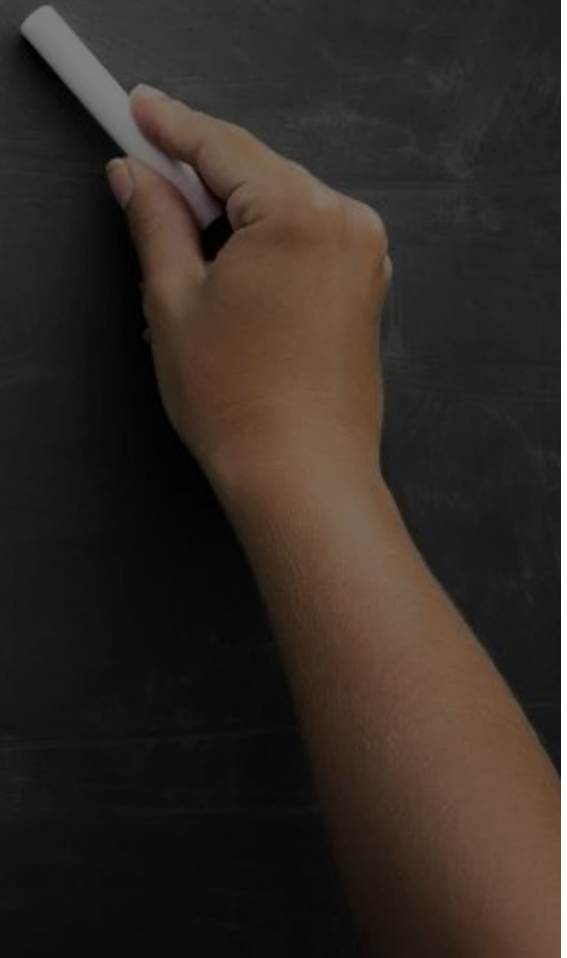


English ATAR Revision Seminar

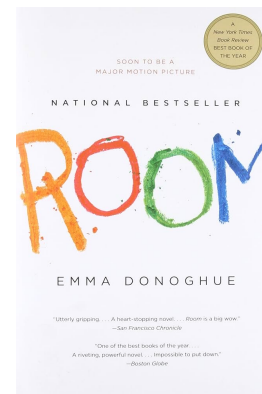
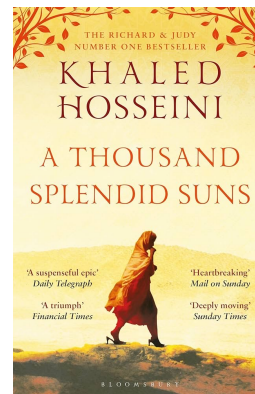
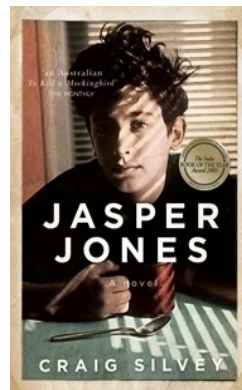
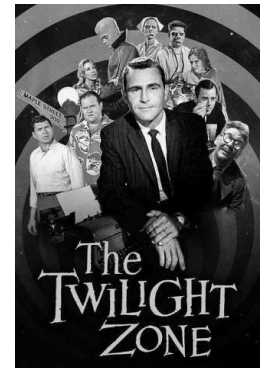
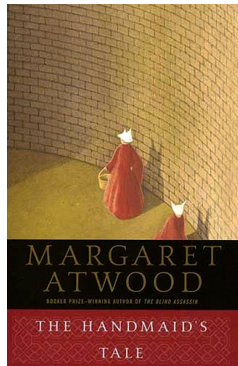
ECU September 2024



Acknowledgement of Country

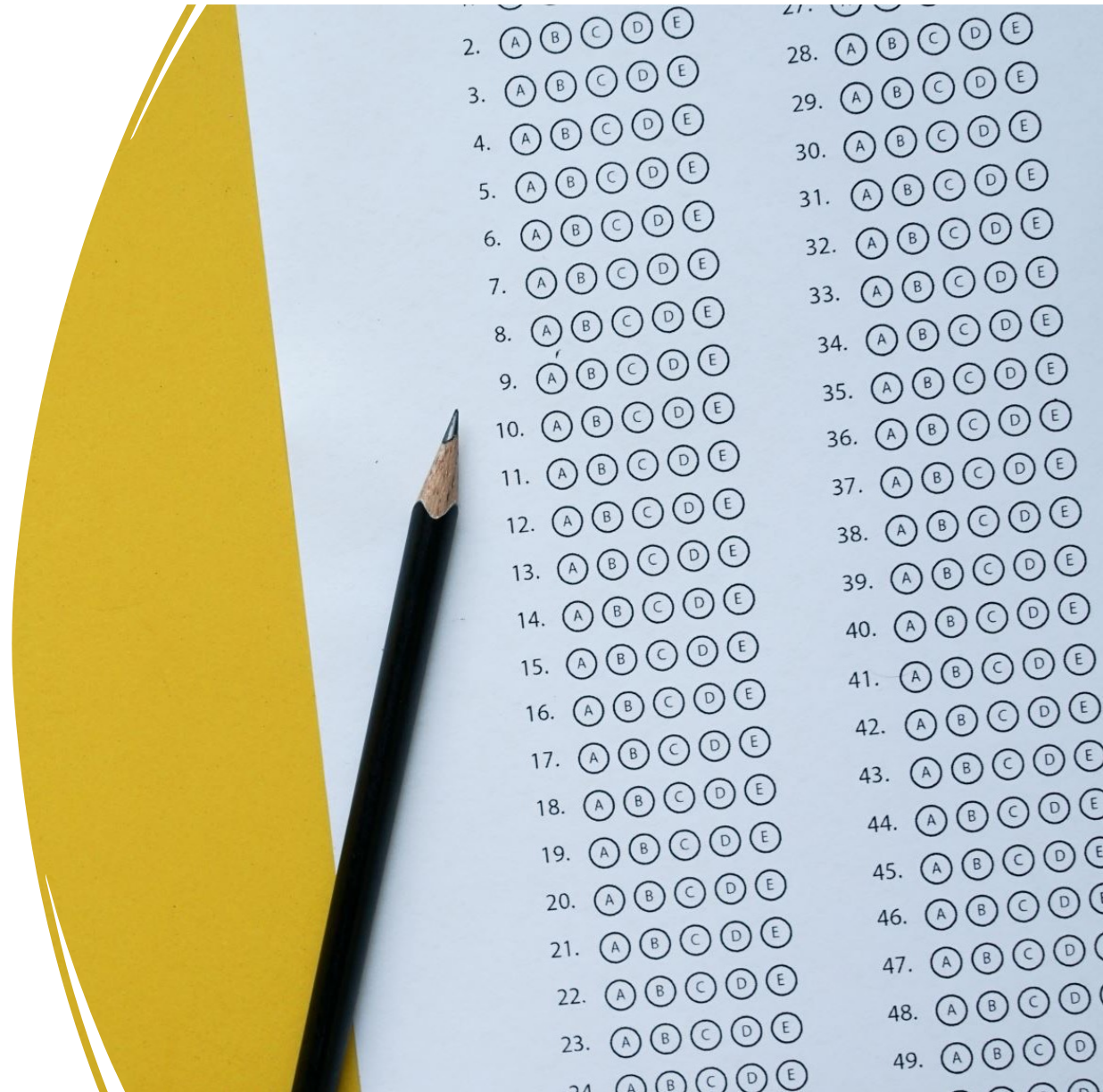
I respectfully acknowledge the past and present traditional custodians of this land on which we are meeting: the Nyoongar Elders and people.

Me – Rachel Poulter



What I assume...

- 1) That you know quite a lot.
- 2) That you want to do well –
that's the reason you're here!
- 3) That you might just need that
extra bit of help to connect the
dots.



Seminar Overview

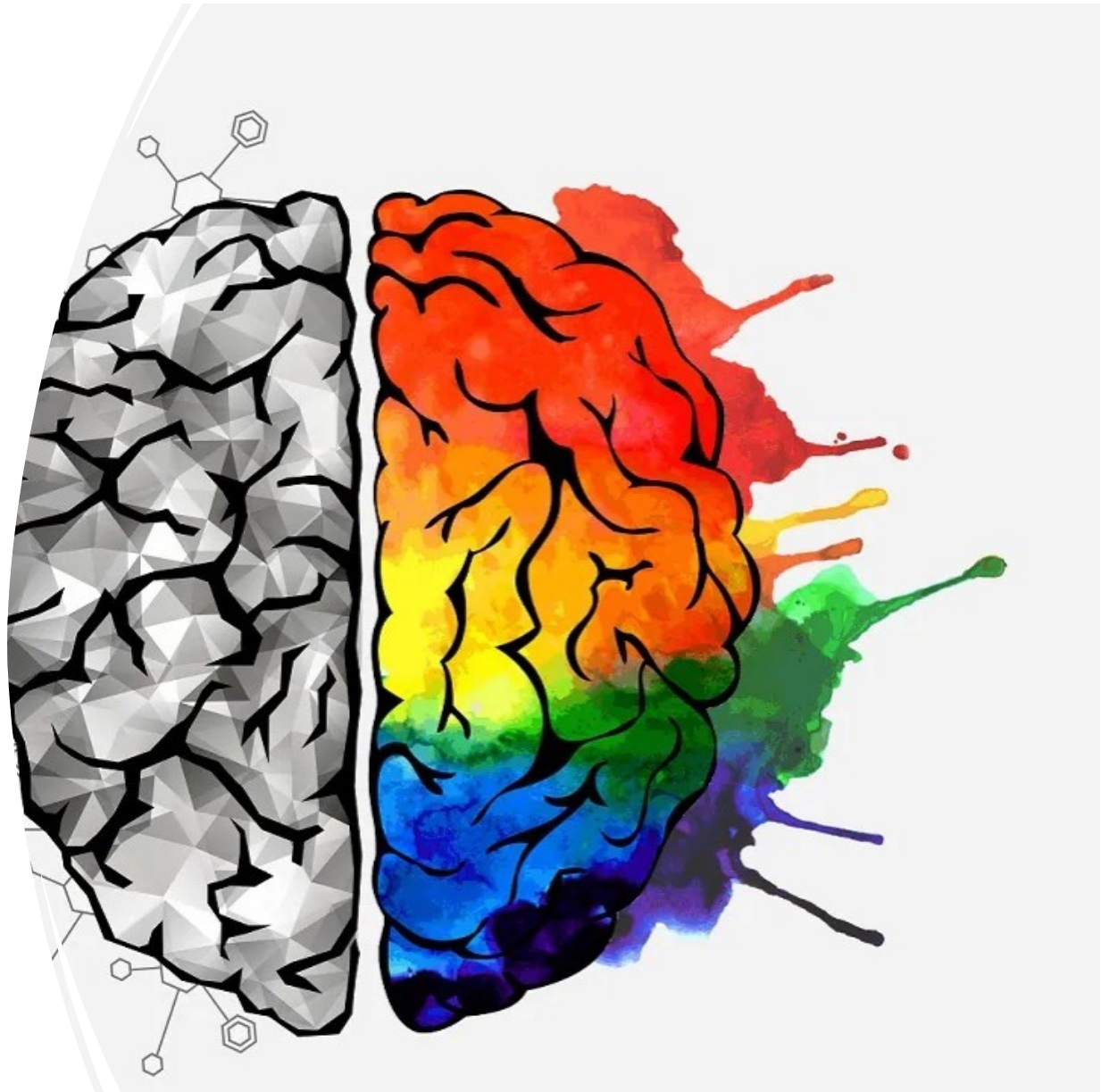
- Review of syllabus concepts (this forms the bulk of session because this is what you are examined on)
- Managing the exam
- Comprehending
- Responding
- Composing
- Essay Tips

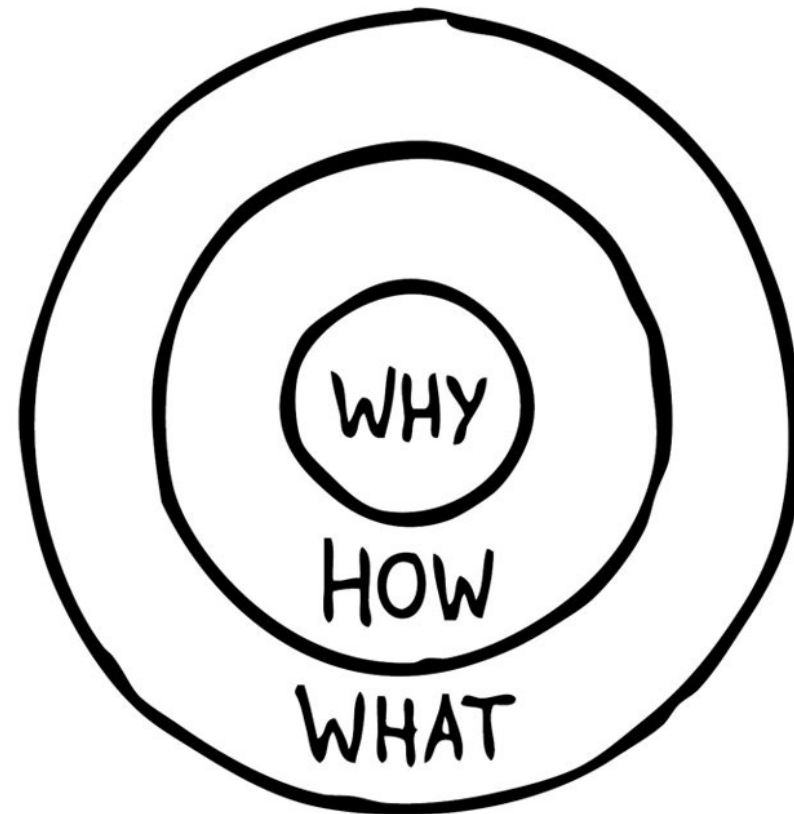
Brain breaks throughout and some stories, teacher anecdotes and student examples along the way.



