colludes in Vincent/Jerome's deception out of admiration and affection.

**With Jerome and Eugene, a business arrangement becomes a deep friendship.** Eugene, talking as 'we', develops an emotional commitment to Vincent/Jerome and his dream. To protect Vincent/Jerome's disguise he drags himself painfully up the stairs before the Investigator arrives. He provides years of body materials to maintain Vincent/Jerome's disguise long after he, Eugene, will be dead. The lock of hair he gives Vincent/Jerome for the voyage to Titan is primarily a souvenir of the love that has grown between the two of them.

**Vincent realises his ambition through the support of various 'degenerates', including some in the ruling elite willing to sabotage their eugenic community.** They admire Jerome's subversive dream and courage, or feel discontented with the ruling 'genoist' ideology. *Gattaca* applauds personal endeavour and heroism, but also shows that collective effort, love and loyalty from others are needed for Vincent/Jerome to achieve his dream. It endorses the cooperative human spirit that emerges in retaliation against society's alienation and selfishness.

*General questions about essay structure:*

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

### "Gattaca" text response activities:

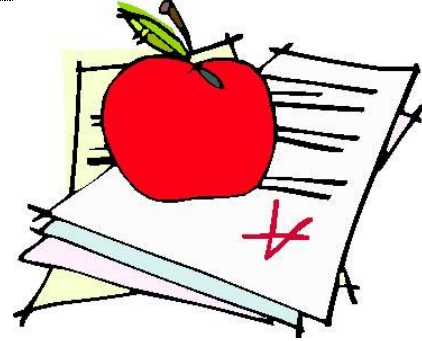


- (1) After initial reading, make notes in the right hand column "General questions about essay structure" to refresh your memory about the essential elements in a high level essay. Share your responses with a partner or show your tutor.
- (2) **Vocabulary building activity:** Skim read the essay and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

Word	Definition
(1)	
(2)	
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
(10)	



*Take your writing from this*



*To this!*

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

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

---



---

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

---



---



---



---



---

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

---



---



---

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

---



---



---



---



---



---

***Be an assessor: mark the essay!***



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

### Unit 2 AOS 1 Outcome:

On completion of this unit the student should be able to discuss and analyse how texts convey ways of thinking about the characters, ideas and themes, and construct a response in oral or written form.

Criteria	Very high (5)	High (4)	Medium (3)	Low (2)	Very low (1)
<b>(1) Textual understanding</b>  Understanding of characters and themes as presented by the author.	Thorough and insightful understanding of the ideas, characters and themes constructed and presented in the text.	Thorough knowledge of the ideas, characters and themes constructed and presented in the text.	Knowledge of the ideas, characters and themes constructed and presented in the text.	Some knowledge of the ideas, characters and themes constructed and presented in the text.	Limited knowledge of the ideas, characters and themes constructed and presented in the text.
<b>(2) Metalanguage</b>  Discussion of structures, features and conventions used by author to create meaning	Complex discussion and critical analysis of the structures, features and conventions used by the author to construct meaning.	Well-developed discussion and sound analysis of the structures, features and conventions used by the author to construct meaning.	Discussion and some analysis of the structures, features and conventions used by the author to construct meaning.	Some evidence of an ability to construct a general response to the text and identify a possible interpretation.	Little, if any, identification of the structures or features or conventions used by the author to construct meaning.
<b>(3) Use of textual evidence</b>	Considered selection and use of significant textual evidence	Careful selection and use of suitable textual evidence	Suitable use of textual evidence	Some use of textual evidence	Minimal use of textual evidence.
<b>(5) Fluency of writing</b>	Highly expressive, fluent and coherent writing	Expressive, fluent and coherent writing	Generally expressive, fluent and coherent writing	Clear expression of ideas in writing	Simple expression of ideas in writing

A+	A	B+	B	C+	C	D+	D	E+	E	<NAR
30 – 27	26 – 24	23	22 – 21	20	19 – 18	17 – 15	14	13 – 9	8 – 6	<5

Grade

Any additional comments: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## Final task: More essay writing practice!

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



*By next week, you should bring an essay draft to your tutor for feedback and marking. Use the assessment criteria sheet to give you an indication of what grade you may achieve.*

### THE TEXT RESPONSE ESSAY PLAN

Your own essay topic: \_\_\_\_\_

---



---



---

OR

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

'Although on the surface, *The Simpsons* appears childish and produced purely for entertainment, the show provides invaluable insight into a functional family and our contemporary society.' Discuss.

Step by step on how to effectively essay plan:

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

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

**3) Paraphrase of topic – 1**

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

---



---

**4) Paraphrase of topic – 2**

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

---



---

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

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

***In order to answer this topic, I must think and write about*** \_\_\_\_\_

---



---

**6) Questioning the topic**

List your own questions about the topic and consider possible answers.

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

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

---



---



---



# NQT EDUCATION



## VCE ENGLISH UNIT 2 TERM 3 WORKBOOK



### KEY TOPICS:

**Outline of AOS 2: Creating & Presenting**  
Requirements of AOS 2 Assessment Task  
Writing Practice Tasks: Narrative Characterisation  
Writing Effective Openings / introductions



# AOS 2: Creating & Presenting



## Outcome 2

On completion of this unit the student should be able to create and present texts taking account of audience, purpose and context.

### AREA OF STUDY 2

#### Creating and presenting

In this area of study your writing is informed by your reading of a range of texts relevant to one the Context your school selects for you to study. You will be encouraged to read widely and to study at least one set text or a collection of shorter set texts in order to examine the effects of form, purpose, audience and context on the authors' choice of structure and language.

You will draw on the knowledge gained from this study to create your own written and/or multimodal texts in a process which includes **planning**, **reviewing** and **editing**. The Context selected for Unit 1 may be continued in Unit 2. Alternatively, a different Context selected from those described below, could be undertaken in Unit 2. This will ultimately be up to your school to choose.

Exploring and presenting themes or ideas  
Exploring technology and communication  
Exploring workplace communication



*What are the key knowledge and skills required to meet AOS 2: Creating & Presenting, Outcome 2?*

<i>What you need to know</i>	<i>What you need to be able to do</i>
<b>The structures, features and conventions of a range of print, non-print and multimodal texts created for different purposes; for example, personal and imaginative, informative, instructional, argumentative or persuasive.</b>	<ul style="list-style-type: none"> <li>Use accurately the structures, features and conventions of a range of print, non-print and multimodal texts.</li> <li>Select text type, subject matter and language to suit a specific audience, purpose and context.</li> </ul>
<b>The effects of form, context, audience and purpose on the author's choice of structure and language.</b>	<ul style="list-style-type: none"> <li>Draw on content suggested by set texts to develop and support ideas and arguments.</li> </ul>
<b>The visual, auditory and digital features used by authors to make meaning.</b>	<ul style="list-style-type: none"> <li>Experiment with visual, auditory and digital features, where relevant, to make meaning.</li> </ul>
<b>Strategies for planning and revising text responses for coherence of form, language, structure, audience and context.</b>	<ul style="list-style-type: none"> <li>Plan and revise for coherence of form, language, structure, audience and context;</li> </ul>
<b>The metalanguage necessary to be able to discuss structures, features and forms of their own and others' texts. The conventions of spelling, punctuation and syntax of Standard Australian English.</b>	<ul style="list-style-type: none"> <li>Use appropriate metalanguage to discuss structures, features and forms of their own and others' texts;</li> <li>Use the conventions of spelling, punctuation and syntax of Standard Australian English.</li> </ul>

# Each of the Contexts explained...

CONTEXT EXPLAINED	TYPES OF ADDITIONAL TEXTS THAT CAN BE READ WITHIN STUDYING THIS CONTEXT	EXAMPLES OF TEXTS THAT CAN BE CREATED WITHIN STUDYING THIS CONTEXT
<b>(1) Exploring and presenting themes or ideas</b>		
<p>In this Context students explore the ways in which particular themes or ideas (as determined by your school) are presented in set print, non-print and multimodal texts. <i>Students draw on this exploration to create and present their own written and/or multimodal texts on the same theme or idea for a specific audience, purpose and context.</i></p>	<p>E.g. print, non-print and multimodal texts such as novels, drama, poetry, short stories, hyperfiction, websites, media texts, CD-ROMs, speeches, narrative film and documentaries, television drama, illustrated children's fiction, song lyrics, scripts for film, radio or television and oral presentations.</p> <p>Note: Hypertext fiction is a genre of electronic literature, characterised by the use of hypertext links , which allows readers to choose how the narrative plays out.</p>	<p>E.g. essays, scripts for film, radio or television, poetry, short stories, hyperfiction, illustrated children's fiction, websites, media texts and CD-ROMs.</p>
<b>(2) Exploring technology and communication</b>		
<p>In this Context students explore the way that different information and communication technologies influence the language and structure of particular texts and the ways we communicate. Students examine texts that have been created using information and communication technologies, explore issues relevant to the use of these technologies, and <i>create and present their own written and/or multimodal texts for a specified audience, purpose and context.</i></p>	<p>E.g. media texts, websites, e-zines, SMS, datashow presentations, extracts from discussion groups, online forums, CD-ROMs, hyperfiction, DVDs, video conferencing and email.</p>	<p>E.g. essays, personal recounts, imaginative print texts, feature articles, commentary, websites, e-zines, datashow presentations, CD-ROMs and hyperfiction.</p>
<b>(3) Exploring workplace communication</b>		
<p>In this Context students explore the ways in which language is used to communicate in and about the workplace. They read, listen to and view print, non-print and multimodal texts and they <i>create their own print, non-print and/or multimodal texts for a specified audience, purpose and context.</i></p>	<p>E.g. novels, short stories, narrative films, documentaries, television programs, websites, interviews, speeches, careers section of the newspaper, reports, manuals, such as Occupational Health and Safety manuals, brochures, pamphlets and posters.</p>	<p>E.g. essays, short stories, short instructional or informative videos, websites, scripts, text of speeches, personal recounts, feature articles for a workplace magazine, business letters, reports, digital job applications or portfolios, interviews, fax and email texts, instructions, proformas, work experience reports or personal reflective journals, PowerPoint presentations, brochures, pamphlets, catalogues and posters.</p>

Source: VCAA English Study Design

# What your AOS 2 Assessment Task might look like

Your assessment task for Unit 2 Outcome 2 (AOS: Creating & Presenting) will likely be very similar to what you completed in Unit 1. It builds upon your writing practice from Unit 1, as well as how your writing suits a specific: **purpose, audience** and **form**. Whilst you may not have commenced this Area of Study, you should know what Context you are studying and what texts you are reading to support your understanding of your studied Context. Refer to the previous page for the skills and knowledge you are expected to gain from this Area of Study.