What I will not do

- Spend four hours talking.
- Provide you with one set way.
- No magic bullet.
- I promise - you DO have the tools you need.







What do you want to know?

What do you hope to get out of
this seminar?



How often should you use the specific terminology in the question? I feel like I either get marked down for not using it enough or marked down for using it too much.

What order would you suggest for us to complete each section in the exam, how do we split our time up wisely?

What is the best way to prepare for multiple essay questions, should I be preparing with more than one text?

Analysing the comprehending questions (some of the terms are weird and hard to understand)

How to properly prepare for an exam in terms of getting together all notes taken and how we prepare for any type of question- especially in the responding section.

What's the best type of composing structure which does well in exam scenarios?

What to look for when picking quotes to talk about in a comprehension?

How do you understand what a perspective is?

What does it mean when audiences positioned or generate empathy?

Do we get marked down for not following a textbook intro and TEEL structure? I've seen in some responses in the Good Answer book they do not follow the structure we are taught here.

Can I write about my own text in the exam's essay question - one that we haven't studied in class?

Genre, specifically the difference in mode and genre- is genre 'film', 'novel', 'film poster'?

Should I memorise quotes for just one of the texts we studied this year, or prepare multiple texts?

How to quickly identify issues and ideas in the comprehending section?

How do I effectively show my context, target an audience and explain my purpose in the beginning of a composing piece (specifically for an interpretive or persuasive text)?

How to find quotes efficiently/quickly that cover many course concepts so that you are prepared for any question and don't have an overwhelming amount of quotes to memorise.

What is "meta language" and how do we use it in an essay?

If a question asks to "evaluate", what does that mean and is it any different to "analyse" or "describe" or "explore"?

How to expand on themes and ideas, to better connect with the syllabus.

Can you refer to yourself in first person when the question asks about 'your response'?

When a question asks for language features/techniques, and I use a film, can I use film techniques e.g. camera angles, shots, etc.?

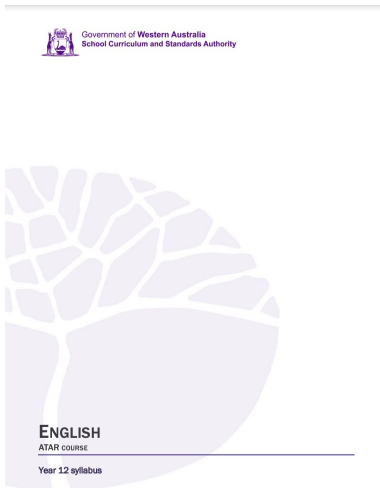
What is the best way to structure the thesis statement in a comprehending, in both a regular question and a comparative question?

What are the key features of style and structure and how are they different to each other?

Imaginative
Structure Concepts
Patterns Context
Persuasive
Response Comparison Audience
Language Empathy
Features Mode Genre
Representation
Interpretation
Purpose Conform Issues
POV Voice Evaluate
Ideas Challenge
Perspective Viewpoint
Themes Style
Interpretive Controversy
Attitudes Conventions
Values

CHANGE
BACKGROUND
COLOUR

What your examiners assume you know



Syllabus Knowledge



Text Knowledge



Some General Knowledge

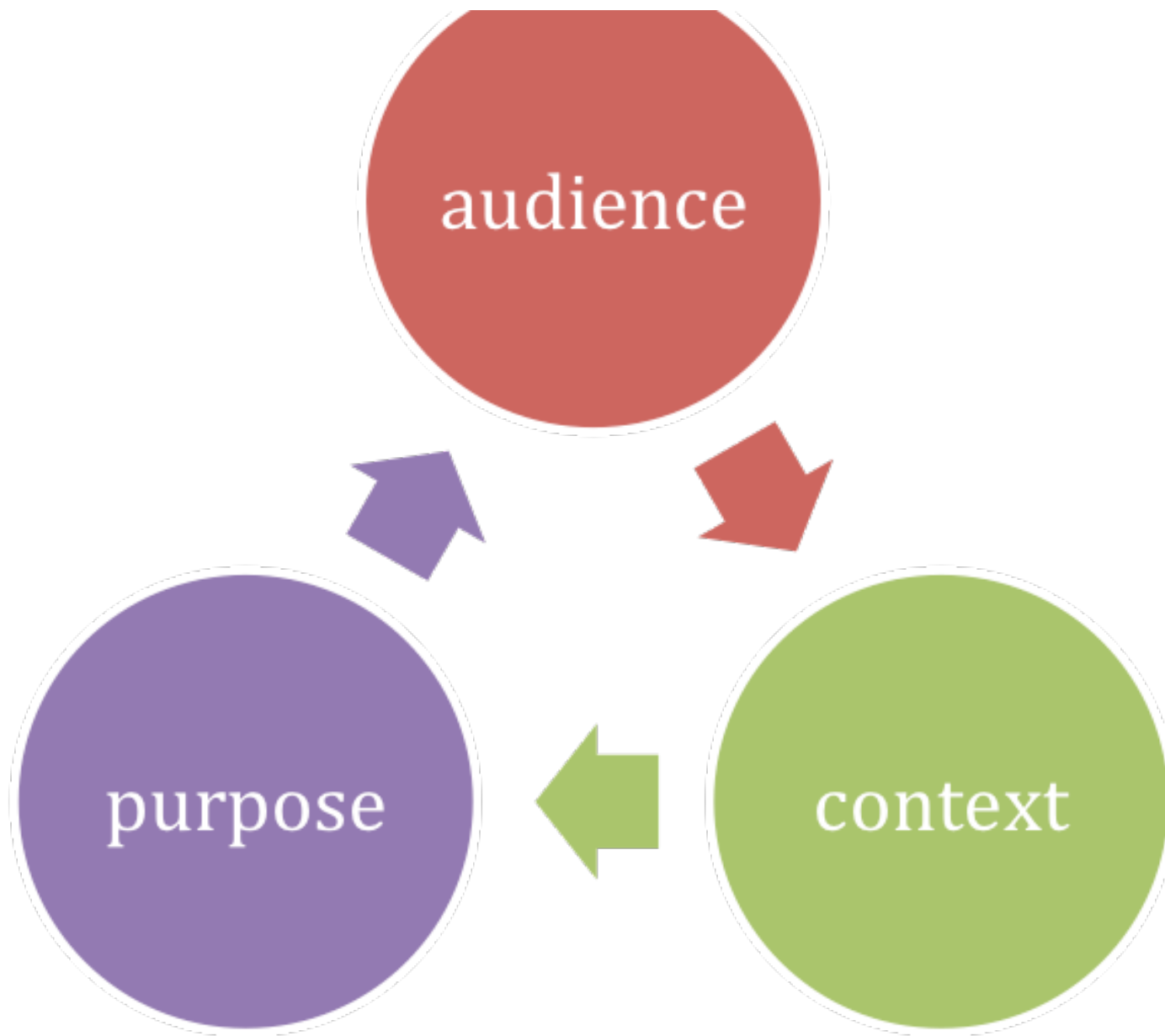
These form the foundation to any text.

The Big 6

- Context
- Audience
- Purpose

- Genre
- Representation
- Conventions





Defining Context



Context refers to the environment that surrounds, and therefore influences, the **production** (creation) and **reception** of a text (how the audience perceives it).



This can include the broad social, cultural, political and historical circumstances - **Context of Culture**.



As well as the immediate circumstances of the text's immediate environment – its creator or audience – **Context of Situation**.



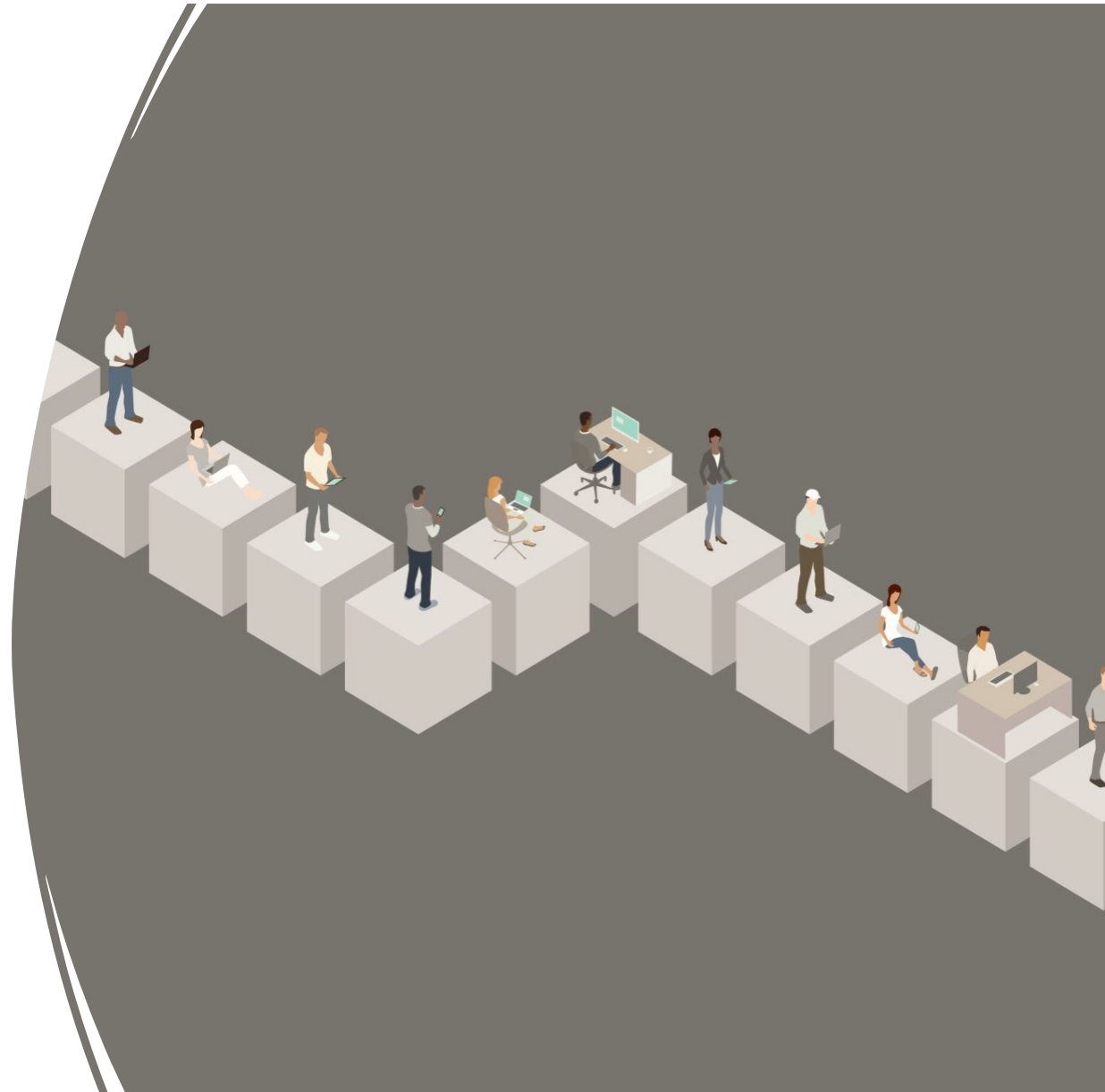
Personal Context is also important.

Audience

The group of readers, listeners or viewers that the writer, filmmaker, photographer, advertiser or speaker is addressing.

-
- **INTENDED** audience
 - **IMPLIED** audience

To create a link to context and purpose, ask **WHY** the text has been targeted to this particular audience.



Purpose

An author's purpose is the reason why a text is created.

- To inform
- To persuade
- To challenge
- To examine

The author's purpose in crafting their text then determines the genre, mode, language, structure and style.

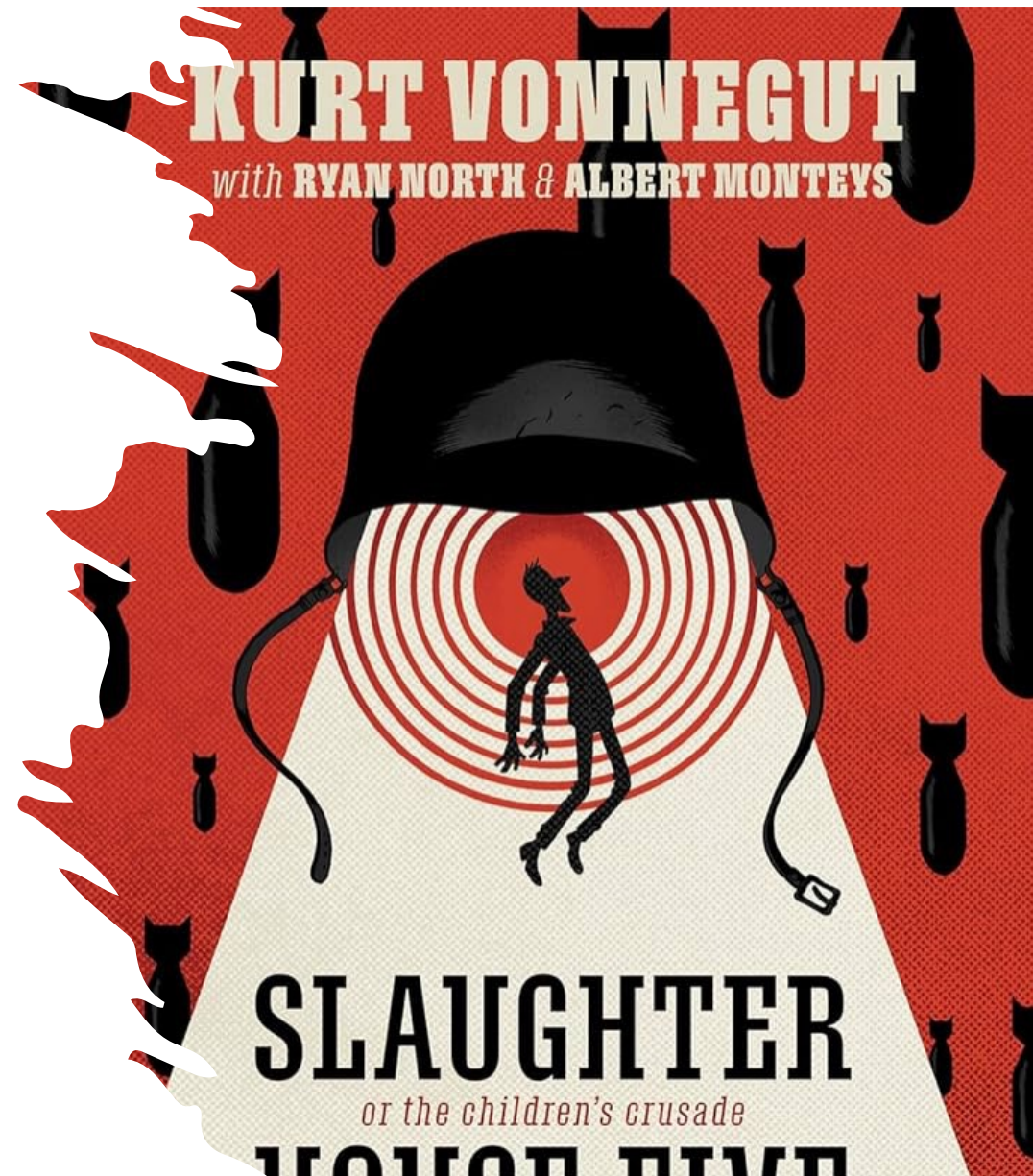


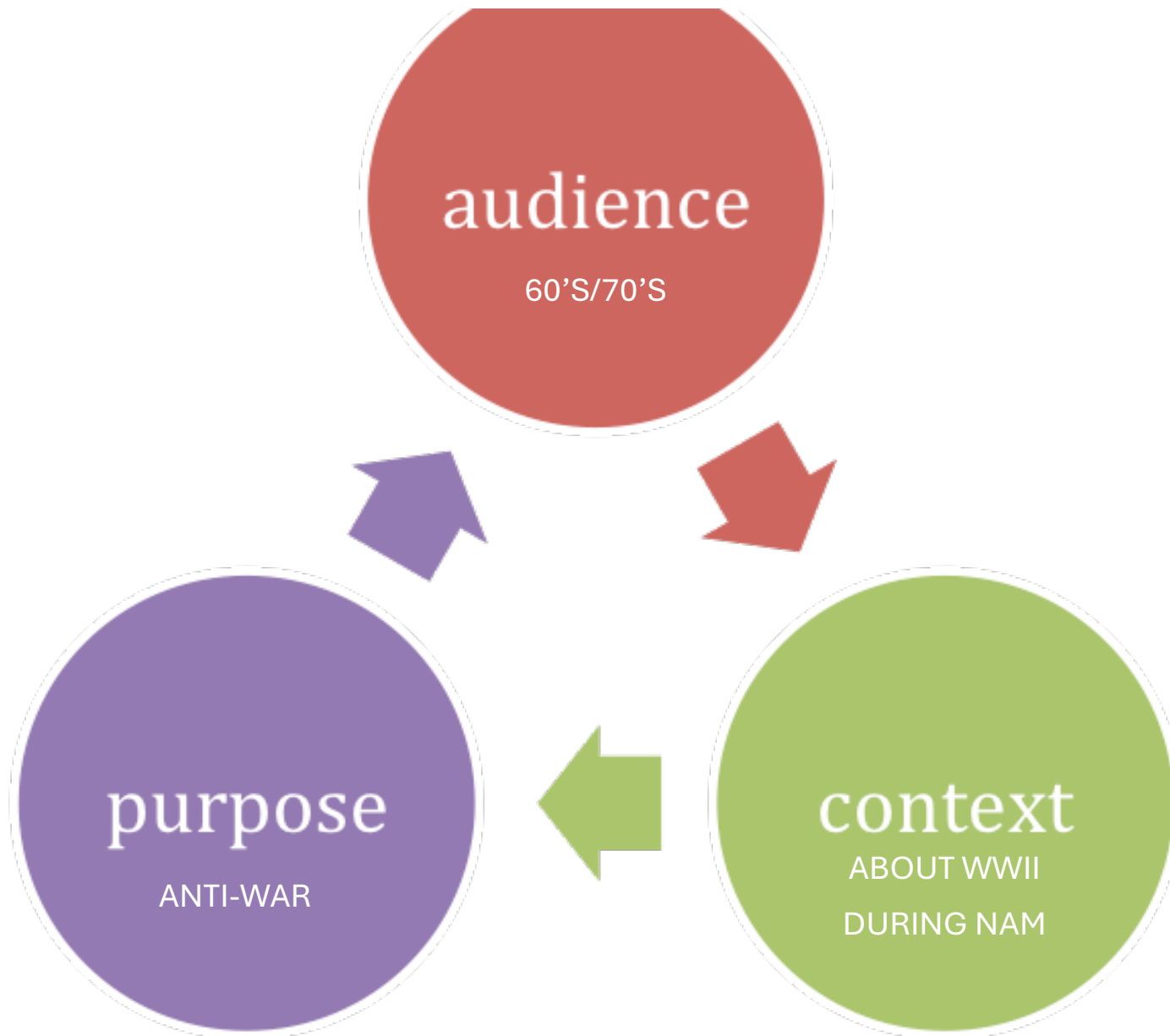
Slaughterhouse Five – *Written in 1969*

Written about an American's involvement in WWII (1939 – 1945) and the enduring post-traumatic stress that pervaded the rest of his life.

It was written during the Vietnam War, amidst a time of radical changing attitudes towards war. This war was highly visible, being the first war that was beamed straight into people's home via television. As such, resentment towards involvement in international conflict was rife and the once romanticised, heroic representation of fighting for one's country was replaced by a strong anti-war sentiment.

Written about WWII, for a newer audience of the 70s, to promote an anti-war perspective.

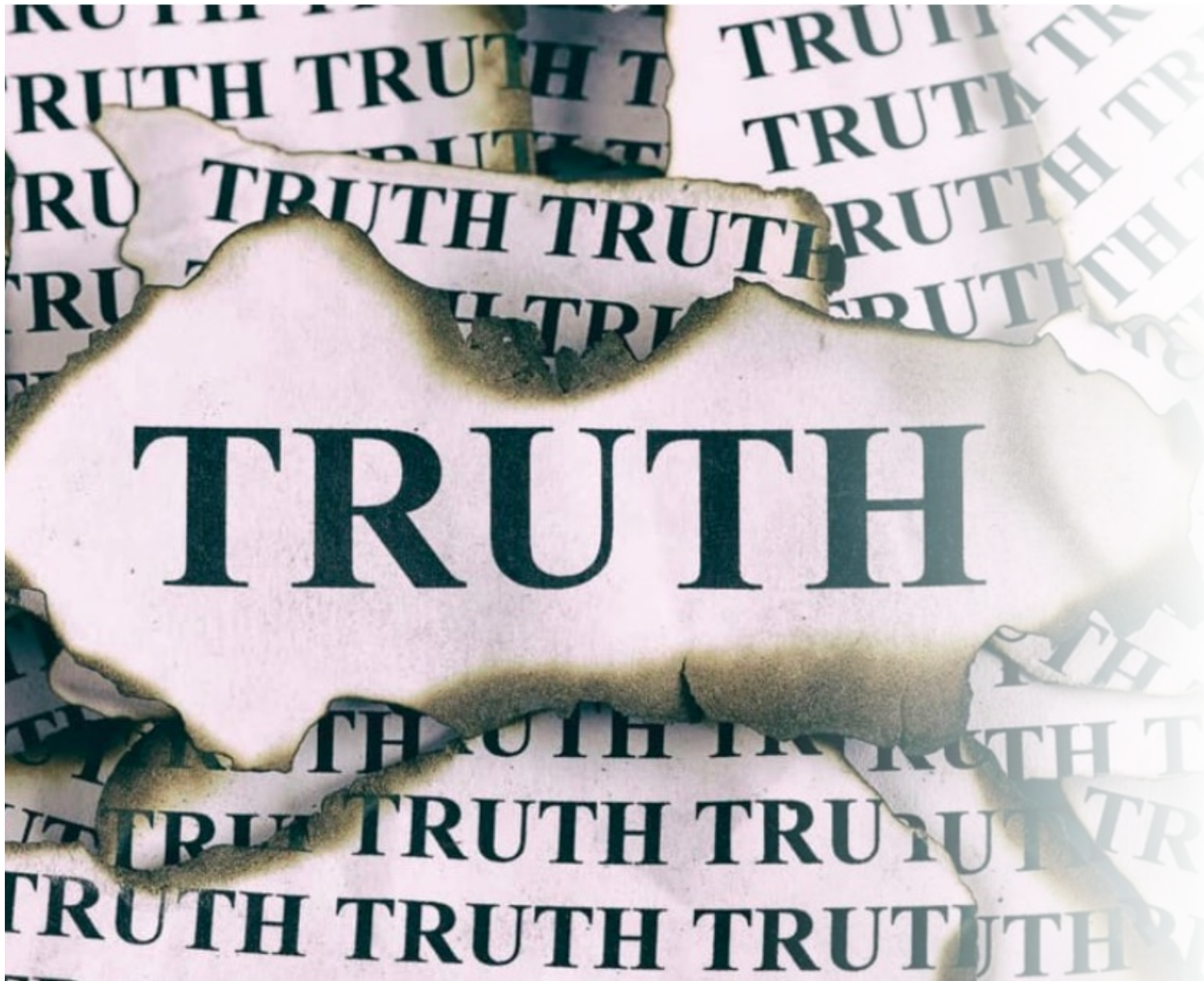






Representation

- A way of thinking
- A version of reality
- ONE of many possible ways
- Contested



- **No text is ever** a completely objective portrait of the world. You cannot say that one text's representation of WWII, say, *Slaughterhouse Five*, is wholly true and factual.
- **A text** can only ever offer a version, or a representation, of reality, shaped by its creator's perspective/the viewpoint they are coming from.

Representation
is linked to the
way texts are
constructed...

The way people, events, issues or subjects are presented in a text.

The term implies that texts are not mirrors of the real world: they are constructions of 'reality'.

These constructions are partially shaped through the writer's choice and use of conventions and techniques.

The way people, events, issues or subjects are presented in a text

How homelessness is represented

How Perth's cost of living is represented

How mental health is represented

How neurodivergence is represented

How child stars are represented

How masculinity is represented

How the teaching profession is represented.



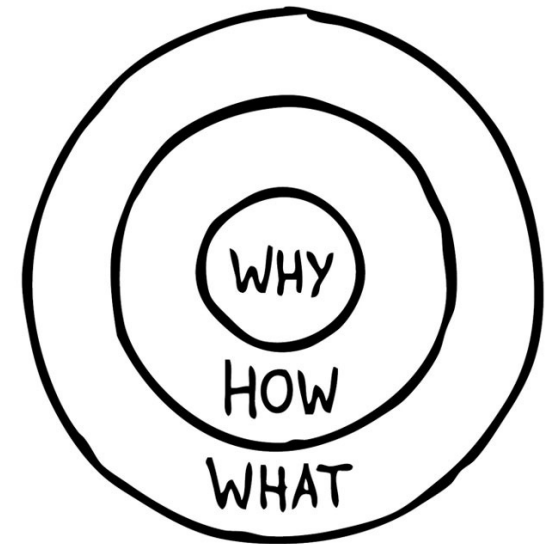
Stereotypes - Problematic Representation?