**Which Context are you studying at school?** \_\_\_\_\_

**Which texts are you reading in relation to your chosen Context?** \_\_\_\_\_

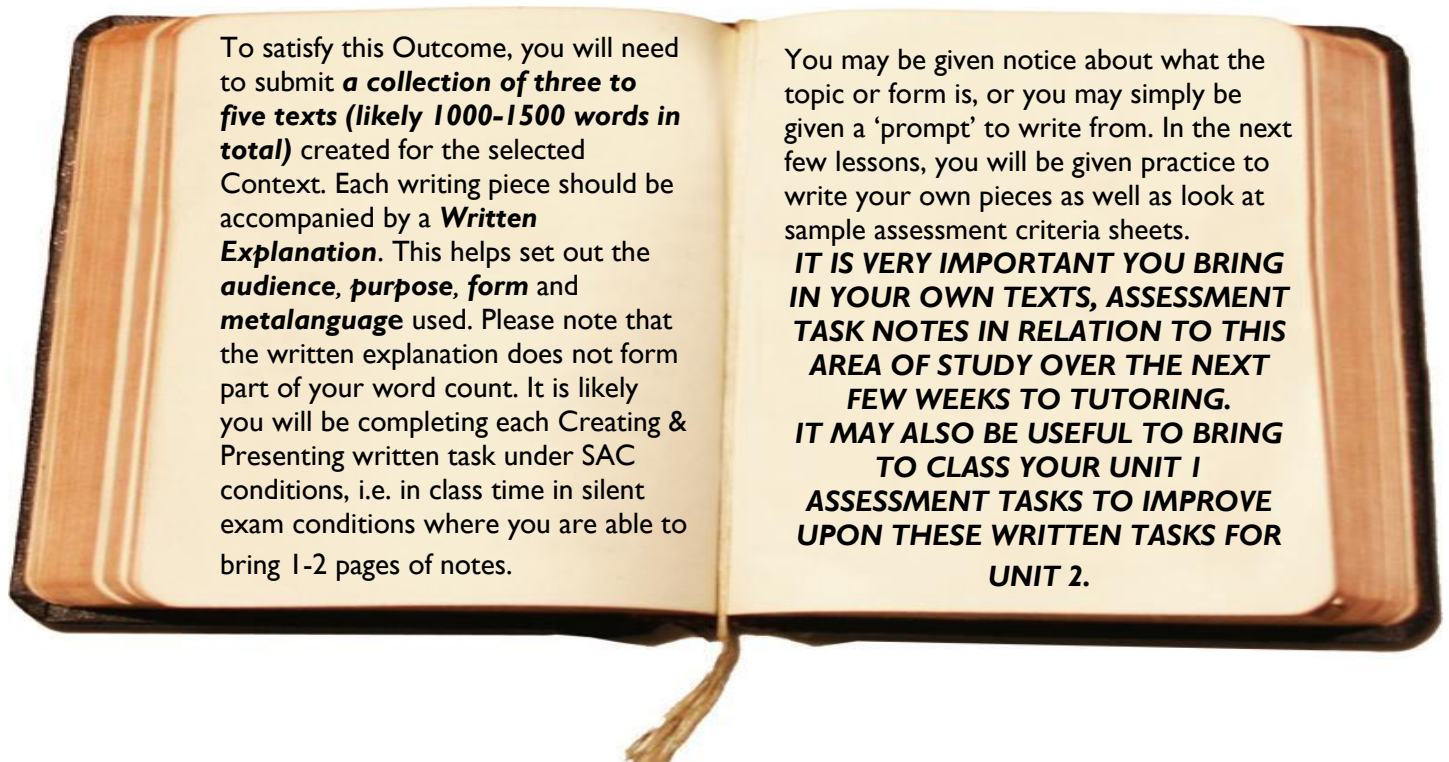
---



---



---



## Revising key terms in AOS 2: Creating & Presenting

**Task:** Either individually or in pairs, define the following key terms. You should recognise these from your Unit 1 AOS2 Study. Seek assistance from your tutor if needed.

Term	Definition
Audience	
Purpose	
Form	
Metalanguage	



## Writing skills practice

Over the next few weeks, you will hone on some general writing skills to help you apply these to the creation of your writing pieces within your studied Context. Regardless of which Context you are studying, you may be producing similar texts to that of your classmates. You are also encouraged to bring in your texts that accompany your studied Context, as well as any completed drafts or your assessment tasks from Unit 1. The more work you have on hand, the more you are able to identify the areas in your writing which require improvement.

### FORM OF WRITING: NARRATIVE

#### Improve your writing: characterisation

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



**Task 1:** Choose a character from a book or play that you have read recently (even perhaps a studied text from year 10 English). Write a **short description of that character**, and include a **reflection on whether or not you feel that the character was well “drawn”** by the writer. Did you want to read on to find out what was going to happen to the character? Why or why not?

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

#### Task 2: Describing characters

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

**The character’s opinion of him/herself:**

*The Divine Wind by Gary Disher*

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

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

**What others think about that character:**

*Looking for Alibrandi by Melina Marchetta*

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

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

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

*Of Mice and Men by John Steinbeck*

In a moment, Lennie came crashing back through the brush. He carried one small willow stick in his hand. George sat up. “Aw right,” he said brusquely. “G’ime that mouse!”

But Lennie made an elaborate pantomime of innocence. “What mouse, George?” I ain’t got no mouse.”

George held out his hand. “Come on. Give it to me. You ain’t puttin’ nothing over.”

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

“Give you what, George?”

“You know God damn well what. I want that mouse.”

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

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

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

“I wasn’t doin’ nothing bad with it, George. Jus’ stroking it.”

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

a. The hero of a romance story:

\_\_\_\_\_

b. The heroine of a romance story:

\_\_\_\_\_

c. A detective:

\_\_\_\_\_

d. An evil alien:

\_\_\_\_\_

e. A teenage street kid:

\_\_\_\_\_

f. A computer whiz:

\_\_\_\_\_

g. A school captain:

\_\_\_\_\_



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

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

---

---

---

---

---

---

---

---

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

---

---

---

---

---

---

---

---

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

---

---

---

---

---

---

---

---

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

---

---

---

---

---

---

---

---



# Writing skills practice (continued)

## FORM OF WRITING: NARRATIVE

### Improve your writing: effective openings / introductions

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

#### *Technique #1: Establishing the setting*

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

##### *The Transit of Venus by Shirley Hazzard*

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

#### *Technique #2: Focuses on the central character*

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

##### *The Old Man And The Sea by Ernest Heningway*

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

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

#### *Technique #3: Gets straight to the plot*

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

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

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

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

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

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

---

---

---

---

---

---

---

---

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

---

---

---

---

---

---

---

---

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

---

---

---

---

---

---

---

---

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

---

---

---

---

---

---

---

---



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

# NQT EDUCATION



## VCE ENGLISH UNIT 2 TERM 3 WORKBOOK



### KEY TOPICS:

#### **Area of Study 2: Creating & Presenting**

Outline of AOS 2: Creating & Presenting

Requirements of AOS 2 Assessment Task

Writing Practice Tasks: Narrative voice

Dissecting a sample narrative

Writing practice



# AOS 2: Creating & Presenting



## Outcome 2

On completion of this unit the student should be able to create and present texts taking account of audience, purpose and context.

### AREA OF STUDY 2

#### Creating and presenting

Last week, we commenced our Creating & Presenting studies for Term 2. In this area of study your writing is informed by your reading of a range of texts relevant to one the Context your school selects for you to study. You will be encouraged to read widely and to study at least one set text or a collection of shorter set texts in order to examine the effects of form, purpose, audience and context on the authors' choice of structure and language.

You will draw on the knowledge gained from this study to create your own written and/or multimodal texts in a process which includes **planning**, **reviewing** and **editing**. The Context selected for Unit 1 may be continued in Unit 2. Alternatively, a different Context selected from those described below, could be undertaken in Unit 2. This will ultimately be up to your school to choose.

*Exploring and presenting themes or ideas*

*Exploring technology and communication*

*Exploring workplace communication*



*What are the key knowledge and skills required to meet AOS 2: Creating & Presenting, Outcome 2?*

<i>What you need to know</i>	<i>What you need to be able to do</i>
<b>The structures, features and conventions of a range of print, non-print and multimodal texts created for different purposes; for example, personal and imaginative, informative, instructional, argumentative or persuasive.</b>	<ul style="list-style-type: none"> <li>Use accurately the structures, features and conventions of a range of print, non-print and multimodal texts.</li> <li>Select text type, subject matter and language to suit a specific audience, purpose and context.</li> </ul>
<b>The effects of form, context, audience and purpose on the author's choice of structure and language.</b>	<ul style="list-style-type: none"> <li>Draw on content suggested by set texts to develop and support ideas and arguments.</li> </ul>
<b>The visual, auditory and digital features used by authors to make meaning.</b>	<ul style="list-style-type: none"> <li>Experiment with visual, auditory and digital features, where relevant, to make meaning.</li> </ul>
<b>Strategies for planning and revising text responses for coherence of form, language, structure, audience and context.</b>	<ul style="list-style-type: none"> <li>Plan and revise for coherence of form, language, structure, audience and context;</li> </ul>
<b>The metalanguage necessary to be able to discuss structures, features and forms of their own and others' texts. The conventions of spelling, punctuation and syntax of Standard Australian English.</b>	<ul style="list-style-type: none"> <li>Use appropriate metalanguage to discuss structures, features and forms of their own and others' texts;</li> <li>Use the conventions of spelling, punctuation and syntax of Standard Australian English.</li> </ul>



# Each of the Contexts explained...

CONTEXT EXPLAINED	TYPES OF ADDITIONAL TEXTS THAT CAN BE READ WITHIN STUDYING THIS CONTEXT	EXAMPLES OF TEXTS THAT CAN BE CREATED WITHIN STUDYING THIS CONTEXT
<b>(1) Exploring and presenting themes or ideas</b>		
<p>In this Context students explore the ways in which particular themes or ideas (as determined by your school) are presented in set print, non-print and multimodal texts. <i>Students draw on this exploration to create and present their own written and/or multimodal texts on the same theme or idea for a specific audience, purpose and context.</i></p>	<p>E.g. print, non-print and multimodal texts such as novels, drama, poetry, short stories, hyperfiction, websites, media texts, CD-ROMs, speeches, narrative film and documentaries, television drama, illustrated children's fiction, song lyrics, scripts for film, radio or television and oral presentations.</p> <p>Note: Hypertext fiction is a genre of electronic literature, characterised by the use of hypertext links, which allows readers to choose how the narrative plays out.</p>	<p>E.g. essays, scripts for film, radio or television, poetry, short stories, hyperfiction, illustrated children's fiction, websites, media texts and CD-ROMs.</p>
<b>(2) Exploring technology and communication</b>		
<p>In this Context students explore the way that different information and communication technologies influence the language and structure of particular texts and the ways we communicate. Students examine texts that have been created using information and communication technologies, explore issues relevant to the use of these technologies, and <i>create and present their own written and/or multimodal texts for a specified audience, purpose and context.</i></p>	<p>E.g. media texts, websites, e-zines, SMS, datashow presentations, extracts from discussion groups, online forums, CD-ROMs, hyperfiction, DVDs, video conferencing and email.</p>	<p>E.g. essays, personal recounts, imaginative print texts, feature articles, commentary, websites, e-zines, datashow presentations, CD-ROMs and hyperfiction.</p>
<b>(3) Exploring workplace communication</b>		
<p>In this Context students explore the ways in which language is used to communicate in and about the workplace. They read, listen to and view print, non-print and multimodal texts and they <i>create their own print, non-print and/or multimodal texts for a specified audience, purpose and context.</i></p>	<p>E.g. novels, short stories, narrative films, documentaries, television programs, websites, interviews, speeches, careers section of the newspaper, reports, manuals, such as Occupational Health and Safety manuals, brochures, pamphlets and posters.</p>	<p>E.g. essays, short stories, short instructional or informative videos, websites, scripts, text of speeches, personal recounts, feature articles for a workplace magazine, business letters, reports, digital job applications or portfolios, interviews, fax and email texts, instructions, proformas, work experience reports or personal reflective journals, PowerPoint presentations, brochures, pamphlets, catalogues and posters.</p>

Source: VCAA English Study Design

# What your AOS 2 Assessment Task might look like

Your assessment task for Unit 2 Outcome 2 (AOS: Creating & Presenting) will likely be very similar to what you completed in Unit 1. It builds upon your writing practice from Unit 1, as well as how your writing suits a specific: **purpose, audience** and **form**. Whilst you may not have commenced this Area of Study, you should know what Context you are studying and what texts you are reading to support your understanding of your studied Context. Refer to the previous page for the skills and knowledge you are expected to gain from this Area of Study.

**Which Context are you studying at school?** \_\_\_\_\_

**Which texts are you reading in relation to your chosen Context?** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

To satisfy this Outcome, you will need to submit **a collection of three to five texts (likely 1000-1500 words in total)** created for the selected Context. Each writing piece should be accompanied by a **Written Explanation**. This helps set out the **audience, purpose, form** and **metalanguage** used. Please note that the written explanation does not form part of your word count. It is likely you will be completing each Creating & Presenting written task under SAC conditions, i.e. in class time in silent exam conditions where you are able to bring 1-2 pages of notes.

You may be given notice about what the topic or form is, or you may simply be given a 'prompt' to write from. In the next few lessons, you will be given practice to write your own pieces as well as look at sample assessment criteria sheets.