Deeper, more dynamic and more developed representation is very important and has been a real talking point of contemporary texts.

The need for better representation is especially important when oversimplified views of people, events, ideas and issues are the only way they are ever communicated.



Represented	What
Constructed	How
Positioned	Why (Response/Audience)



A large orange shape on the left side of the slide, consisting of a rectangle with a quarter-circle cutout on its right side.

Thinking About Representation

Let's watch a promotional film for the 2012 London Paralympics through the lens of representation.

As you watch, ask yourself what ideas are represented in this text about:

- What ideas are represented in this text about:
 - A particular group?
 - A social issue?
 - A subject?
- What version of reality is presented?
- What other versions are available?
- What is the purpose of the text?





[https://www.youtube.com/
watch?v=tuAPPeRg3Nw](https://www.youtube.com/watch?v=tuAPPeRg3Nw)

Over To You – **Activity 1**



- What ideas are represented in this text about:
 - A particular group?
 - A social issue?
 - A subject?
- What version of reality is presented?
- What is the purpose of the text?

Answers

A particular group?

Athletes living with physical disability are powerful. Showing Paralympians as powerful warriors rather than people to pity.

A social issue?

Limited public perception of physical disability. Limited representation for people living with disabilities.

A subject?

Advocacy, raising awareness and understanding of disability in sport.

What version of reality is presented?

The goal was to represent the event and its athletes as elite and world class with unique ability beyond their disability.

What is the purpose of the text?

Designed to challenge perceptions of disability in sport and encourage viewers to question their own prejudices.

Over To You - **Activity 2**

Let's examine how representation is linked to context, audience and purpose...



- The purpose of this text is to...
- The context in which it was produced was...
- The intended audience is ... **(identify a group)** who... **(add values – always frame positively)**
- My response was... **(articulate your personal context and values)**



Answers

The purpose of this text is to:

Challenge perceptions of disability in sport and encourage viewers to question their own prejudices. One of the main purposes of the film was to overcome the indifference people felt towards the Paralympics. One of the key ingredients to the film is that it gives the Paralympics and the athletes their own voice, swagger and attitude.

The context in which it was produced was:

The London 2012 Paralympics.

The intended audience is:

Olympic viewers who value grit, determination, athletic ability. **Always frame values POSITIVELY - otherwise you'd simply say that you DON'T value something.**

My response was:

Admiration. Working in education support has impressed the importance of inclusion and strong, positive representation for people living with disability.

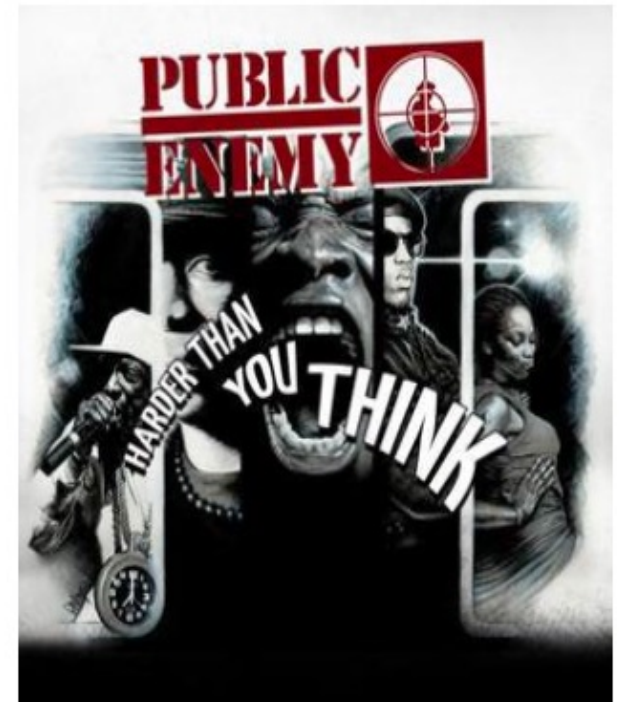


**WOULD YOU BE SURPRISED TO KNOW THAT THIS FILM IS CALLED
“MEET THE SUPERHUMANS”?**

LYRICS: 'HARDER THAN YOU THINK'

Get up
Just like that
(Hard) Get up
Just like that
(Hard) Get up
Just like that
(Hard) Get up
Just like that

- Advocates for people to stand up and make change.
- The chorus hooks and the repeated line "get up!" are rallying cries for people to get up and fight for what is right.
- Reminds audience to pay attention to the world around them, to stay informed, and to take action to make a difference in the world.



Perspective

PERSPECTIVE is informed by
CONTEXT (not opinions).

Try not to write perspective as an
opinion.

It is a position from which things may
be viewed or considered.

Perspectives **will** differ.

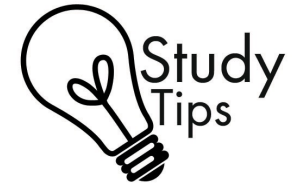


SOCIOCULTURAL

Sociocultural perspectives

A perspective may be informed by any of the social or cultural characteristics of the author/character:

- a) Age (e.g. *child's perspective*)
- b) Gender (e.g. *male/female perspective; non-binary perspective*)
- c) Class (e.g. *middle-class perspective*)
- d) Nationality (e.g. *Australian perspective*)
- e) Religion (e.g. *Muslim perspective*)
- f) Cultural background or ethnicity (e.g. *Indigenous perspective*)
- g) Profession/role (e.g. *parent's perspective; teacher's perspective*)



Tip - try not to write perspective purely as an opinion. Instead of just writing,

“The perspective that ageing is something to be feared”.

Try to also use something that you learn about in Humanities – demographics.

“An ageing woman’s perspective that growing older is something to be feared.”

“An ageing woman’s fearful perspective on growing older”.

IDEOLOGICAL

Ideological perspectives

A perspective may be informed by any underlying ideology held by the author or character, e.g:

- a) *Feminist perspective*
- b) *Capitalist perspective*
- c) *Marxist perspective*
- d) *Nationalistic perspective*

You can also discuss any ideologies being challenged by an author/character, such as:

- a) *Anti-capitalist perspective*
- b) *Anti-consumerist perspective*

Taken from: ATAR Reference Guide

Over To You – **Activity 3**



Think about Meet the Superhumans.

- What perspective is offered by the text?
- Does it reproduce, reinforce or challenge popular ways of thinking? Why?
- What different responses could viewers have? What perspectives inform these different responses?
- What values are supported by the text?

Answers

What perspective is offered by the text?

The Games' Committee's empowering perspective of admiration for their athletes.

Does it reproduce, reinforce or challenge popular ways of thinking? Why?

Challenges common representations of disability and attitudes towards ability. Moreso in 2024, it reinforces contemporary attitudes towards better representation of disability.

What different responses could viewers have? What perspectives inform these different responses?

Sympathetic. Empathetic. Empowered. Own situation and physical ability could inform this. The reference to some of the Paralympians' back stories - an explosion, a car crash, a mum in hospital – could also inform the responses of people viewing from similar perspectives.

What values are supported by the text?

Grit, determination, endurance, overcoming adversity.



Voice – used to
represent
perspective/s

**OUTSIDE THE TEXT –
Creator's voice**

How an author is
related to a text (think
behind the text) – their
viewpoint.

**INSIDE THE TEXT –
Narrative Voice**

How a narrator is related to a text
(think within the text)

- First/second/third person
- Reliable/unreliable
- Exterior/interior
- Omniscient/limited

Voice is much more than just dialogue

SCENE #1 DRAFT.

"Mom, what do you think?" said Sarah as she spun around the room, showing off her new dress.

Sarah's mom paused for a second and then yelled, "my word, what is this? It's looks like swim wear."

"You're such a grandma, sometimes..." Sarah replied in an angry voice. "You know nothing about fashion!"

"Well, I know one thing... You're not going to prom like this!"

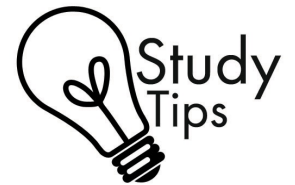
Sarah ran back upstairs in a angry huff, slamming her bedroom door shut.

Tone – always apply when discussing voice

Find a tonal word to describe the voice.

Urgent
Impassioned
Melancholic
Insistent
Admonishing
Desperate
Inclusive
Cautionary
Warm
Awed

Celebratory
Admiring
Frustrated
Encouraging
Patriotic
Demanding
Mocking



Get into the habit of applying a tonal word when discussing voice and attitude.

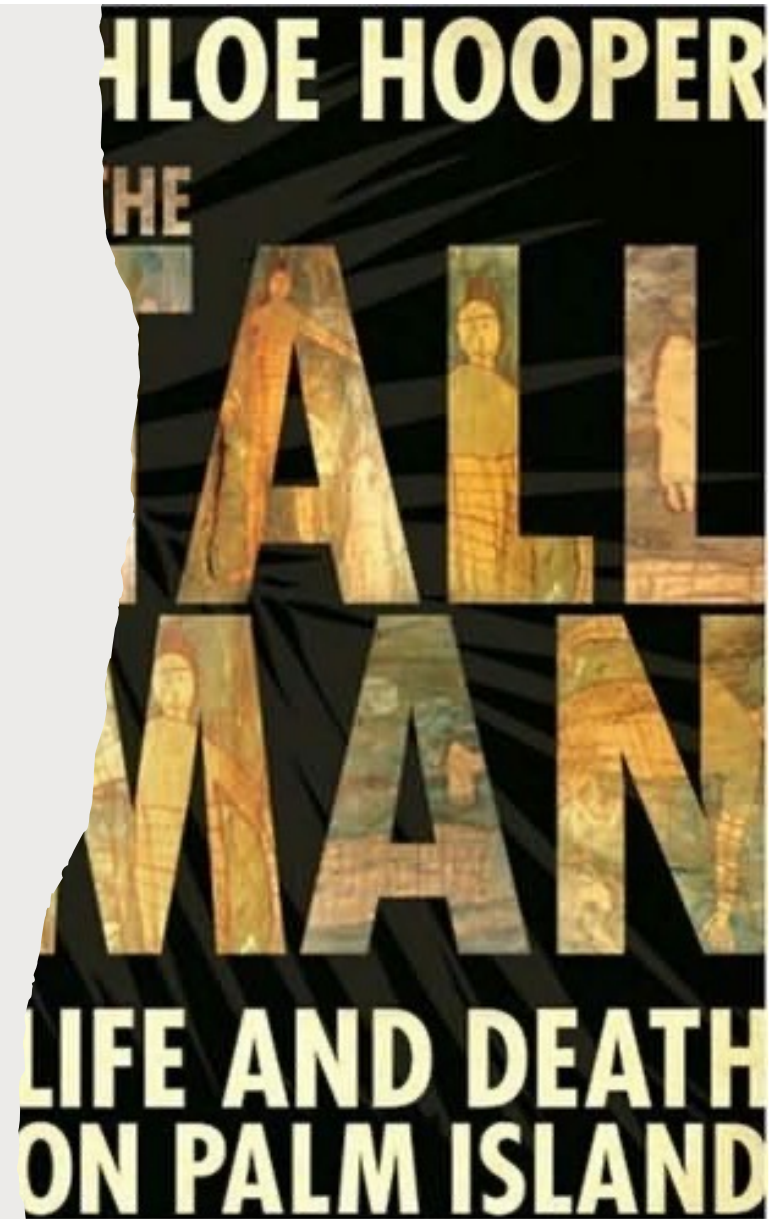
You can find and create lists so you have possibilities to draw on.

The Tall Man– *Written in 2008*

Written about the death in custody of Indigenous man Cameron Doomadgee. He died in police custody in 2006 on Palm Island, which is off the coast of far-north Queensland.

It is written from the perspective of Chloe Hooper, a journalist who travelled to Palm Island to cover the case.

Hooper's naïve voice borders on uneducated as she first observes the Palm Island setting and the grief of the community. It develops, however, into an accusatory and disbelieving voice when discovering the nepotism within the Queensland Police Force. Finally, she voices sheer outrage as Hurley is acquitted, revealing her disillusion at the flaws within the Australian justice system.



To Describe Narrative Voice

EXPRESSION

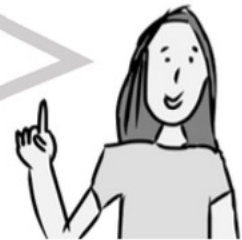
You should ideally write about voice in the following manner:

The text constructs the [1-2 descriptive words] voice of a [persona]

e.g. The text constructs the naïve, whimsical voice of a child.

e.g. The text constructs the detached voice of an omniscient narrator.

e.g. The text constructs the impassioned voice of an Indigenous woman.