**IT IS VERY IMPORTANT YOU BRING IN YOUR OWN TEXTS, ASSESSMENT TASK NOTES IN RELATION TO THIS AREA OF STUDY OVER THE NEXT FEW WEEKS TO TUTORING. IT MAY ALSO BE USEFUL TO BRING TO CLASS YOUR UNIT 1 ASSESSMENT TASKS TO IMPROVE UPON THESE WRITTEN TASKS FOR UNIT 2.**

## Revision: What features are there in a conventional narrative?

**Quick task:** We will be revising our narrative writing skills in today's lesson. Whilst you will undoubtedly written countless narratives/creative stories in your time, the level of sophistication required for VCE English Creating & Presenting means you'll need to employ a wider range of literary techniques! **We'll look at narrative features more closely on the following page.**

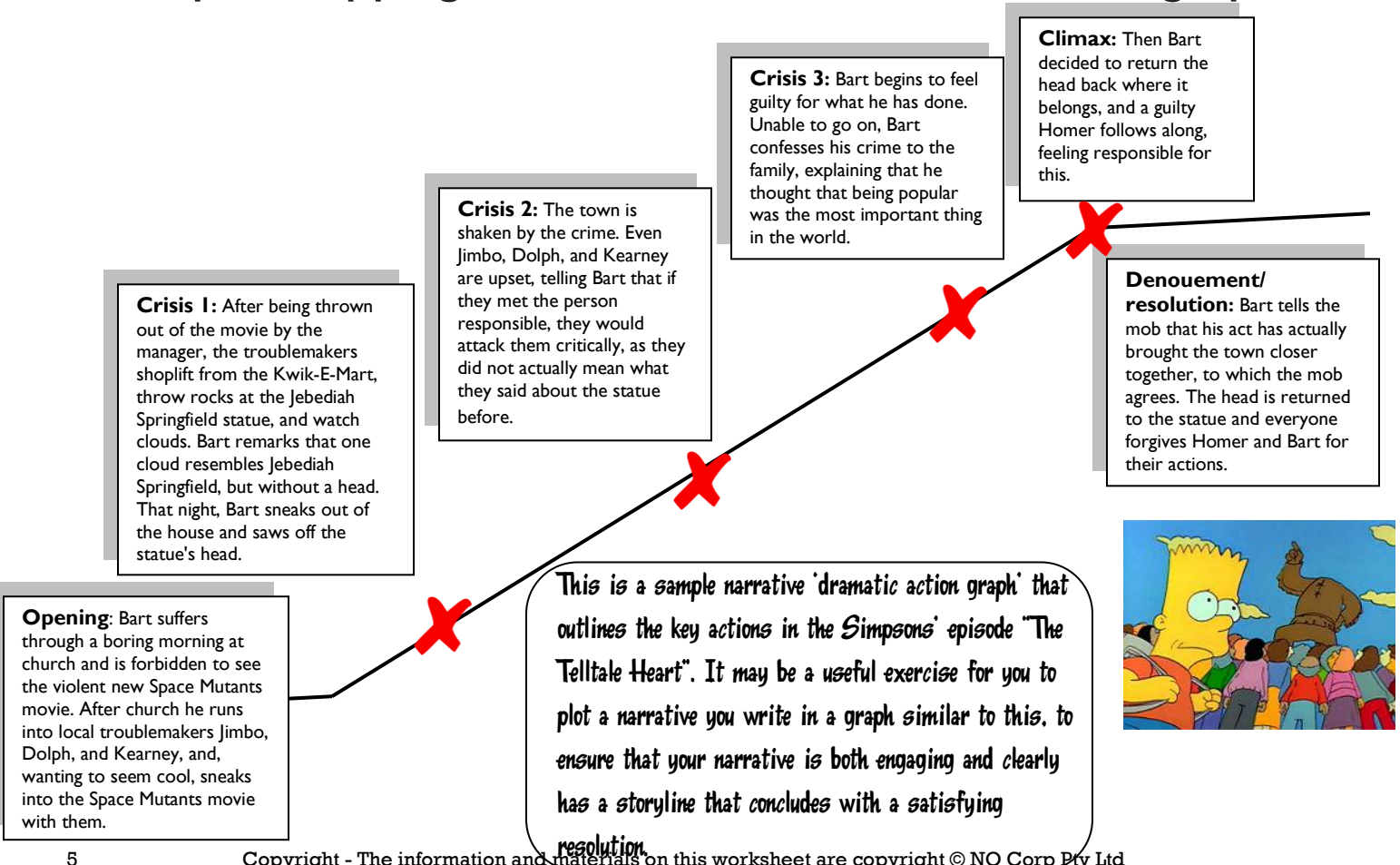
**List and explain as many narrative features as you can!**

# Features of a narratives / also known as “prose”

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

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

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

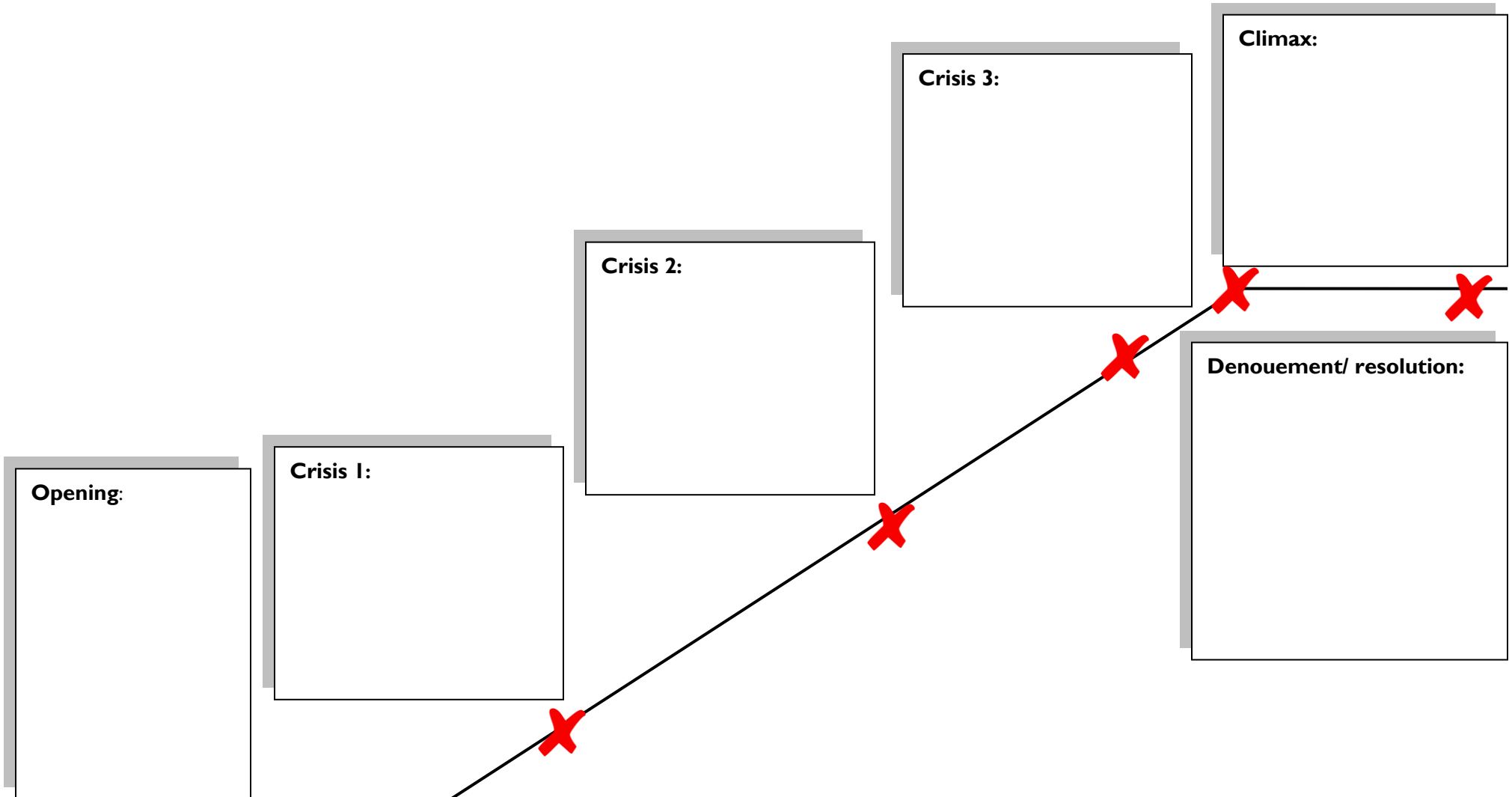




# Writing skills practice

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

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



# Writing skills – Narrative Voice

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

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

## First-person POV

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

## Third-person objective

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

## Identifying narrative voice

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

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

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



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

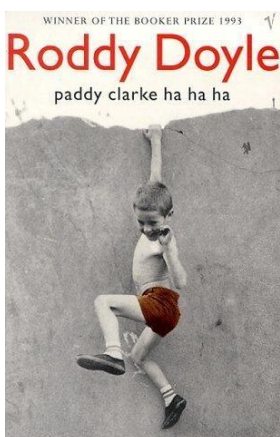
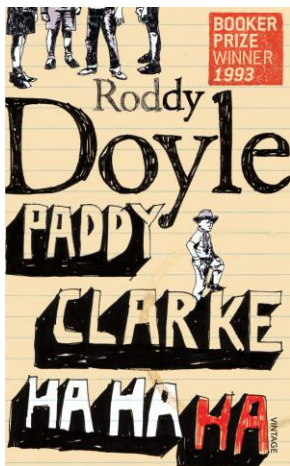
- Use of short, simple sentences to give an impression of childishness.
- Use of colloquial (informal) vocabulary.
- Use of comical or unusual similes to reflect how a child might see the world.
- Simple description of events in the order they occur (like a child telling a story – 'I went here. Then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

## Paddy Clarke Ha Ha Ha Tasks

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

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

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



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

—Their stings are poisonous, said Edward Swanwick.

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

—Hit it.

He missed.

—You’re a big spaz, I told him.

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

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



## Dissecting a prose narrative: Questions

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

### Cemetery Path

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

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

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

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

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

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

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

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

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

He recognised the large tomb. No one could miss that large edifice. Ivan must have sobbed—but that was drowned in the wind. And Ivan kneeled, cold and terrified, and in a frenzy of fear drove the sabre into the hard ground. It was hard to do, but he beat it down into the hard earth with his fist, down to the very hilt. It was done!

The cemetery ... the challenge ... five roubles ... five gold roubles! Ivan started to rise to his knees. But he could not move. Something was holding him! He strained to rise again. But something gripped him in an unyielding, implacable hold. Ivan swore and tugged and lurched and pulled—gasping in his panic, sweating despite the knife-edged cold, shaken by fear. But something held Ivan. He cried out in terror and strained against the unseen imprisonment, and he tried to rise, using all his strength. But he could not rise.

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

**Leonard Q. Ross**

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

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

- a) \_\_\_\_\_
- b) \_\_\_\_\_

**(2) What challenge starts the plot moving?**

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

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

- a) \_\_\_\_\_
- b) \_\_\_\_\_
- c) \_\_\_\_\_
- d) \_\_\_\_\_
- e) \_\_\_\_\_

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

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

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## Drafting a Creating & Presenting written text: The Planning Stages

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

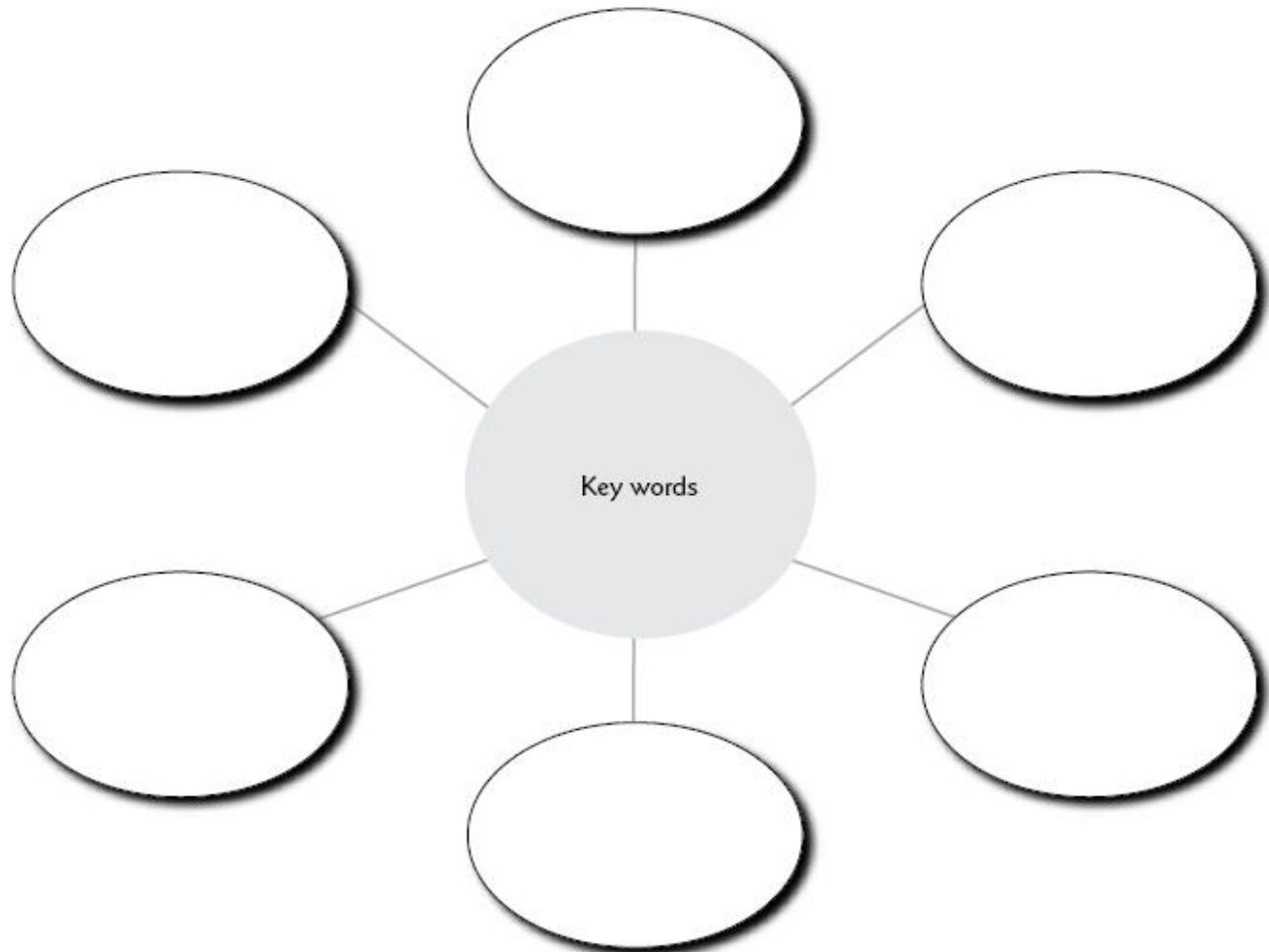
### Planning your Written Explanation – General Tips to keep in mind:

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

### Written Explanation

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

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





# NQT EDUCATION



## VCE ENGLISH UNIT 2 TERM 3 WORKBOOK



### KEY TOPICS:

**Area of Study 2: Creating & Presenting**  
Effective Written Explanations  
Analysing sample Creating & Presenting piece  
Bonus template: Informative & instructional writing



# AOS 2: Creating & Presenting



## Outcome 2

On completion of this unit the student should be able to create and present texts taking account of audience, purpose and context.

### AREA OF STUDY 2

#### Creating and presenting

Last week, we commenced our Creating & Presenting studies for Term 2. In this area of study your writing is informed by your reading of a range of texts relevant to one the Context your school selects for you to study. You will be encouraged to read widely and to study at least one set text or a collection of shorter set texts in order to examine the effects of form, purpose, audience and context on the authors' choice of structure and language.

You will draw on the knowledge gained from this study to create your own written and/or multimodal texts in a process which includes **planning**, **reviewing** and **editing**. The Context selected for Unit 1 may be continued in Unit 2. Alternatively, a different Context selected from those described below, could be undertaken in Unit 2. This will ultimately be up to your school to choose.

*Exploring and presenting themes or ideas*

*Exploring technology and communication*

*Exploring workplace communication*



*What are the key knowledge and skills required to meet AOS 2: Creating & Presenting, Outcome 2?*

<i>What you need to know</i>	<i>What you need to be able to do</i>
<b>The structures, features and conventions of a range of print, non-print and multimodal texts created for different purposes; for example, personal and imaginative, informative, instructional, argumentative or persuasive.</b>	<ul style="list-style-type: none"> <li>Use accurately the structures, features and conventions of a range of print, non-print and multimodal texts.</li> <li>Select text type, subject matter and language to suit a specific audience, purpose and context.</li> </ul>
<b>The effects of form, context, audience and purpose on the author's choice of structure and language.</b>	<ul style="list-style-type: none"> <li>Draw on content suggested by set texts to develop and support ideas and arguments.</li> </ul>
<b>The visual, auditory and digital features used by authors to make meaning.</b>	<ul style="list-style-type: none"> <li>Experiment with visual, auditory and digital features, where relevant, to make meaning.</li> </ul>
<b>Strategies for planning and revising text responses for coherence of form, language, structure, audience and context.</b>	<ul style="list-style-type: none"> <li>Plan and revise for coherence of form, language, structure, audience and context;</li> </ul>
<b>The metalanguage necessary to be able to discuss structures, features and forms of their own and others' texts. The conventions of spelling, punctuation and syntax of Standard Australian English.</b>	<ul style="list-style-type: none"> <li>Use appropriate metalanguage to discuss structures, features and forms of their own and others' texts;</li> <li>Use the conventions of spelling, punctuation and syntax of Standard Australian English.</li> </ul>



## Refresher: What makes up an effective Written Explanation?

**Quick task:** If you think back to our Creating & Presenting studies in Unit 1, you will remember that you attempted to write effective Written Explanations to accompany your final Creating & Presenting writing pieces.

List as many elements you are expected to include in your Written Explanation:

### What goes into an effective written explanation?

## Exemplary Written Explanation sample



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

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

## Written explanation

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

**Word count: 260**

## Part one: After-reading activity

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

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

### *Creating & Presenting piece: Senior students seek the truth*

*The following text is based on the written explanation from the previous page:*

Year 12 students will leave this school at the end of the year holding many different views about the quality of the school, its teachers and the education they received. People will ask: "What was that school like? Was it a good school?" Some students will say yes, it is a good school and they learnt a lot, while others speak negatively about their educational experience and claim they'd never send their own children there. Ultimately, our versions of the 'truth' about this school and the teachers, in other words, our *subjective realities*, will be different.

In our English classes this year, we've been studying the text *A Streetcar Named Desire* by Tennessee Williams and media texts explore the concept of truth and people's different versions of reality. We know that the ways in which we see the world are heavily influenced by our experiences, beliefs and values. We reached the conclusion from our class discussions that if we try to hide the truth or hide *from* the truth, the consequences can be disastrous. This raises the question of "What is reality?" Can we ever really know the truth? How can we tell fact from fiction? The media influences the way we perceive reality. Newspapers, news and current affairs programs, as well as documentaries, all work to position their readers and viewers to view issues in a particular way. They achieve this through the careful selection and omission of words and images. A good example of this is when politicians or newspaper columnists seek to demonise and stigmatise refugees by labelling them "illegal immigrants" or "queue-jumpers", whereas advocates may call them "asylum seekers" to suggest they are in need of our help.

A few years ago, there was the infamous “Children Overboard” incident in which media footage purported to show asylum seekers throwing their kids over a ship and the previous Howard government claimed that these people had no right to come to Australia because they treated their own children so badly. In the end, the government and media chose to ignore that the children were thrown because a fire had broken out. The government tried hard to conceal the full truth because it served their cause to demonise these boat people so they could justify setting up more detention centres around Australia.

Tennessee Williams explores the consequences of lying in *A Streetcar Named Desire*. The play explores how people can have different versions of reality and how these realities can collide. We can also see how some people live in a world of illusion, like Blanche DuBois, one of the main characters, and the disastrous consequences she faces when denying the truth. For example, Blanche – a fading Southern belle – maintains illusions about herself and the world. She holds onto the illusion she is a refined cultured woman from the South when it is obvious, in reality she is a lonely, isolated alcoholic with a secret past. Blanche refrains from bright light as she feels it is too harsh and it would do too much to shine the light on her true reality: “I can’t stand a naked light bulb any more than I can a rude remark or a vulgar action,” she says.

In the play, Blanche’s brother-in-law is hardened and boorish Stanley Kowalski. His version of reality with its relentless brutality directly conflicts with Blanche’s idealised view of her life. He embraces cold, hard facts, whereas Blanche drapes herself in illusion. He eventually reveals her secret past to the other characters (and thereby the audience) which proves the turning point in Blanche’s demise: “For the last year or two, she has been washed up like poison”. In exposing the truth about Blanche to his best friend, Mitch, Stanley destroys any possibility of Blanche being able to “breathe easily again” and find happiness. His version of reality, based on cold, hard facts, is emphasised in a physical way when he cruelly rapes Blanche at the end of the play.

Blanche sees the potential for a relationship with Mitch, but she deceives him right from the start and this denial of the truth is one of the key reasons their relationship was doomed to fail. Blanche not only conceals her real age from Mitch but she also refuses to have sex with him, despite being known as quite promiscuous in the past. Her refusal to be honest about herself belie a genuine desire for companionship and to fight her loneliness but this does not sustain a relationship with Mitch: “I want to deceive him enough to make him want me,” she declares to her sister, Stella.

The clear light of reality is represented symbolically when Mitch tears the paper lantern from the light bulb so he can see Blanche for what she truly is. In doing so, her wish that Mitch is different from all the men she’s known before him are also shattered. Blanche has always relied on men and “on the kindness of strangers” so see her through the trials throughout her life. She says she always had to be “soft and attractive” to secure their help. In doing so, she forgo any sense of her independence or self-worth, and thereby consolidates her further descent into illusion and drifts further away from reality. Blanche is then led off stage a broken woman –both mentally and emotionally. She wanted “magic”. It is clear she didn’t want the truth, but “what ought to be truth.”

Ultimately, people will always have different views of reality. The ways in which we view the world and the people within it is shaped inevitably by our experiences, beliefs and values.

So, what is truth? Can we ever really know? We, the year 12s who are soon leaving secondary school behind us forever will take our place in the world as young adults and it’s important we retain our desire to seek out the truth and if and when we find it, we embrace it – for all its flaws – and never try to deny it or hide from it. For if we do there could be irrevocable consequences.

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





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

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

.....

.....

.....

.....

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

.....

.....

.....

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

.....

.....

.....

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

.....

.....

.....

.....

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

.....

.....

.....

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

.....

.....

.....

.....

.....

## Part 3: Assessing sample essay according to criteria sheet

You will have to submit your three to five pieces of writing and it will be up to your teacher whether each piece is marked individually or whether you will be given an overall grade for all pieces. Below is a sample assessment criteria sheet – it is a general criteria sheet that is suitable for grading any form of writing. **If you have any sample essays to give to your tutor to look at, they may be able to assess it against the following assessment criteria too!**

**Your task:** Mark and grade the sample essay, "Senior Students Seek The Truth" according to the criteria below. Share with the class what grades your classmates give. Discuss whether there are similarities or differences in the grade(s) rewarded.

*<Provide a BRIEF comment under each criterion to justify the mark out of 5 you award each one before arriving at your overall grade.>*

### Sample Assessment Task Sheet

**Outcome 2:** On completion of this unit the student should be able to create and present texts taking account of audience, purpose and context.