Taken from: ATAR Reference Guide

Voice in Written Texts

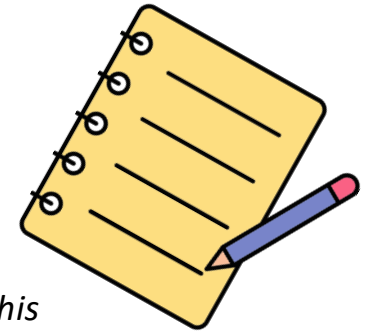
Here you would describe the effects of words on the page...

- Narrative POV – who speaks/acts
- Patterns of tonal words – connotative language
- Figurative language
- Sensory imagery
- Syntax and sentence structures
- Grammar and punctuation choices
- Structure – space on the page



Over To You – Activity 4

Analysing Voice



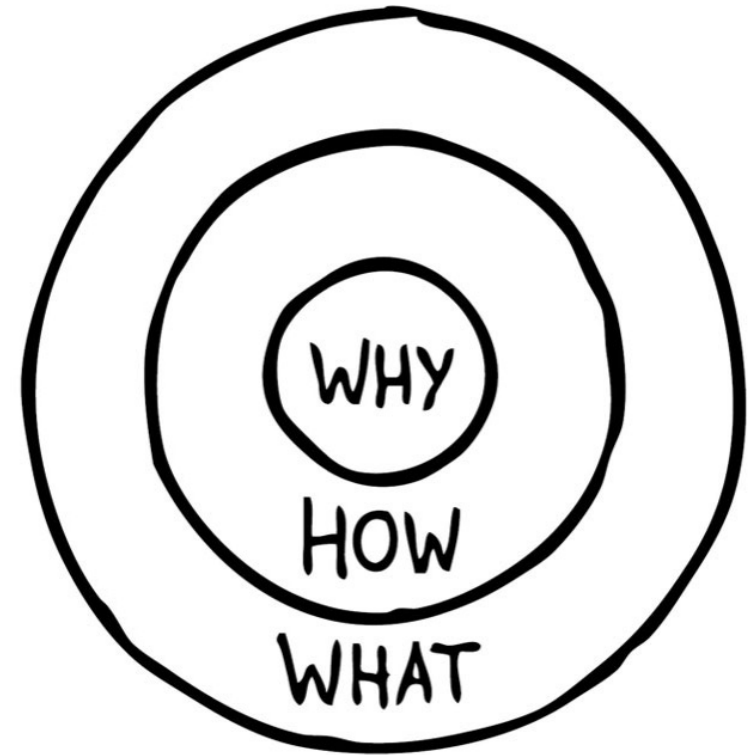
The Diving Bell and the Butterfly is a memoir by journalist Jean-Dominique Bauby. It describes what his life is like after suffering a massive stroke that left him with locked-in syndrome.

- How does this text use **voice** to construct Bauby's **perspective**?
- Annotate the text looking for **language patterns**.

Through the frayed curtain at my window, a wan glow announces the break of day. My heels hurt, my head weighs a ton, and something like a giant invisible cocoon holds my whole body prisoner. My room emerges slowly from the gloom. I linger over every item: photos of loved ones, my children's drawings, posters, the little tin cyclist sent by a friend the day before the Paris–Roubaix bike race, and the IV pole hanging over the bed where I have been confined these past six months, like a hermit crab dug into his rock.

To Unpack Written Voice

- Whose voice? **Perspective**
- **What** does it say? **Ideas & Examples**
- **How** does it sound? **Tone & Construction**
- **Why** is it constructed this way? **Analysis**



Analysing Voice

Through the **frayed** curtain at **my** window, a **wan** glow announces the break of day. **My** heels **hurt**, **my** head weighs a ton, and something like a giant invisible cocoon holds **my** whole body prisoner. **My** room **emerges** slowly from the **gloom**. I linger over every item: *photos of loved ones, my children's drawings, posters, the little tin cyclist sent by a friend the day before the Paris–Roubaix bike race, and the IV pole hanging over the bed* where I have been **confined** these **past six months**, like a hermit crab dug into his rock.

The text constructs the isolated, melancholic voice of a victim of locked-in syndrome.

Answers

Narrative POV:

Bauby, victim of locked-in syndrome

Patterns of tonal words – connotative language:

Frayed, gloom, confined. Ideas of claustrophobia but also decay at the same time.

Figurative language:

Metaphor and simile emphasising feelings of confinement and heaviness.

Sensory imagery:

Focus on tactile sensations and sight in absence of being able to speak or move.

Syntax and sentence structures:

Long sentences, cumulation of descriptive phrases to show sentimentality and then grief

Grammar and punctuation choices:

Running commentary of room details, bound by many commas in one sentence, to show overwhelm.

Structure:

Juxtaposition of happiness/sentimentality/nostalgia vs grief.

Voice in Oral and Visual Texts

AUDIBLE VOICE

(Describe what you hear)

- Inflection (emphasis)
- Tone of voice (attitude)
- Pace
- Pitch
- Volume
- Accent

VISUAL VOICE

(Describe what you see)

- Facial expression
- Gestures/hand movement
- Costume
- Set
- Camera placement/shots



Voice Attitude Power Positioning

- Voice has power.
- Ask ‘Who or what does the speaker represent’?
- This is how Meet the Superhumans works.

This text has a distinctive voice and personality.

A powerful statement was made – even though nobody spoke.

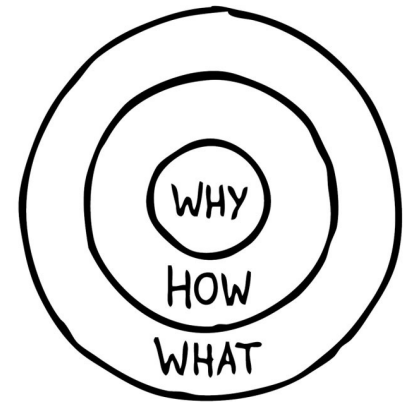


Let's view our film again and
apply some of this thinking
about visual/audible voice...

Over To You – **Activity 5**

Analysing Voice

- **Describe** the voice constructed for the group of people.
- **Identify** the key visual and audible elements used to promote this voice.
- **Consider** the relationship between context, voice and attitudes in this film.



Answers

Describe: Strong, empowering voice

Identify: Facial expression – grit, determination
Gestures/hand movement – strong, purposeful
Costume – athlete attire
Set – death-defying setting
Camera placement/shots – rapid pacing, montage, breadth of athletes.

Consider: A need for better representation in 2012 to promote advocacy and empowerment, and respect as well.



[https://www.youtube.com/
watch?v=tuAPPeRg3Nw](https://www.youtube.com/watch?v=tuAPPeRg3Nw)

The 'problem' with voice...

Texts foreground some voices and avoid others.

They assist in objectifying or silencing others by making them unable to respond.

Silencing – absent or on the margins/edges or misrepresented or misunderstood.

Every voice inevitably silences another.

Over To You – **Activity 6**

Voice



- Which voice/s are foregrounded?
- Which voices are silenced?
- In what ways is the voice seen/heard selective?

To what extent is any of this a problem?

PUTTING IT ALL TOGETHER

- ✓ The PURPOSE of the text
- ✓ The CONTEXT in which it was produced
- ✓ The INTENDED AUDIENCES
- ✓ Its REPRESENTATION of groups, concepts, events, actions
- ✓ The PERSPECTIVE the text offers
- ✓ The way VOICE is used to represent particular perspectives
- ✓ The way TONE relates to purpose, perspective and voice.

The background is a complex abstract pattern. On the left, there are concentric circles composed of small, multi-colored squares in shades of teal, green, and purple. These circles overlap with a light grey grid that covers the entire image. To the right of the circular pattern, the grid is more prominent, and some of the colorful squares are scattered or 'floating' away from the main circular structure.

GENRE

Genre

The categories into which texts are grouped.

Genre of form or structure: broad categories of texts such as feature film, novel, graphic novel, short story, feature article etc.

Genre of subject matter: dystopia, romance, science fiction, etc.

- Genre is linked closely to context, audience and purpose.
- In ATAR English we learn and understand how genre has evolved, adapted or changed over time.
- We analyse how generic conventions have been conformed to, challenged, manipulated or subverted.

What you need to know about Genre




The basics



That different genres have conventions (or recipes) – narrative, interpretive, film, still image etc.



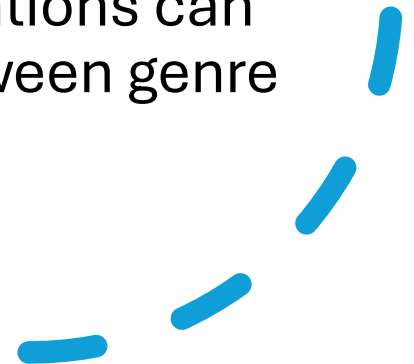
That texts can conform to or challenge expectations of how conventions will be used for particular effects.

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What you need to know about Genre

Even more complex...

- The reasons why texts might conform to or subvert expectations of audiences – here's where you connect to context...
- That genres can be blended and arguably are seldom distinct.
- The way that genre and conventions can change over time (the link between genre and context again).



Murder Mystery Recipe

MURDER MYSTERY IS A GENRE OF FICTION WHICH FOLLOWS A MURDER.

A DETECTIVE MUST SOLVE THE MURDER OR SERIES OF MURDERS AMID PLENTY OF MISDIRECTION AND PLOT TWISTS.

Ingredients:

- 1 isolated house or location
- Vivid and descriptive language
- 1 detective and assistant
- A sprinkle of suspects
- 1 victim, scrambled
- 3 red herrings
- 1/2 a cup of suspenseful dialogue and misdirections
- 1/4 tsp of the real killer

Method:

- 1 Whisk isolated setting, vivid and descriptive language together and blend to create a chilling atmosphere.
- 2 Add your detective, assistant and suspects to your liking.
- 3 Whisk in the victim and try to sift through the three red herrings, suspenseful dialogue and misdirections.
- 4 Add in the 1/4 tsp of the real killer at the end to solve your mystery.



Memoir Example

Sample Text: This text is an edited extract from the memoir *Becoming* by former First Lady Michelle Obama, published in 2018.

Sample Question: Explain how this text utilises conventions of genre for a particular purpose.

FIRST PERSON POV

EMOTIVE LANGUAGE

ANECDOTES

The background of the slide features a composite image. On the left, a smaller, darker photo shows Michelle Obama sitting at a desk, looking at an open book. On the right, a larger, brighter photo shows her smiling. A black silhouette of a person's head and shoulders is overlaid between the two photos. The book cover text is overlaid on the right side.

BECOMING

ADAPTED FOR YOUNGER READERS

WITH A NEW INTRODUCTION BY THE AUTHOR

MICHELLE OBAMA

RECOGNISING GENRE – FAMILIARITY





SGT. JOHN JONES
IRAQ WAR VETERAN
(2010)

THINK ABOUT HOW THIS IMAGE
DECONSTRUCTS (OR RECONSTRUCTS)
A GENRE...?



NOW INCORPORATE LANGUAGE...

THIS IS A HERO

Not a sports player. Not a politician. Not a faddish figure. A hero faces death for others with no thought of personal gain or glory.

This is the face of a true hero.

Over To You – Activity 7

Analysing Voice



Using your knowledge of a familiar genre, discuss how this text uses voice to challenge powerful stereotypes.

WRITTEN VOICE

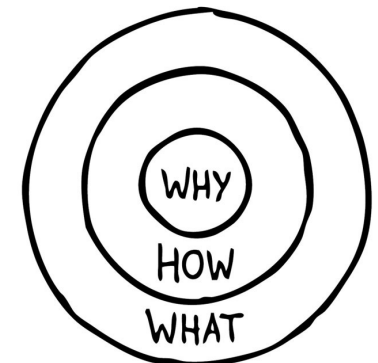
(Describe what you read)

- Patterns of tonal words – connotative language
- Figurative language
- Sensory imagery
- Syntax and sentence structures
- Grammar and punctuation choices
- Structure – space on the page

VISUAL VOICE

(Describe what you see)

- Facial expression
- Gestures/hand movement
- Costume
- Set
- Camera placement/shots



*'This' – definite,
declarative*

THIS IS A HERO

*Repetition of '**HERO**'
– focus on the
stereotype and its
values*

Not a sports player. **Not** a
politician. **Not** a faddish
figure. A **hero** **faces** death
for others with no thought
of personal gain or glory.

*Repetition of
'**Not**' –
comparative
of what is
inferior*

This is the face of a true
hero.

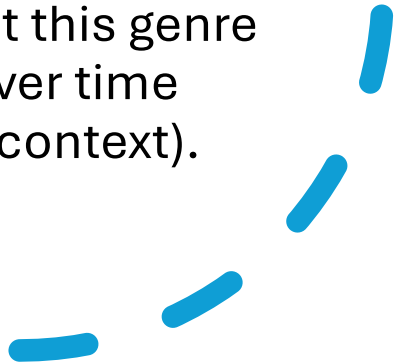
*Short syntax
– definitive,
declarative*

*Active verbs, present tense
– '**is**', '**faces**' – real, present,
immediate*

**The definitive, empowered voice
redefines the representation of a hero,
from an oversimplified stereotype to
somebody that has overcome and
endured incredible adversity.**



Let's review what you should understand...

- ✓ That you can recognise a genre and its conventions.
 - ✓ That you can see that the image both conforms to or challenges expectations of its genre for particular impact/reasons.
 - ✓ That you could discuss that way that this genre and its conventions have changed over time (making the link between genre and context).
- 

A large orange rounded rectangle on the left side of the slide.

The Big 6 - DONE

- ✓ Context
- ✓ Purpose
- ✓ Audience
- ✓ Genre
- ✓ Representation
- ✓ Conventions





Managing the Examination

TIPS



Create a gameplan
and stick to it



What you can do in
Reading Time



Order of completion
– options



Time management



Where, when and
how to plan



Editing and proof
reading



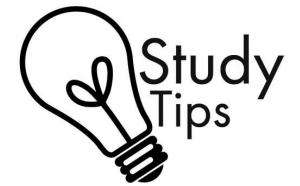
Amending and
adding afterthoughts
as you work

Getting Ready

Preparation

- Know your texts and how you will use them for different concepts and questions.
- Be able to control the written forms you need for Comprehending, Responding and Composing.
- Understand key syllabus concepts.





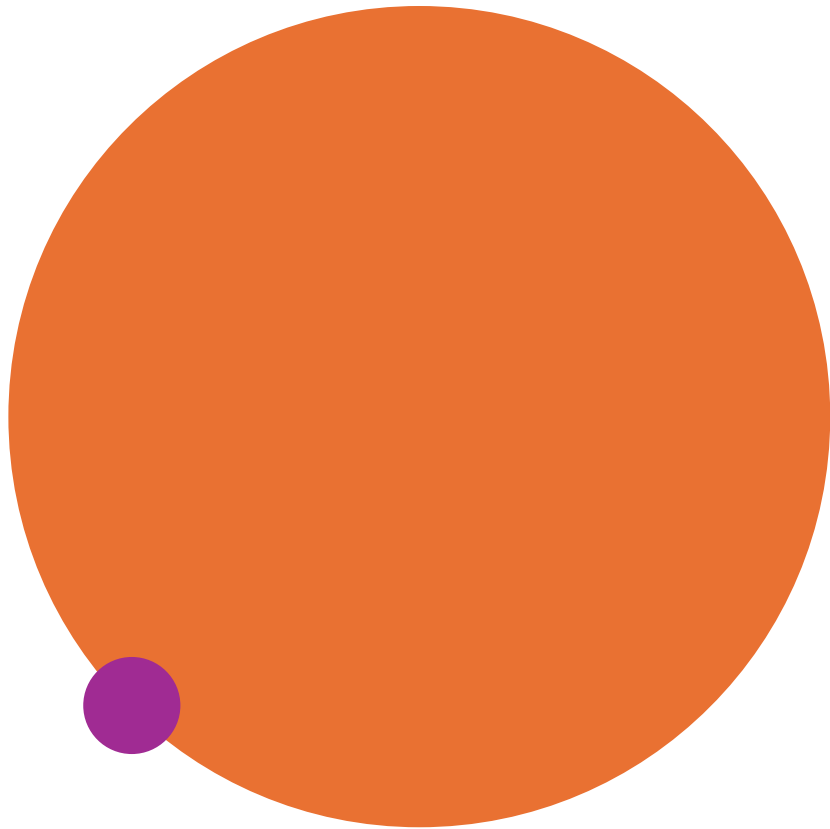
How do I prepare my texts?

- . Convert your text notes and examples to a format that mirrors course concepts.
- . This frees you up to answer the question asked, rather than a single one you've prepared for.



COVER **ALL**
OF YOUR
BASES





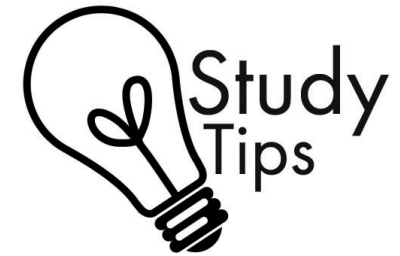
Text Revision Templates

Quote Clouds

Question Mindmaps



Text Revision Template



Text Revision Template: *The Pedestrian* by Ray Bradbury

Completing this will make sure that you are absolutely prepared for any type of question asked in the responding section. Remember, this section is worth (40%) of your exam mark.

Study Questions Connected to the Syllabus Points	Studied Text <i>Make sure that you support your answers with detailed evidence/examples from your text. You should attempt this text revision with at least 3 texts you have studied this semester.</i>
What is the genre/mode of your text?	<ul style="list-style-type: none">• Short story – narrative (imaginative text).• Published in 1951.• Dystopian/Science Fiction short story.
What are the generic conventions of this genre?	Dystopian Conventions <ul style="list-style-type: none">• Protagonist who challenges the 'norms' of society and resists in some way.• Technological advancements – the impact of this on human society.• Futuristic settings – usually bleak worlds where people are monitored or forced to follow rigid rules.• This oppression can manifest itself in physical landscapes and the overall mood/atmosphere.• Usually designed to form some kind of warning or criticism on an issue within current or past society.

How is your **text structured**? How does this structure shape ideas within the text?
How does it affect the meaning you make from the text?
Identify any patterns in structure.

- Linear structure, typical of a short story.
- Short time frame – several minutes. The brief time frame adds a sense of urgency to the narrative.
- The central problem faced by Leonard Mead is encapsulated in the sentence '**he was alone in this world of AD 2053**', established at the beginning of the narrative.
- In *The Pedestrian*, the rising action is entirely contained in the conversation between Leonard Mead and the police car. Through the conversation we can see the police car becoming more suspicious and aggressive, and Leonard Mead feeling increasingly helpless.
- The resolution of the narrative comes when Leonard Mead enters the police car. He has lost his struggle to be different and retain his individuality by "**just walking**" in a world where people were in their "**tombs, ill-lit by television light, where the people sat like the dead**".
- The conformist, technology-dominated society has triumphed.
- This ending illustrates that the protagonist does not always need to overcome the problem with which they are faced. A depressing ending such as this can still make a powerful point.

Additional notes on structure:

Quote Cloud

Genre - Dystopian

- Technological advancements – the impact of this on human society.
- Futuristic settings – usually bleak worlds where people are monitored or forced to follow rigid rules.
- This oppression can manifest itself in physical landscapes and the overall mood/atmosphere.
- Usually designed to form some kind of warning or criticism on an issue within current or past society.

Structure – Foreshadowing

- Alludes to the end of the text where the world is oblivious to Leonard's plight despite his resistance

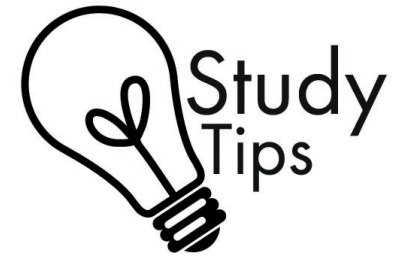
Context

- 1950 – growing concern over the inherent dangers of technology.
- Personal – contemporary attitudes and new wave of resistance to technology.

“In their tombs, ill-lit by television light, where the people sat like the dead”.

Stylistic/Language Patterns – Death Imagery

- The other houses in the city are described as graveyards, tombstones, etc.
- An intense feeling of ‘aloneness’ is created.



Representation

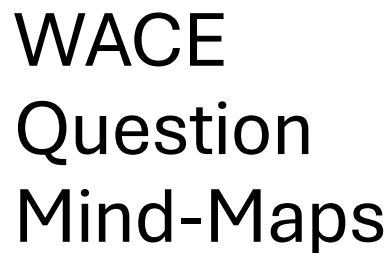
- Depressing representation of society's dependence on technology.

Perspective

- Technology-resistant perspective, viewing those who embrace mindless media entertainment as zombies.
- The perspective offers a warning to future generations – remembering that this story was speculating about what could happen in the future.

Language – Sensory detail

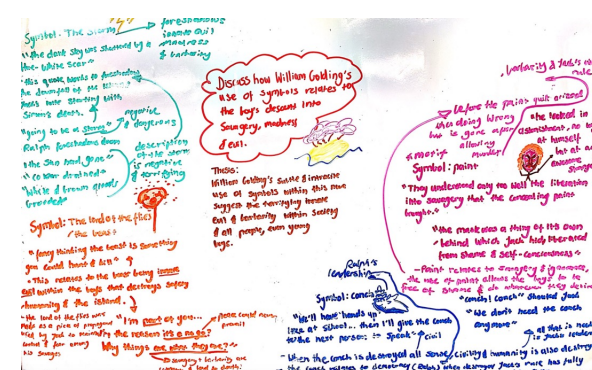
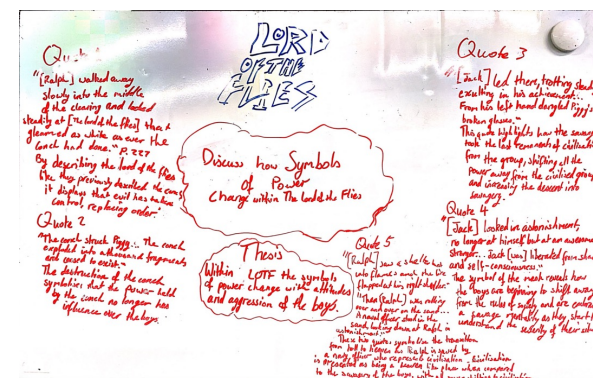
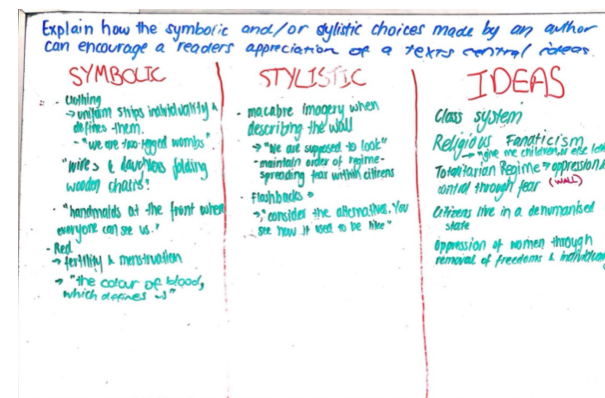
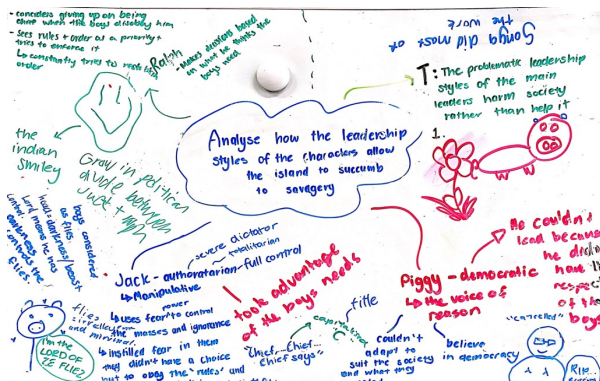
- The glow of the television light is described as unpleasant and unnatural to Leonard.



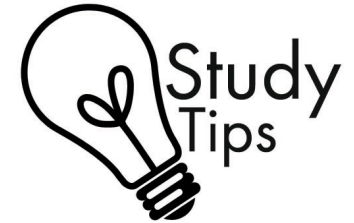
- Write question
- Write thesis statement
- More branches/arms/ideas than you would need for paragraphs in an essay.

The more of these you do, the more you will start to reuse similar ideas and examples but adapted in different ways for different questions.

NB: Only two of these student examples are past WACE questions.



Articulating Concepts as Ideas, Issues and Themes



Issue: Something problematic

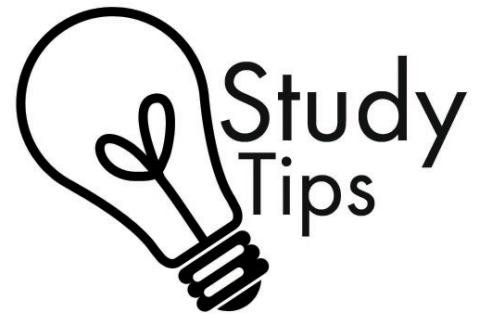
Post-Traumatic Stress Disorder in war veterans

Idea: View or belief

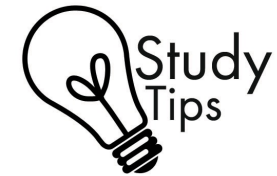
The idea that veterans can live with the effects of PTSD long after their service.