<b>School:</b>
<b>Student name:</b>
<b>Class:</b>
<b>Context studied:</b>
<b>DESCRIPTION OF TASK:</b>

Assessment Criteria	Marks
<b>(1) Explanation of decisions about form, purpose, language and context (Written Explanation)</b> Comment:	/5
<b>(2) Ability to shape response for a specific purpose and audience</b> Comment:	/5
<b>(3) Selection of information, ideas and arguments from Context</b> Comment:	/5
<b>(4) Use of appropriate evidence from the text(s)</b> Comment:	/5
<b>(5) Coherence and fluency of written response</b> Comment:	/5
<b>(6) Use of conventions of spelling, punctuation and syntax</b> Comment:	/5
<b>Marks: 5 (Excellent) 4 (Very good) 3 (Good) 2 (Adequate) 1 (Poor)</b> <b>TOTAL MARKS</b>	<b>/30</b>
<b>FINAL GRADE</b>	

A+	A	B+	B	C+	C	D+	D	E+	E	<NAR
30 – 27	26 – 24	23	22 – 21	20	19 – 18	17 – 15	14	13 – 9	8 – 6	<5

# Template: Writing an informative or instructional piece

This template can help you develop a concept for an informative or instructional piece of writing.

**Which Context are you studying at school?** \_\_\_\_\_

**Which texts are you reading in relation to your chosen Context?** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Think of a topic...

(1) What activities and hobbies are you good at? What activities or hobbies would you like to know more about?

.....

.....

.....

.....

(2) What person or people do you admire most in the world? Why do you admire this person? What person or people would you like to find out about?

.....

.....

.....

.....

(3) What recent events in your life or in the wider community are of most interest to you and others?

.....

.....

.....

.....

## Prepare to write...

(4) Select one of your topics.

(5) What might the form of your piece be? Choose from the following list:

- |                                   |  |
|-----------------------------------|--|
| <input type="checkbox"/> pamphlet | <input type="checkbox"/> article for a newspaper, magazine or newsletter |
| <input type="checkbox"/> poster   | <input type="checkbox"/> biography of someone                            |
| <input type="checkbox"/> report   | <input type="checkbox"/> web page  |
| <input type="checkbox"/> booklet  |  |

(6) Draft your written explanation / statement of intention, outlining the purpose and audience of your piece.

(7) Write and design your informative or instructional piece. (Optional)

## Next week...

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

# NQT EDUCATION



## VCE ENGLISH UNIT 2 TERM 3 WORKBOOK



### KEY TOPICS:

#### **Area of Study 3: Using Language to Persuade**

Revision of key persuasive techniques and "tone" words

Writer's tone activities

Practice task: persuasive text analytical exercises and essay

(Try and complete the analysis according to the plan and submit to your tutor for feedback)



# AOS 3: Using Language to Persuade



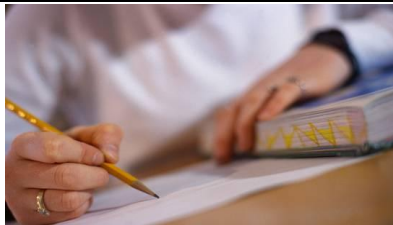
## Outcome 3

On completion of this unit the student should be able to identify and analyse how language is used in a persuasive text and to present a reasoned point of view in an oral or a written form.

This week we commence our language analysis work for Unit 2. It carries on from your studies in Unit 1 where you were required to analyse persuasive texts and produce a written essay (or oral presentation). In Unit 2, you are required to produce another analysis – on an issue chosen by your school – as well as present your point of view (either in a written form or oral presentation). Your point of view piece should incorporate the persuasive techniques you identify in your written analysis. ***This assessment task closely mirrors what you will be expected to complete as part of your AOS 3 SAC in year 12.***

### What VCAA English Study Design says about this Outcome 3:

The focus of this area of study is on the use of language in the presentation of a point of view. Students study a range of texts whose main purpose is to persuade readers and viewers to share a particular point of view. Students further explore the use of persuasive language in the construction of a reasoned point of view on an issue of social or personal relevance and interest. This point of view may be presented in an oral, a written or a multimodal form.



*What are the key knowledge and skills required to meet AOS 3: Using Language to Persuade, Outcome 3?*

<i>What you need to know</i>	<i>What you need to be able to do</i>
<b>This knowledge includes</b>	<b>These skills include the ability to</b>
<i>An understanding of the points of view presented in texts whose purpose is to persuade; structures, features and conventions of a range of persuasive texts constructed for different purposes and audiences;</i>	Critically analyse the use of language in the presentation of ideas, arguments and evidence;
<i>An understanding of the use of language in the presentation of ideas, arguments and evidence;</i>	Use appropriate metalanguage to identify and analyse how verbal and non-verbal (including visual)
<i>Strategies and appropriate metalanguage for identifying and analysing the ways in which verbal and non-verbal (including visual) language is used in a persuasive text to influence readers and viewers in particular ways;</i>	Language is used by the authors of texts to persuade readers and viewers in particular ways;
<i>Ways of planning and constructing a coherent and logical point of view in written, oral or multimodal form on a selected issue;</i>	Plan and construct a point of view in written, oral or multimodal form on a selected issue;
<i>The conventions of small group and whole class discussion, including ways of developing constructive interactions and building on ideas of others;</i>	Listen actively and respond constructively to others' views during discussion;
<i>The conventions of spelling, punctuation and syntax of Standard Australian English.</i>	Use the conventions of spelling, punctuation and syntax of Standard Australian English.

**In this lesson, you will have access to revision materials to help you complete your issues analysis. It will help re-jig your memory about common persuasive techniques and the 'tone' assigned to persuasive texts.**



# Using language to persuade: Analysing a text & writing an analytical essay

Keep this handy for your assessment task and exam revision!

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

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



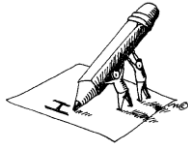
# Using Language to Persuade – “Tone” words

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

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



If you have brought in any newspapers to today’s lesson, spend some time familiarising yourself with the issues making the headlines. Better still, choose a persuasive text (e.g. editorial, letter to the editor, column / opinion piece) to cut out and analyse for its persuasive texts. It’s always useful; to practice on REAL LIFE persuasive texts.



## Revision task: Identifying the writer's tone

How the author speaks is often just as important as what they say. The manner of “speaking” used by an author is referred to as “tone”.

The tone provides an important clue to the message. If authors believe very strongly in an issue they are likely to adopt a forceful and assertive tone. They may also use positive and praiseworthy language to show their enthusiasm for a cause or proposal. They may adopt an angry or frustrated tone if they wish to draw attention to something that is unfair.

Tone also reflects the type of relationship authors wish to establish with the audience and how they seek to influence readers. For example, they may use a casual, friendly and conversational tone to reach a wide audience. Alternatively, they may prefer to adopt a formal tone and maintain their authority. Other times, they may seek a self-righteous or moralistic tone because they are appealing to the reader's sense of morality.

**Complete these activities and share with your classmates or show your tutor.**

### How would you describe the speaker's tone?

**Discussion of Theresa Smart, a 15-year-old solo sailor.**

**JUNIE:** I can't believe that Theresa's mother would actually let her go on such a foolish trip. If she doesn't get eaten by sharks she's bound to get swallowed by the waves. It's the most irresponsible thing I've ever heard.

**GARY:** Yeah, but that's how kids learn. By taking risks. Look at the rest of us. Is that such a great way to bring up kids? Just leave them in the room playing computer games. Most of them are becoming time-wasting zombies. Theresa has a go, takes risks and everyone starts criticising her.

**JUNIE:** But can't you see? The moment something goes wrong they cry wolf. Everyone has to come to their help — boats, officers and helicopters. Who's paying? What if the parents can't afford it? They didn't give that much thought before she went, did they?

**GARY:** If you had to think of everything, you'd end up doing nothing. A girl has a go and then everyone is jumping down her throat. Get off her back.

**JUNIE:** They should find something else that tests their responsibility without being such a nuisance.

**Describe Junie's tone and what evidence of words/phrases that illustrate this tone.**

---



---



---



---



---

**Describe Gary's tone and what evidence of words/phrases that illustrate this tone.**

---



---



---



---



# More activities identifying writer's tone

<p>Shane Gerada got off far too lightly.</p> <p>He shamefully bullied his victim, writing an endless stream of hate messages on MSN and Facebook, just because he “stole” his girlfriend.</p> <p>Eventually, Allem Hacic sadly took his own life.</p> <p>I can't believe that Shane got just 200 hours of unpaid community service. This was Australia's first prosecution relating to cyberbullying and because there are no specific laws he was convicted of stalking.</p> <p>That's inadequate. It's disgraceful and it does not teach the gutless bullies that hiding behind a wall of secrecy and bombarding people with nasty messages, and blackening their name to all your friends, is despicable.</p> <p style="text-align: right;"><i>Tim Roth, Deer Park</i></p>	<p><b>(a) Identify the tone of this article:</b></p> <hr/> <p><b>(b) Write a sentence describing Mr Roth's tone.</b></p> <hr/> <p><b>(c) Explain which words show Mr Roth's attitude.</b></p>
---	---

<p>No one would want their worst enemy to experience the pain of those parents who lost their kids in the recent hoon tragedy.</p> <p>The driver was under 18 and so were the passengers. He was travelling so fast that he didn't stand a chance when he lost control of his high-powered V-8.</p> <p>That driver was an idiot, a complete moron, even if he wasn't under the influence of alcohol, and his parents should say so. They should apologise to everyone involved for what their son did to the other parents and friends. These bloody idiots have to be shown just how dumb they were. And as for his friends! Why would you trust a moron like that? Rather than encouraging him, someone should have given him a whack to drum an ounce of sense into him.</p> <p style="text-align: right;"><i>Emily Rinner, South Melbourne</i></p>	<p><b>(a) Identify the tone of this article:</b></p> <hr/> <p><b>(b) Write a sentence describing Ms Rinner's tone.</b></p> <hr/> <p><b>(c) Explain which words show Ms Rinner's attitude.</b></p>
--	---

**Analysing a persuasive text:** Read the following editorial from the Sunday Herald Sun and then complete the activities on the following page –either individually or in pairs. Annotate the text whilst reading. **Your tutor will then facilitate discussion of the answers or correct your answers.**

## Wife-beaters our terrifying shame

Robyn Riley, From: *Sunday Herald Sun*, June 05, 2011



*Draw lines to any persuasive devices you can find in the article*

**EVERYONE** thinks wife-bashers are monsters, but they are as likely to be the friendly bloke next door or even a firefighting hero from the country.

In fact, as more women speak out against domestic violence, we are learning men who hit women are in so many ways your average blokes. Except when they get behind closed doors.

But there is still a reluctance to talk about domestic violence. Why is that?

And how can it be that almost 25,000 women in Victoria last year called a crisis centre for help? Does that alarming figure reinforce the notion that we, as a society, are not getting on top of this despicable crime?

During the week the Australian Institute of Health and Welfare reported most Victorians asking for help were women, and most were fleeing domestic abuse.

Domestic Violence Victoria chief executive Fiona McCormack said on Friday women needed more support earlier and that it was unacceptable so many women and children were sleeping in cars because they had nowhere else to go.

Domestic violence used to be something most thought happened after a few too many at the pub on a Friday night.

Something that went on behind closed doors.

There was even some misguided perception the woman might have somehow warranted a whack, as if there could be a justification for violence.

There was also the misconception the perpetrators were from the scrap heap of society.

In fact, clinical studies show most men who use violence towards their family appear as ordinary men who do not suffer mental illness.

Jane Ashton is the twin of Julie Ramage, who was killed by her husband in the family home in 2003.

Ms Ashton is now an advocate, speaking out against domestic violence, and also works for Women's Domestic Violence Crisis Service.

She does it, she told me, because she realised few people understood what family violence was and that too many made excuses for men who threatened, bullied or hurt women.

Through the service, Ms Ashton is helping women find their voice.

Women such as "Liz" and "Claire", who, for legal reasons, cannot be identified. Liz is a young mother who almost died at the hands of her husband. She said when most people thought of domestic violence, they automatically thought physical violence.

But there are many types of abuse. There are emotional, verbal and psychological, and those are the types that dominated her marriage.

One night her husband bound and gagged her and then strapped her into the seat of the family car. He drove off a pier in Melbourne, intending to kill them both.