Theme: Overarching message in a text

The mental anguish of war



USE THE SCSA WEBSITE



Past exams

Questions

Marking Keys

Summary Report

senior-secondary.scsa.wa.edu.au/further-resources/past-atar-course-exams/english-past-atar-course-exams

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Home The WACE ▾ Syllabus and Support Materials ▾ Assessment ▾ Moderation ▾ Certification ▾ VET ▾

Further Resources ▾

You are here > [Years 11 and 12](#) > [Further Resources](#) > [Past ATAR Course Examinations](#) > [English - Past ATAR Course Exams](#)

Further Resources

- Background Information
- Year 12 Information Handbook
- Year 10 Information Handbook
- Activities Schedule
- WACE Manual
- Data Procedures Manual
- Presentations
- Videos
- Contact Details
- Past ATAR Course Examinations

English - Past ATAR Course Exams

[2023](#) [2022](#) [2021](#) [2020](#) [2019](#) [2018](#) [2017](#) [2016](#)

2023 ATAR

- [2023 Acknowledgement variations](#) Last updated: 18 Jun 2024 10:14am
- [2023 Examination](#) Last updated: 28 Feb 2024 2:41pm
- [2023 Summary examination report for candidates](#) Last updated: 23 Apr 2024 11:28am
- [2023 Marking Key](#) Last updated: 28 Feb 2024 2:41pm

Choose the best text for each possible syllabus concept.



```
graph TD; A[Choose the best text for each possible syllabus concept.] --> B[You need clear, connected ideas/arguments (paragraphs) to prove your answer.]; B --> C[Audit your notes against sample questions to check that all bases are covered<br/>“Yes! I can answer that...”]; C --> D[Practise writing the paragraphs (ideas/arguments) in full sentences so that you ‘find your words’.]
```

You need clear, connected ideas/arguments (paragraphs) to prove your answer.

Audit your notes against sample questions to check that all bases are covered

“Yes! I can answer that...”

Practise writing the paragraphs (ideas/arguments) in full sentences so that you ‘find your words’.

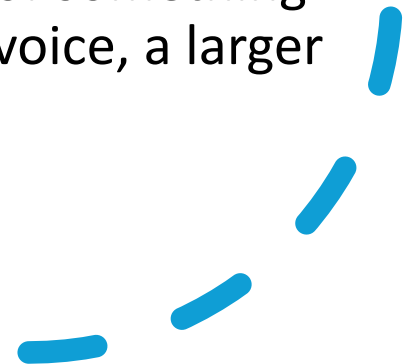


The Comprehending Section

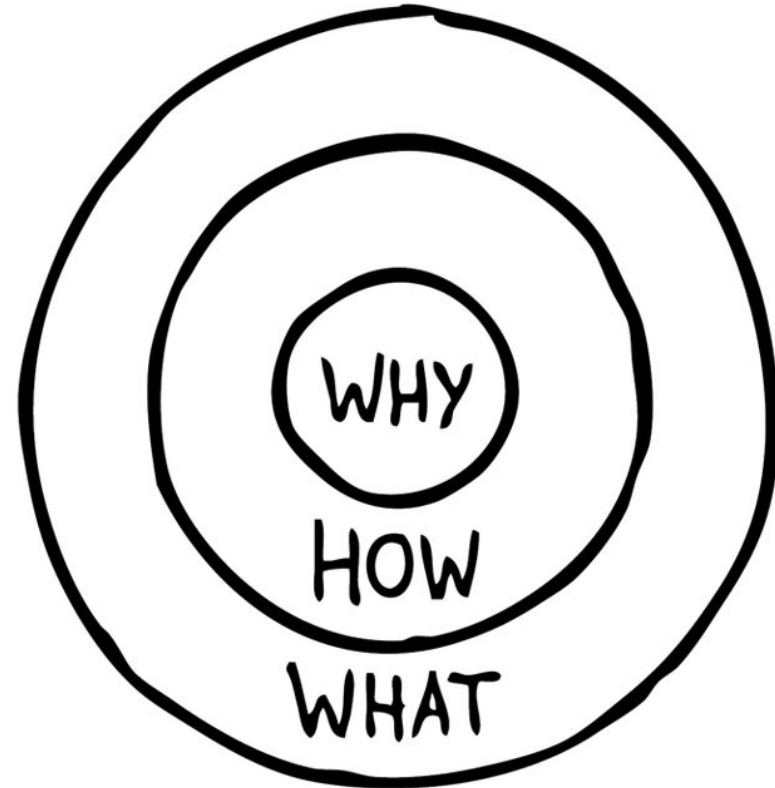
What does it mean to comprehend?

Some ways to think about what you are doing when you comprehend and analyse are:

- You are interpreting a text by examining its representation of concepts or ideas.
- You are discussing the particular ways a text is constructed to invite response or how readers use these ways to construct meaning.
- You are aware that the text is part of something bigger – that it represents a wider voice, a larger concern.



The Task in Comprehending



Open & Closed Questions

OPEN

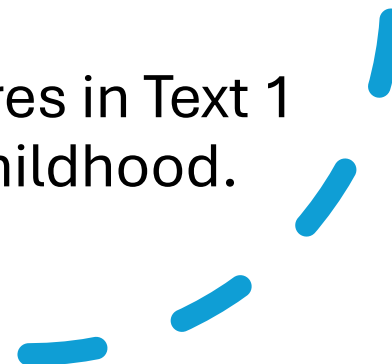
Explain how Text 1 represents a particular attitude.

PARTIALLY OPEN

Explain how two language features in Text 1 represent a particular attitude.

CLOSED

Explain how two language features in Text 1 represent an attitude towards childhood.



Over To You – Activity 8

Comprehending Questions



- Find the **WHAT** and the **HOW** of each comprehending question in the workbook.
- Check if the questions are open or closed. This tells you what you are reading for...
- TIP: There are six questions – which does NOT require a discussion of conventions?

What you would have highlighted

- Explain **how voice** is used in Text 1 to **construct a particular perspective**.
- Explain **how** Text 2 **constructs an unequal relationship**.
- *Use your knowledge of visual language conventions to explain **your response to this image**.*

What you would have highlighted

- Compare the *representations of soldiers* in Text 3 and Text 4.
- Explain *how* Text 5 *challenges particular views about those who seek asylum in Australia*.
- Compare *how* Text 5 and Text 6 *effectively convince their audience about the need to accept refugees and asylum seekers*.

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Questions
that ask for
'your
response'.

You will find this kind of question a lot...

"Use your knowledge of visual language conventions to explain your response to this image."

This is a TRAP as part of the question is ELLIPSED. It should read...

*"Use your knowledge of visual language conventions to explain your response **to the ideas/representation in this image.**"*

Four blue curved lines of varying lengths and orientations, arranged in a cluster in the bottom right corner of the slide.



YES!

If the question says, 'you or your' can I write, 'me, I , my'?

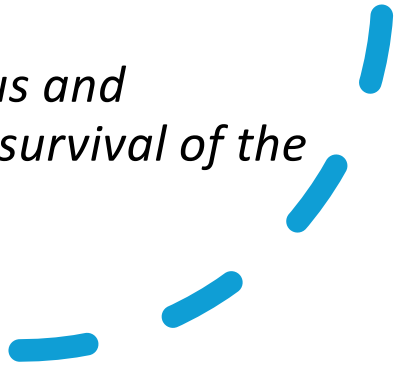


Structuring a Comprehending Response

- Aim for 250 – 300 words
- Start with the **WHAT** – the interpretation.
- This should be a one/two sentence, complete answer and can replace the concepts in the question with the answer.
- The **HOW** is not needed as part of the opening statement – unless you say something specific or you can write fast/a lot.

Analyse how the snake is created to reveal an idea in Text 2.

The snake in Text 2 is created as ferocious and overpowering, revealing the idea of the survival of the fittest within nature.



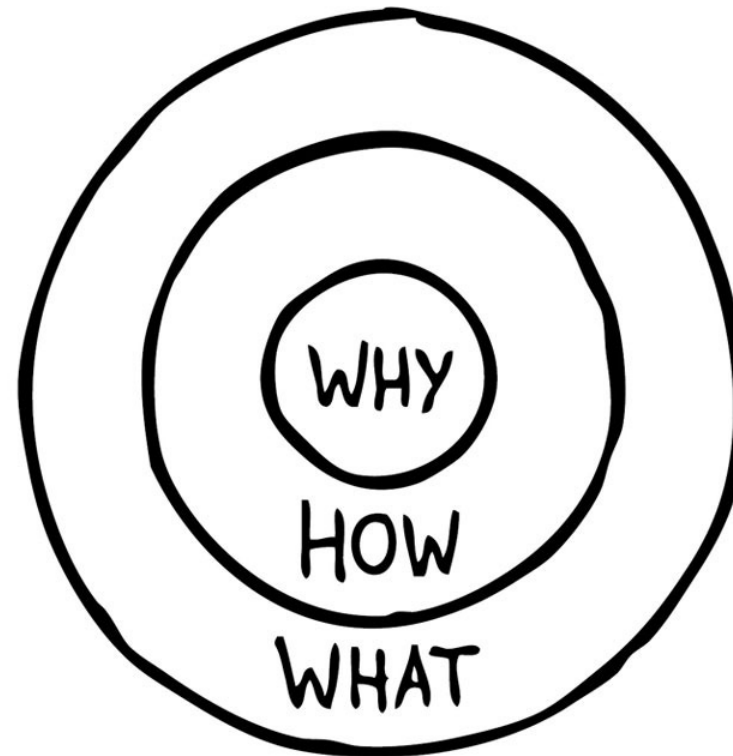
Structuring a Comprehending Response

- You are not required to use paragraphs, but these may help with readability by making your structure clear.
- Structure the response using the question as topic sentences to ensure focus and relevance.
- Work chronologically.



To Analyse

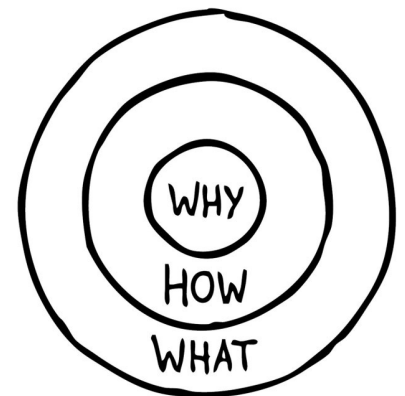
- Identify **idea**
- Identify a **device** (use meta-language) and offer examples or evidence
- Explain the **effect/s** of these examples in relation to the question. *This shows/implies/ suggests...*



‘Other’ Ways?

You may know a different acronym. Two common ones are **SQA** or **TEPE**

- **STATEMENT** about what you are trying to prove (use meta-language).
- **QUOTATIONS** woven into your writing.
- **ANALYSE** its relevance – how it works in relation to your interpretation
= What, How, Why
- **TECHNIQUE** identified (use meta-language).
- **EVIDENCE** provided (quote).
- **PURPOSE** and **EFFECT** discussed in relation to the question (analysis).
= What, How, Why



The HOW

Language Features

Text Structure

Stylistic Choices

Language Features

- Choices in language features and text structures together define a type of text and shape its meaning.
- These choices vary according to the purpose of a text, its subject matter, audience and mode of production.



Examples include (but are not limited to):

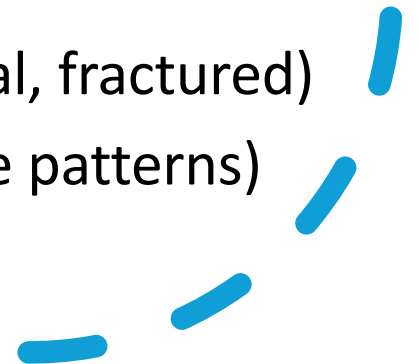
- Simile
- Metaphor
- Personification
- Emotive language
- Descriptive language (adjectives/adverbs)
- Connotation
- Sensory details and imagery
- Allusion
- Pun
- Diction (specific choices)
- Hyperbole
- Cumulation
- Anecdote
- Evidence
- Generalisation
- Inclusive language
- Rhetorical question
- Repetition

Text Structure

The ways in which information is organised in different types of texts.

Structure is best understood by looking for patterns – the following text structures would be used by the author for a purpose.

- ❖ Comparisons and contrasts
- ❖ Repetitions
- ❖ Thematic (cyclical, chronological, fractured)
- ❖ Parallels (this includes language patterns)



Examples
include (but
are not
limited to):

- Linear
- Chronological
- Parallel
- Juxtaposition
- Foreshadowing
- Flashback
- Circular
- Alternating
- Repetition
- Frame narrative (story within a story)



Sentence Markers That Prompt Analysis

This implies
that...

This
suggests...

This works
to...

This clearly
shows...

This
highlights...