Claire lost the sight in her left eye after her partner kicked her in the head with such force it snapped the optic nerve. Claire was too scared to report the assault, but a friend wasn't. She realised the violence was escalating.

"I didn't want to say anything because I was trying to protect him," she told me.

"I was in denial that the man who said he loved me would do such a thing."

Claire also said if it had not been for the support and compassion shown her by police who investigated the assaults, she would not have had the courage to follow through with the charges.

The men who committed the heinous crimes against Liz and Claire are both behind bars. One was a professional, the other a volunteer firefighter who was a Black Saturday hero. Paul Francis McCuskey was hailed a hero after he saved an elderly woman during the fires that devastated much of Marysville.

But at home he was not a hero. He was brutal and cruel to his partner, Claire. The night he kicked her in the head after dragging her out of bed, he mopped blood from the floor but not from her face. Hard to believe, isn't it, that a man who had the capacity to save an elderly woman and her pets from a bushfire wouldn't lift a finger to get urgent medical treatment for the woman who shared his life.

Studies estimate the cost of domestic violence to Victoria is about \$3.4 billion a year. And a woman is killed almost every week in Australia by a male partner or former partner.

Shocking.

Ms Ashton said: "Many people know women in similar situations to my sister, but they wouldn't know where to go to get information on supporting that woman. We have great services, but people do not know that they exist or that they can contact them for information and support."

Well, we can at least do something about that. If you need assistance, phone the Women's Domestic Violence Crisis Service on 1800 015 188, or if you are in immediate danger, call 000. You can also visit [wdvcs.org.au](http://wdvcs.org.au)

### **CASE STUDY 1**

WHEN you mention the words domestic violence "Liz" and most people automatically think physical violence. But there are many types of abuse. There is emotional, verbal and psychological and it's those types that dominated her marriage. Liz spent years terrified of her husband. Her life was repeatedly threatened. She was bullied. She was manipulated. But after years of abuse she found the courage to ask for a divorce even though she knew that it would not end nicely. Two months later her husband had her followed by a private investigator where he saw her visiting the doctor, meeting with her solicitor and also seeing a real estate agent. It was Liz making a new life.

Later that evening he punched her, bound and gagged her and then strapped her into the family car and drove off a Melbourne pier. Remarkably, Liz escaped her husband's attempt on her life.

"In a way at least by doing what he did people can see the bruises. You can't see the scars that emotional abuse leaves.

"You can't see the damage that psychological abuse does. I had proof now. It wasn't my word against his.

"I still have a little cry, I still get nightmares."

And she still remembers the look of pure evil in his eyes that night.

He was jailed for 15 years with a minimum of 12 years.

Liz said she was scared of her former husband. And she spoke of feeling trapped in her marriage and of being told that he could throw her down the stairs, snap her neck and make it look like an accident. Liz is just 45 kg and 150cm tall.

"He was manipulative and could be charming to get his way," she said.

"Even after what happened to me it actually took a while for me to realise I was in a violent relationship.

"A lot of people who find themselves in a relationship like that are generally low on self-esteem and the bullies of this world attract people who they can bully."

### **Questions to consider after reading:**

(1) What is the contention of the editorial (summarise in one sentence) and which paragraph(s) is the contention made clear?

---

(2) How would you describe the overall tone of this editorial? (Refer to last week's worksheet for a list of words to describe tone).

---

(3) Who is the likely audience for this editorial? (Consider the publication and publication date)

---

(4) How do you think the target audience/readership would have influenced the language features and structure in this editorial?

---

(5) Find as many persuasive techniques as you can and draw lines to these in the columns of each editorial.

# Plan for persuasive text analysis

This will look familiar to you from Unit 1. It is straightforward, yet extremely effective essay plan for setting out your analysis. Use it to outline / write your analysis on the persuasive text: "Wife-beaters: our terrifying shame". **Please note that your assessment task (as set by your school) is likely to have you analyse a series of media texts – perhaps 3 texts – of which you will be expected to analyse ALL in one essay. However, in today's revision task, you need only complete an analysis on one text.**

## Introduction – What is the writer saying?

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



## Body – How is the writer saying it?

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

### (1) What is the writer saying?

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

### (2) How is the writer saying it?

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

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

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



## Conclusion – Why is it persuasive?

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







---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



Next week, we will revisit how to structure an integrated analysis (whereby you are required to analyse more than one persuasive media text). We will also look at how you can approach your own point of view piece. Remember to bring in any relevant notes or as exam time grows near, bring in any relevant English revision material you would like your tutor to look over.

# NQT EDUCATION



## VCE ENGLISH UNIT 2 TERM 3 WORKBOOK



### KEY TOPICS:

#### Area of Study 3: Using Language to Persuade

Sample language analysis essay

Analysing an opinion piece

Writing your own language analysis

Features of a point of view (POV) piece

Tips on POV oral presentations

Holiday homework tasks



# AOS 3: Using Language to Persuade

## Outcome 3

On completion of this unit the student should be able to identify and analyse how language is used in a persuasive text and to present a reasoned point of view in an oral or a written form.







Last week, we commenced our look at the final Area of Study in Unit 2: Using Language. We revised some of the key persuasive techniques – (and it's hoped you have brought this sheet into class with you as well! If not, share with a classmate). We also looked at some key "tone" words and attempted an analysis to see how much we could remember from our language analysis studies from Unit 1. We will continue some more language analysis revision and practice writing our point of view pieces.

## Language Analysis Tips Revision...

Language analysis forms part of your Outcome 3. The second part is your reasoned point of view (which we will also look at today). It is also a vital part of your AOS 3 SACs you will undertake in year 12 English. It involves writing a detailed discussion and explanation of how language is used to present a point of view on an issue, and to persuade readers to agree with that point of view or *contention*.

Your assessment task involves analysing and comparing how both verbal and non-verbal language is used to persuade readers to accept a particular point of view. Your school will decide how many texts that require analysis but generally, year 11 students will be asked to complete a detailed analysis of three (or more) texts on a controversial issue that has appeared in the Australian media. Although these texts may present different points of view, your task is not to compare these differing contentions, but to *compare how language is used* to present these arguments in a convincing and persuasive manner.

## How to approach your language analysis

<b>1</b>	<b>READ THE ARTICLE CAREFULLY AND TAKE NOTES / ANNOTATIONS</b>	What is the writer saying? How is it said? Why is it persuasive? What makes it persuasive?
		
<b>2</b>	<b>PREPARE YOUR IDEAS FOR WRITING</b>	Identify the writer's main contention. Decide which examples of persuasive language you will analyse.
		
<b>3</b>	<b>PLAN YOUR STRUCTURE</b>	Decide what you will include in each paragraph ( <i>there will be sample essay structures over the next 2 pages in this worksheet</i> )
		
<b>4</b>	<b>WRITE YOUR LANGUAGE ANALYSIS</b>	Develop your introduction. Link the body paragraphs and write an effective conclusion.
		
<b>5</b>	<b>EDIT &amp; PROOFREAD YOUR WRITING</b>	Are the main ideas clearly presented? How can you improve the essay?

## Writing a Language Analysis: Issues Analysis Essay Structure

Your school will set your assessment task to meet Outcome 3: Using Language to Persuade. While your school may give you the option of presenting orally your analysis of persuasive texts, it is more likely your school will select an issue and have you write an issues analysis in essay form.

You may be required to analyse a variety of media persuasive texts (usually 3 – 4) and bring your analysis together in **one essay, demonstrating your ability to compare and contrast the writers' contentions, as well as the persuasive techniques employed to convey this point of view and to persuade the audience/reader.**

### **There are 2 options:**

- (1) Analysing each article one by one in your essay
- (2) Analysing the texts in an integrated essay

*Below are the essays structures for both types of essays:*

### OPTION 1: Analysis of each article

#### *Introduction – What is the writer saying?*

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



#### *Body – How is the writer saying it?*

The body of your analysis consists of a series of paragraphs in which you analyse the major points and persuasive techniques.

In each body paragraph, follow these steps:

##### **What is the writer saying?**

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

##### **How is the writer saying it?**

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

##### **Analyse how selected techniques affect the reader. Ask yourself:**

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



#### *Conclusion – Why is it persuasive?*

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

## OPTION 2: Integrated analysis of all three articles

### Introduction

- Introduce the issue briefly to give your analysis a context
- Introduce the **first persuasive piece**, including the writer and article details: surname of writer, source, page number, form of text (i.e. letter to the editor, editorial, opinion piece, etc.)
- Outline what the point of view / contention for article #1 is
- **Then**, introduce the **second persuasive piece**, including the writer and article details: surname of writer, source, page number, form of text (i.e. letter to the editor, editorial, opinion piece, etc.)
- Outline what the point of view / contention for article #2 is
- **Lastly**, introduce the **third persuasive piece**, including the writer and article details: surname of writer, source, page number, form of text (i.e. letter to the editor, editorial, opinion piece, etc.)
- Outline what the point of view / contention for article #3 is

### Body

#### Article #1

- Between 2 – 3 paragraphs, focus on persuasive piece #1 and write about the key persuasive techniques providing quotes / examples to illustrate how this persuasive technique is used
- With your analysis of the techniques, comment on how they are used to position the reader or used to prompt a particular reason / impact on the reader
- Comment on the overall **tone** and how the persuasive piece # 1 is

#### Article #2

- Between 2 – 3 paragraphs, focus on persuasive piece #2 and write about the key persuasive techniques providing quotes / examples to illustrate how this persuasive technique is used
- With your analysis of the techniques, comment on how they are used to position the reader or used to prompt a particular reason / impact on the reader
- Comment on the overall **tone** and how the persuasive piece # 2 is

#### Article #3

- Between 2 – 3 paragraphs, focus on persuasive piece #3 and write about the key persuasive techniques providing quotes / examples to illustrate how this persuasive technique is used
- With your analysis of the techniques, comment on how they are used to position the reader or used to prompt a particular reason / impact on the reader
- Comment on the overall **tone** and how the persuasive piece # 3 is

### Conclusion

- Comment on overall how effective / persuasive each article is
- Comment on the similarities and / or differences between the 3 pieces i.e. How the writers are able to use similar or different **persuasive techniques, use of language** and **tone** to convince the reader of their point of view / contentions
- Lastly, comment on which piece was more persuasive and why?

## Language Analysis Resource page: Strong sentence openings

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

Key terms	Sentence openers using key terms
<b>Main contention</b>	The writer contends / asserts / argues / claims that...
	Contending that..., the writer then...
	The author quickly establishes the main contention that...
	The writer's claim that ...encapsulates the main contention
<b>Point of view / viewpoint position</b>	In a/an [ <i>name an appropriate tone</i> ] tone, the writer declares that...
	The point of view presented by [ <i>name of writer</i> ] is...
	Adopting a controversial position, the writer argues that...
	The position is further elaborated by the writer when...
	A contradictory point of view is established when...
	Deliberately shifting the main argument to...positions the reader to...
	Conversely, the writer argues that...which influences the reader to...
	Confirming the perception that...
<b>Tone</b>	The use of ...positions the reader to share the writer's viewpoint that...
	Reference to ...signals the writer's view/belief that...
	The tone established by the writer is [ <i>name an appropriate tone</i> ] and intended to highlight...
	Designed to provoke a reaction from the audience, the tone is...
	In a [ <i>name an appropriate tone</i> ], the writer...
	The author's tone elicits sympathy for their position by...
	Using colourful language, the writer establishes a [ <i>name an appropriate tone</i> ] tone designed to...
	Provocative in language and dismissive in tone, the writer argues strongly against...
<b>Persuasive techniques</b>	The reverent tone created through the use of ... positions the reader to...
	The tone shifts as the writer goes on to demonstrate that...
	Delivered in a forthright manner, the author's opinion...
	A range of persuasive techniques has been used to...
	Reminding the reader of past events triggers associations of...
	By introducing a controversial example, the writer positions us to...
	The use of colourful language predisposes us to think...
	References to...(experts/scientific findings/statistics, etc.) influence the reader to...
	The use of a stereotypical example contributes to the effect of...
	Highly emotive language, for example..., influences us to accept
	Citing example after example, the writer seeks to convince us that...
	Reference to the well-known authority of...sways us to accept that...
	Substantiating the point with many statistics adds legitimacy to the writer's position that...
	Through repetition of the word/phrase, [ <i>insert word/phrase here</i> ], the writer seeks to coerce the reader into believing that...
	With a series of rhetorical questions, the author aims to appeal to...
Having shown the advantages of his/her solution, the writer briefly mentions the disadvantages but dismisses them by...	
By concluding with the phrase...the author leaves the reader with a sense that...	
The climax of the argument is reached when...leading us to conclude that...	
The article concludes with a call to readers...In contrast, the [ <i>editorial, opinion piece, letter to the editor, etc</i> ] finishes with...	
The article generates a sense of closure by returning to...	

### Word bank – Common words and phrases

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

# Activity: Analysis of opinion article and reading through

Read through this opinion piece as a class and discuss afterwards what you all think the main *point of view* is. Take notes alongside the article and highlight any key text. Then, you will write an analysis for this persuasive text. Instead, you will be given a sample analysis of this article which your class will read and compare the notes/observation you

## On the trail of cyber bullies

By Paula Beauchamp (Herald Sun, 11<sup>th</sup> October 2006, p.45)

Forget the caricature of the swaggering schoolyard bully. Today's young victims face round-the-clock harassment at the hands of faceless cyber bullies.

From distorted images to denigrating scrawl, bullies emboldened by the technology age can access a staggering array of tools with limitless reach.

And their targets - equipped with high-tech mobile phones, the internet and SMS - are suffering more than their parents' generation did, according to eminent child psychologist Dr Michael Carr-Gregg.

"It is the 'always on' phenomenon," he said. "It's 24/7 and it is so much easier for the (covert) bully.

"They don't need bravery...they can do and says things anonymously, and, if they're really clever, leave no electronic fingerprint behind at all."

Masquerading, text 'bombing' and photographic manipulation are among the new bullying techniques used to harass Melbourne kids.

In other cases, children's identities have been maliciously assumed and their personal details posted on sites like social networking sites; facebook and twitter.

The profiles or status updates typically post false and inflammatory comments designed to make a particular child a target of taunts and teasing from their peers.

Some American schools have banned use of social networking sites. Locally, the practice of text-bombing - overwhelming a victim with repeated and cruel text messages - is on the rise. And school bullies are also using Youtube to harass students.

Dr Carr-Gregg said modern technology gave bullies a disassociation and convenience that they have never had before.

Unfortunately, many parents know very little about the nature of cyber-bullying and often feel helpless on how to render assistance to their children subjected to such bullying.

Dr Carr-Gregg suggests parents:

Or

Use this space to make a

What is



## Sample language analysis based on “On the trail of cyber bullies”

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

Paula Beauchamp’s opinion piece, “On the trail of cyber bullies” was published in the *Herald Sun* on 11 October 2006. The author demonstrates the pervasiveness and destructiveness of cyber bullying, but places faith in research as a means by which solutions might be developed. Although emotive in tone and heavily reliant on powerful images (*not provided*), Beauchamp adopts an informed and considered approach to the issue that would be expected by readers of this section of the newspaper.

The article opens emphatically with the reader to call upon to “forget” the old stereotype of the schoolyard bully. Capitalising the word FORGET adds emphasis to the word and leaves no doubt that bullying is far more insidious and frightening now that they are aided by a “staggering” range of opportunities with “limitless reach”. These are powerful images expressed succinctly and simply and call the reader to attention.

Extensively quoting an authority figure on the issue lends substance and credibility to the argument. Listing examples of the types of bullying now so prevalent is frightening, especially as not all parents would be familiar with all of them. Characterising the threat as unknown and in close proximity to their children is designed to provoke a reaction from parents. The seriousness of the issue is further underpinned by referring to the actions of some American schools in banning social networking sites.

The steps offered by Dr Carr-Gregg are simple and reassuring. Once again, capitalising and dot-pointing the active words emphasises them and leaves the reader – especially parents – with no doubts about what needs to be done to better understand cyber bullying. The suggestions are short, direct and easy to understand. Reinforcing the need to take up the directions of Carr-Gregg is the explicit threat in his description of “traumatised” children. The language is emotive, strong and the reference to no Australian cyber bullying victims being dead “yet” is intended to heighten the reader’s anxiety. This possibility is a parent’s worst nightmare and its impact is compounded by the reference to the US and Britain where there have been deaths (most likely, suicides). The implication is clear. If it can happen there, it can definitely happen here.

After the profoundly disturbing claims made by Carr-Gregg, information about the federal government’s intention to take the issue seriously and properly research the effects of cyber bullying, offers relief. Parents would welcome news that the government is acting and that “appropriate interventions” will be developed. At this point, the article’s tone and language shifts. References to the development of a “foundation for informed action” concludes the article on a restrained and authoritative note that would be welcomed by the reader as shift towards positive change. (446 words)

### Notes/ annotations

# Language analysis activity: Opinion piece

Read through this opinion piece – also based on the issue of cyber bullying – and then follow the steps of language analysis as found on page 2 of this worksheet. You have 10 minutes for homework over the holidays. **You are strongly encouraged to complete a 500-word draft and submit to your tutor for feedback.**

## Faceless bullies thrive in cyberspace

*By Dvir Abramovich (Herald Sun, 20<sup>th</sup> April 2007)*

The faceless, nameless nature of the internet is enabling people to engage in bullying with a shield of anonymity.

Anyone with access to the internet can harass, intimidate and humiliate others any hour, any day.

Defamatory statements can be posted anonymously and spread like wildfire, and censorship is almost non-existent.

Mobile phones, email, instant messaging, internet blogs and chat rooms are prevalent and are being used to degrade and threaten young people.

Bullying is no longer confined to the playgrounds and schoolyard – it has gone hi-tech.

And if you still believe the old adage of sticks and stones may break my bones but words “will never hurt me”, think again.

A 13-year old boy, Ryan Halligan, of Rhode Island, USA, endured bullying by classmates for months.

He was called gay.

He was threatened and taunted. Eventually, Ryan committed suicide.

Last year, a cyber bully posted pictures, filthy comments and sexually explicit images of a Californian high school student.

The student was ashamed and afraid to return to school.

In New York, two teens set up a website that outlined the sexual secrets of girls. Another site invited peers to make negative comments about a fellow student.

As a result, American authorities are considering laws to curb the instances of cyber bullying.

Experts point out that cyber bullying includes insults about physical appearance, about peers and about clothing, and even extends to stealing someone’s instant message username and utilising it to send out abuse.

Emails and SMS messages may consist of racist slurs, sexual exploitation, extortion and coercion.

An Australian psychological study showed that in 2004, 10 per cent of young adults received threatening messages on their mobile phones.

A Queensland University of Technology survey found that for year 8 students, cyber bullying was more damaging than physical bullying. The survey found that 25 per cent of those surveyed knew of someone who had been bullied in this way.

A 2006 survey was more alarming. It found that 43 per cent of Australian female adolescents were harassed or denigrated by SMS or online.

Parents play a crucial part in establishing communication with their kids about what takes place in their lives

## Part 2 of AOS 3 Using Language to Persuade: Presenting a point of view

The point-of-view component of the outcome outlines that you must produce a sustained and reasoned point of view based on a current issue – usually the same issue in which your issues analysis assessment task is based upon. Your school will decide whether it will be a sustained piece of writing or an oral presentation.

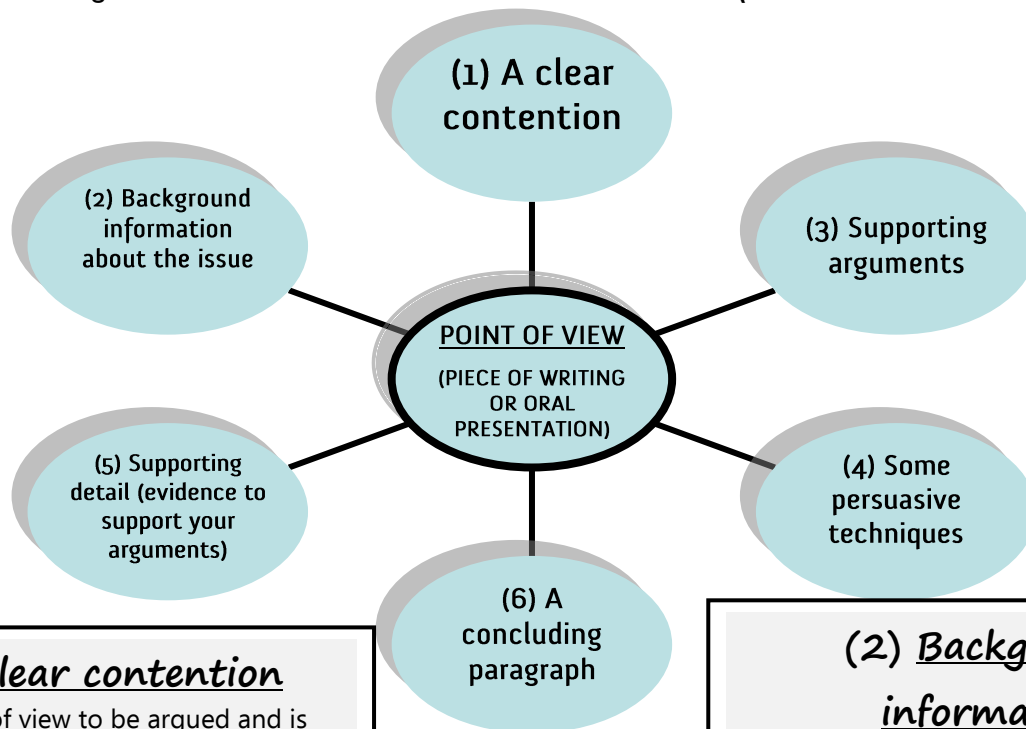
You will be assessed on the strength of your arguments and your control of language and structure. Firstly, you have to respond to the material given and **produce a point of view**, which is supported by **logical and coherent arguments** and which uses **evidence to support these arguments**.

The task also requires you to argue your point of view in a particular style. You are expected to organise your information in a structure that is appropriate to the type of response you are writing (e.g. a speech). Furthermore, you will need to use a language and tone that is appropriate to your chosen style. What is important to realise is that the language techniques and writing styles you analyse in the language-analysis section of the outcome are the **same** techniques you can use in your point-of-view writing.

**HOLIDAY HOMEWORK:** As today is the last lesson for term 3, NQT recommends that you complete (1) **Language analysis** on the article. “Faceless bullies thrive in cyberspace” (and refer to the sample analysis for ideas /inspiration) and (2) Your **point of view writing piece** based on the issue of cyber-bullying. The following reference notes are ideas about how to set out your point of view (POV) piece; as well as tips on approaching an oral presentation.

# Features of point-of-view writing

An effective piece of persuasive writing that puts forward a point of view will have the following features. Look at the boxes below to get a better idea of what each section should contain: (*continued on the next page*):



### (1) A clear contention

This is the point of view to be argued and is often found in the opening paragraph, although in some types of persuasive pieces, such as editorials, the contention can be found in the end. Each paragraph in the body of the essay should be relevant to the contention in some way. Reword your issue or a key aspect of your issue in the form of a question and your response to that question should be your contention.

*E.g. Issue: Assisted suicide*

*Question: Should assisted suicide be legalised?*

*Contention: Assisted suicide for terminally ill patients should be legalised.*

### (2) Background information

Try to set the issue in its **social, historical, political** and **cultural contexts**. Show your knowledge of how and why the issue arose in the media, which interest groups might have a stake in the issue and what the various points of view are. Show that you have considered the points of view are. Show that you have considered these points of view and weighed them up in the light of your own opinion/contention. This information can be found in the opening, but it may also be found throughout the piece.

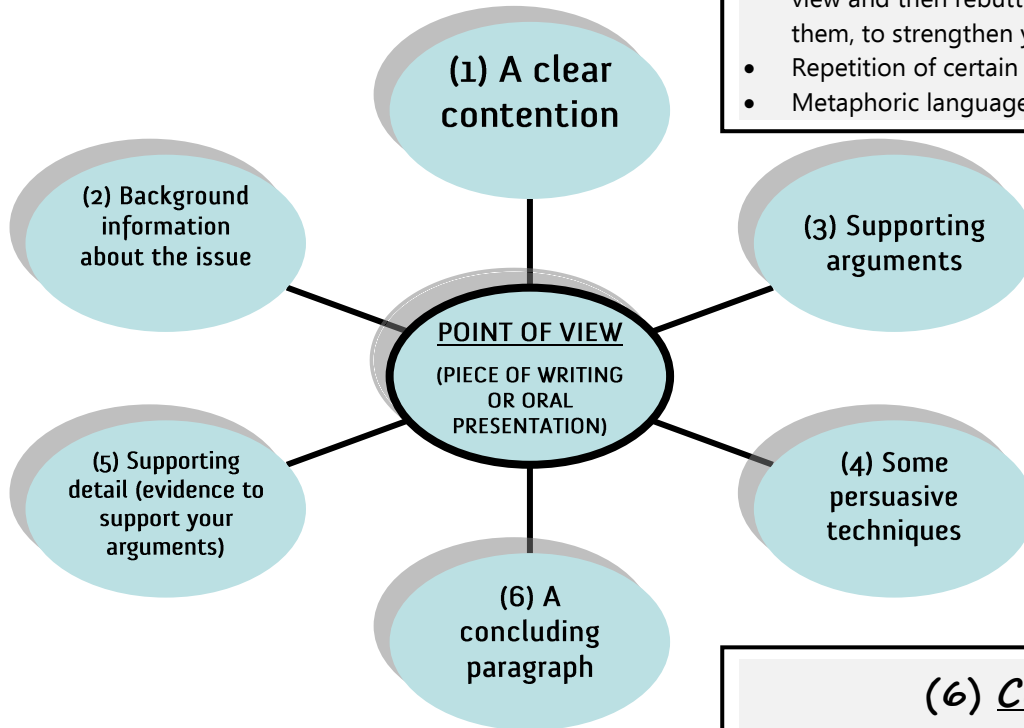
### (3) Supporting arguments

These are the main points to support or back up your contention. Each supporting argument should have a paragraph of its own. Aim for three or four main supporting arguments in paragraphs of about 80-120 words each.

### (4) Some persuasive techniques

You might use some or all of the following to make your piece more convincing:

- A heartfelt tone
- Inclusive language
- Emotional appeals
- Rhetorical questioning
- Rebuttal – this means giving the opposite points of view and then rebutting them, or arguing against them, to strengthen your case
- Repetition of certain words and phrases
- Metaphoric language



### (5) Supporting detail

This is information that expands on the supporting argument, providing evidence to prove the point. Make sure your evidence is up-to-date and comes from a reliable source. For the assessment task, your teacher might require you to acknowledge the source of your evidence in footnotes and a bibliography. The following are examples of evidence:

- Facts
- Quotes from experts
- Personal anecdotes (if relevant and appropriate)
- Figures
- Graphs and tables

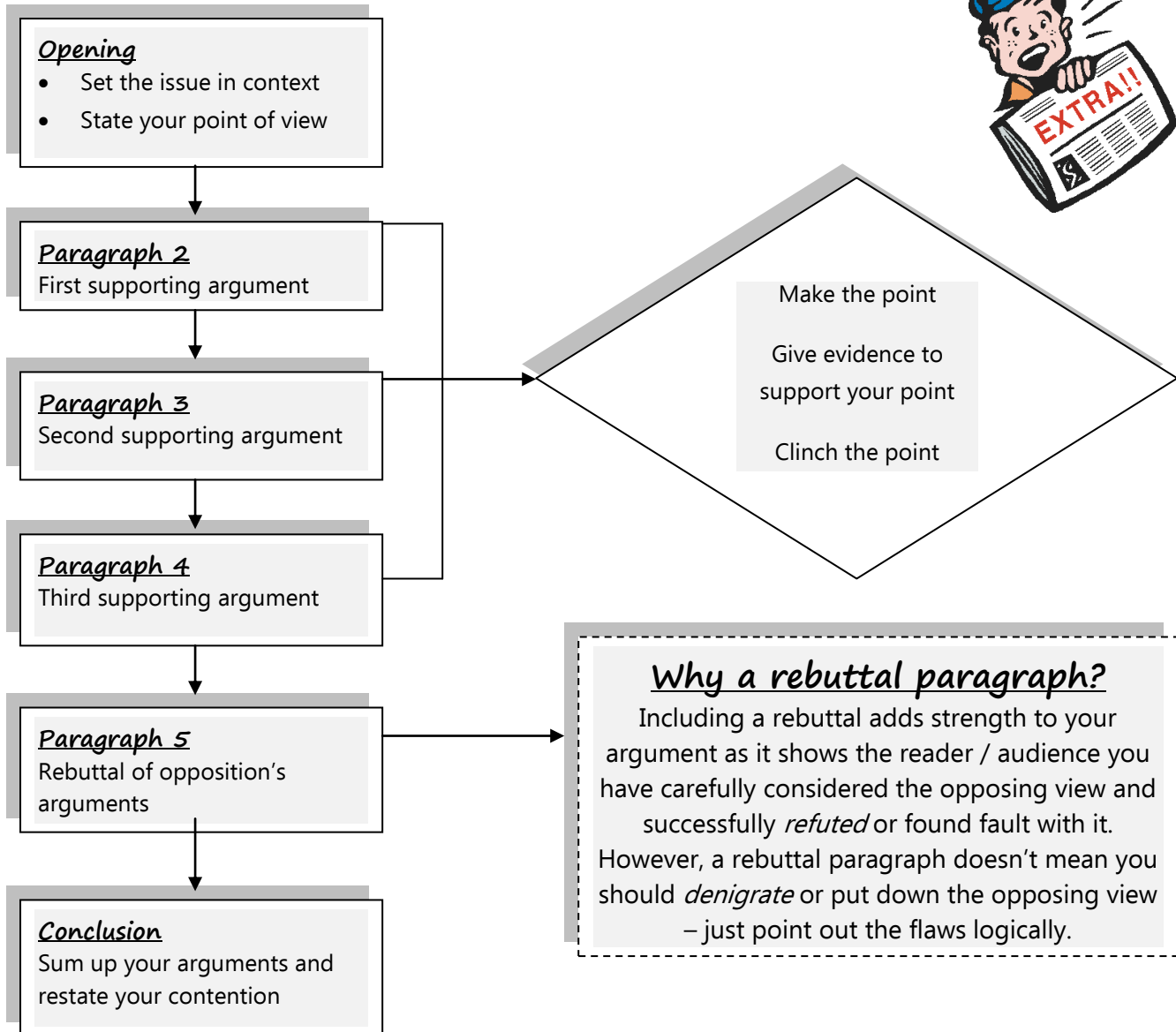
### (6) Conclusion

This is the summing up of the arguments and /or the restatement of your contention. Here are some suggested ways to end your point-of-view piece:

- Leave the reader with a question to think about
- Summarise the main points that you want the reader to remember
- Stress your concern about the topic and the need for change
- Appeal to the reader about the importance of the issue
- Point to future possibilities, make predictions or draw conclusions about the topic
- Combine a couple of the above methods

## Suggested structure of a point-of-view piece

A suggested structure for the point-of-view piece might be as follows:



You could use one of the following forms to present your point of view piece:

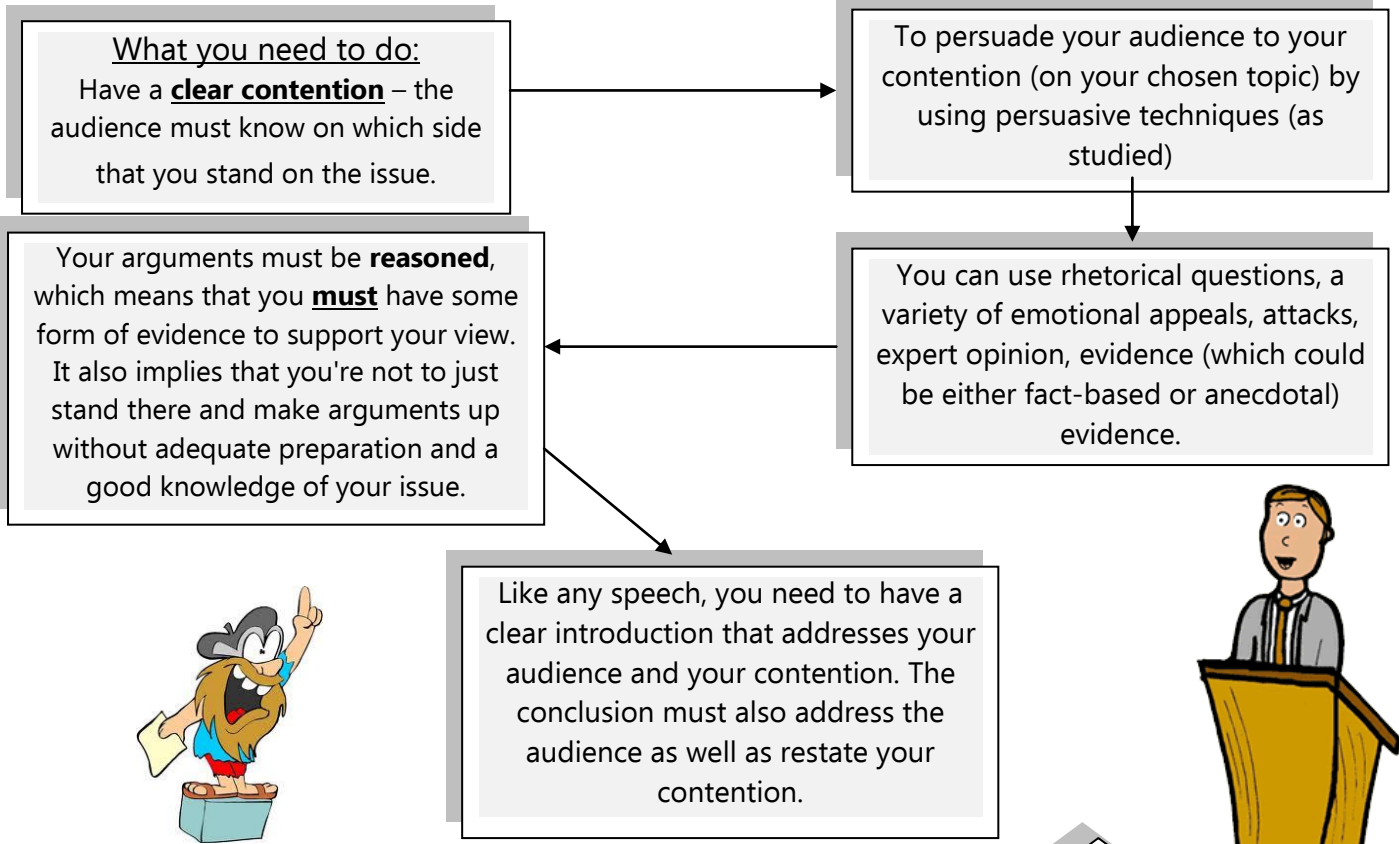
- Essay
- Editorial
- Letter to the editor
- Speech
- Opinion piece for a publication
- A blog

Don't forget that whichever form you choose to present your point of view piece, the structure must be written in convention according to your chosen form.



The aim behind this component of the Issues assessment task is that you are able to use some of the persuasive techniques you have learnt about in the first part of your assessment task and incorporate them in your own point of view piece to influence your audience / reader to your contention on a given issue in the news. This assessment task is almost identical to what you will be expected to complete in year 12 English in your issues SAC.

# Suggested structure & tips of an oral presentation presenting a point of view



## TIPS

Write a speech first and then divide your speech into decent sized cue / palm cards. Avoid reading directly from a sheet

You could take on a different persona and specify your target audience. For example, if you are talking about whether the decriminalisation of abortion should take place in Victoria, you could take on the persona of a medical practitioner arguing **for** it

Your presentation should allow for some **rebuttal**. A tip could be to brainstorm all the **pros** and **cons** of your issue and then formulate arguments to refute the other side of the argument.