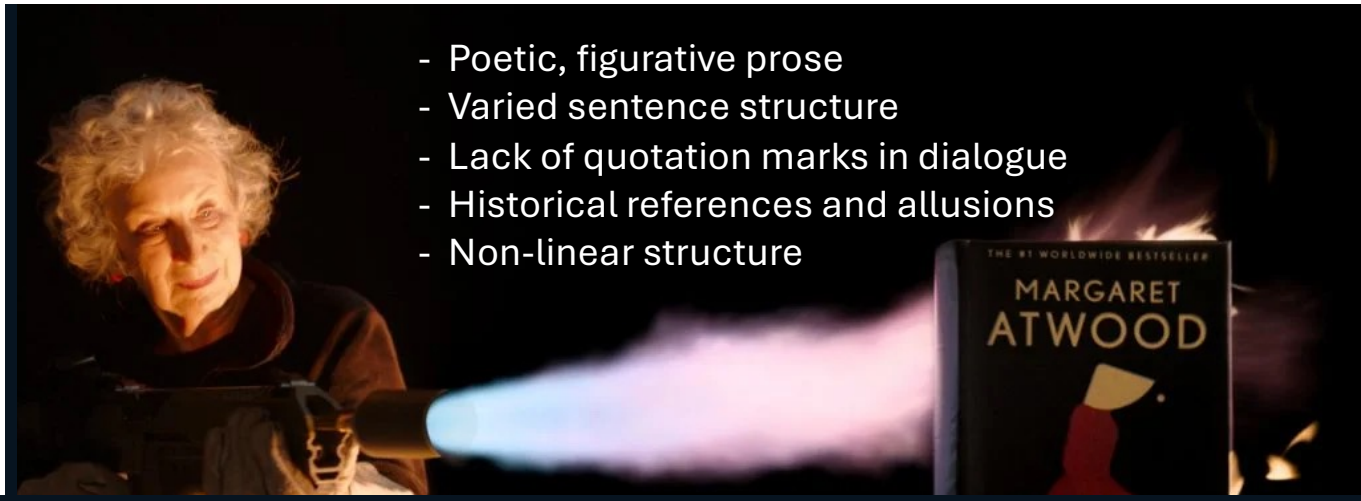
The hyperbolic
language suggests...

Her angsty
characterisation
implies...

The harsh, invective
language choices work
to...

The repetitive phrases
highlight...

Stylistic Choices

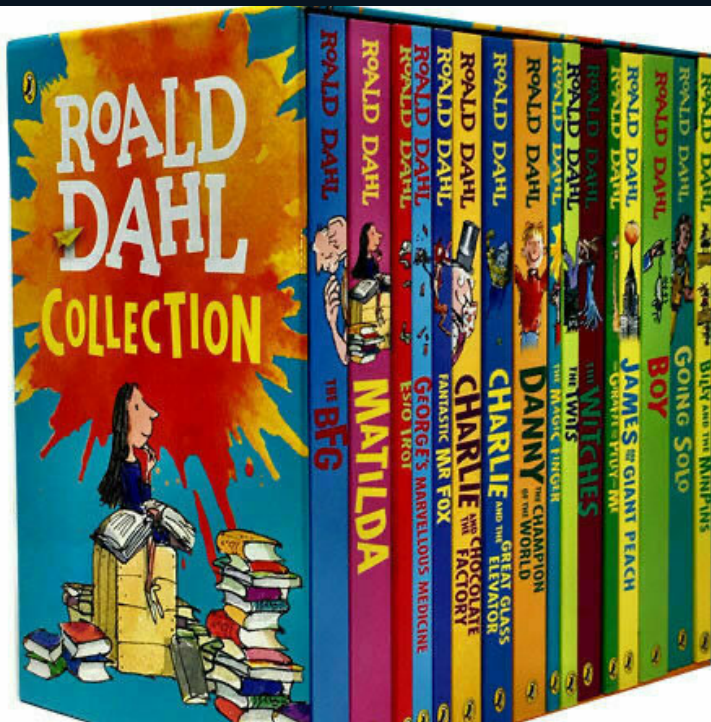


- Poetic, figurative prose
- Varied sentence structure
- Lack of quotation marks in dialogue
- Historical references and allusions
- Non-linear structure

Anything sustained throughout a text to become a distinctive part of its overall style.

Should not discuss one isolated choice – style is created by something that has been done deliberately and repeatedly.

- Humorous
- Simply written
- Little caricatures/illustrations – Quentin Blake
- Nonsensical words



Two Ways of Approaching Style...

They are...

- The ways in which aspects of texts (such as words, sentences, images) are arranged and how they affect meaning.
- Style can distinguish the work of individual authors, the work of a particular period or of a particular genre or type of text.

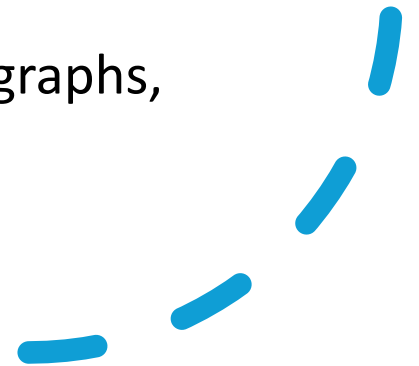
Note: to argue 'Stylistic' you need to acknowledge a pattern in language



Stylistic Features

In a written text, style is created by elements such as:

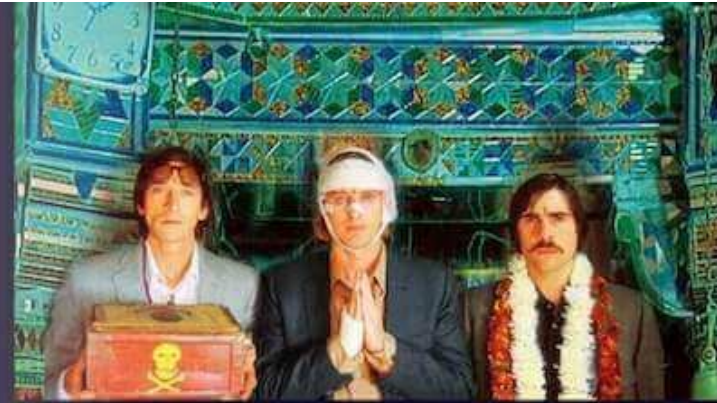
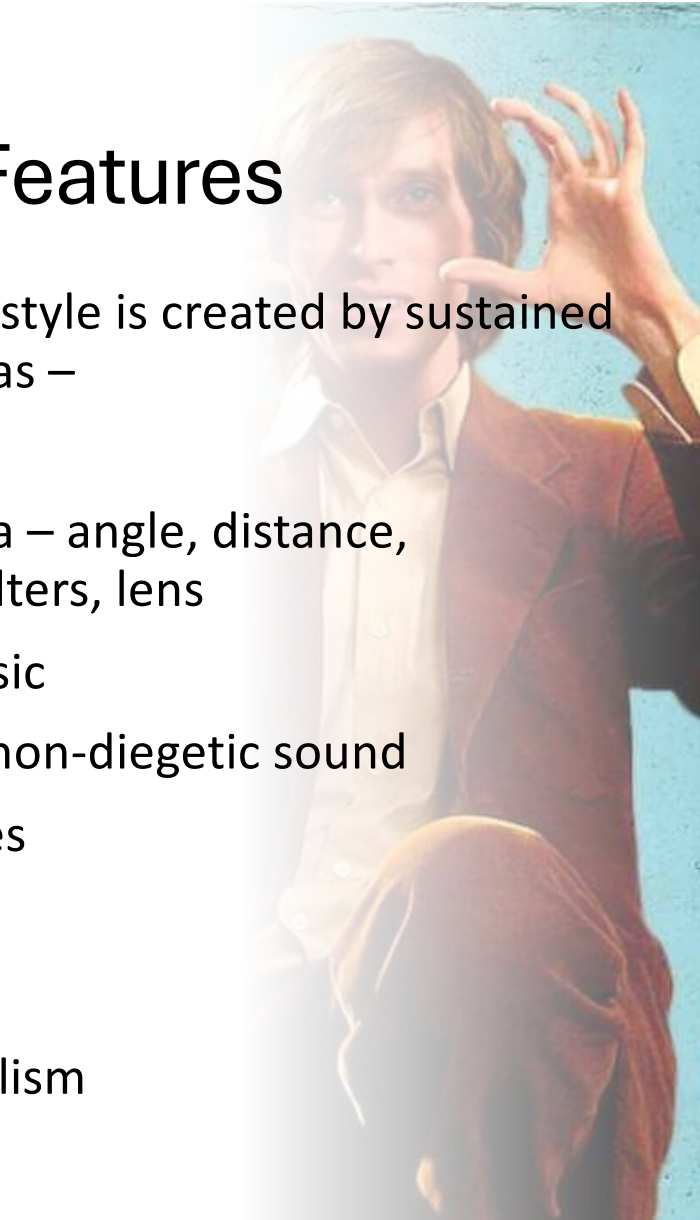
- Diction (or word choice)
- Syntax (or sentence structures)
- Tone/mood
- Tense
- Imagery/figurative language
- Narrative viewpoint
- Use of symbolism
- Choice of structure – stanzas, paragraphs, juxtaposition



Stylistic Features

In a visual text, style is created by sustained elements such as –

- Use of camera – angle, distance, movement, filters, lens
- Choice of music
- Diegetic and non-diegetic sound
- Editing choices
- Lighting
- Setting
- Use of symbolism





<https://www.youtube.com/shorts/-hL7R7G8tG8>


Over To You – **Activity 10**

Style (Skip Forward to this Activity)



Let's think about *Meet the Superhumans* again.

- Consider the style of the film.
- Identify the key stylistic elements that contribute to its style.

- 
- A large orange shape on the left side of the slide, consisting of a rectangle with a quarter-circle cutout on its right side.
- Use of camera – angle, distance, movement, filters, lens
 - Choice of music
 - Diegetic and non-diegetic sound
 - Editing choices
 - Lighting
 - Setting
 - Use of symbolism

Four years later the same production company made a second film to promote the 2016 Paralympic games in Rio.

This 2016 film is called “We’re the Superhumans”

- Describe the style of this film
- Key stylistic elements



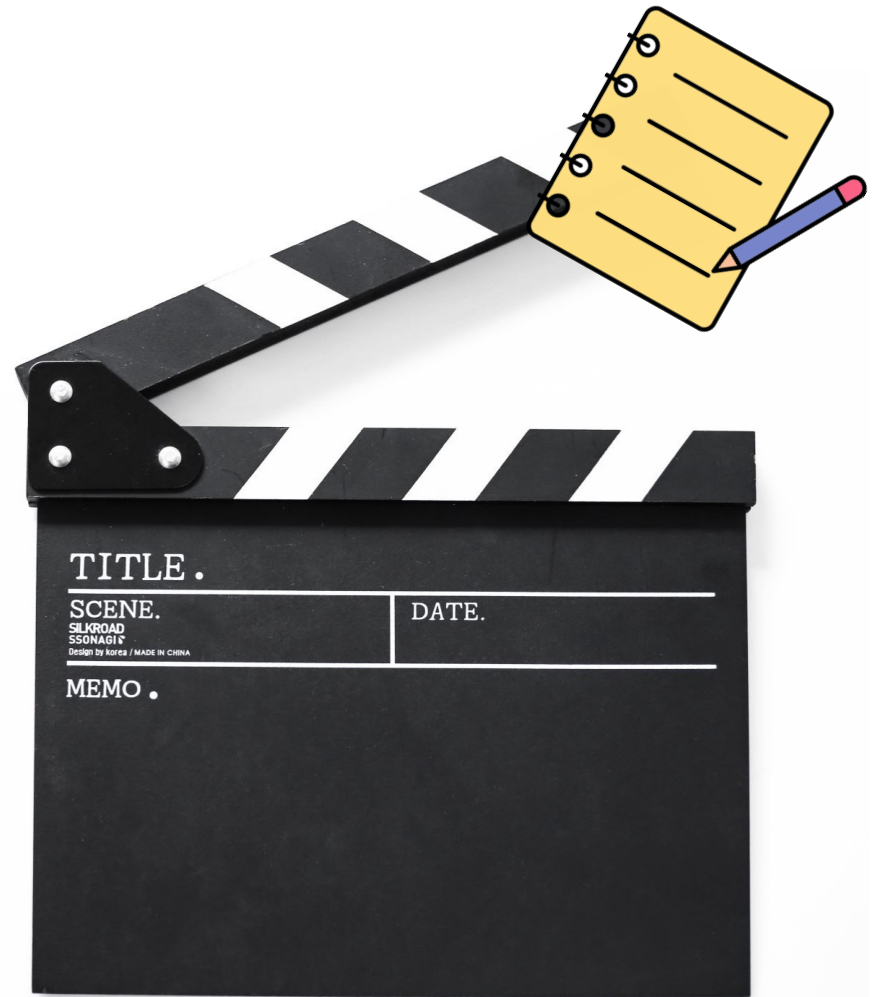
[https://www.youtube.com/
watch?v=locLkk3aYlk](https://www.youtube.com/watch?v=locLkk3aYlk)



Over To You – Activity 11

Style

- Compare the film styles.
- How does the difference reflect a change in context, purpose and/or audience?



Compare how a similar idea is treated in two stylistically different texts.

Thesis:

Both texts explore the idea that physicality does not determine ability. **Whilst** the striking style of Text 1 showcases Paralympians dominating and excelling in their fields, Text 2's jovial style acknowledges its subject's capabilities in both extraordinary and everyday tasks **in a more** lighthearted manner.

Paragraph 1:

Text 1 champions the idea that the Paralympians have strong and unique abilities beyond their disability. Emotional intensity is achieved through the pace of shots. Each shot is high energy, as opposed to slow or moody and replicates the intensity and endurance needed in training. A defiant style is also communicated through choice of music. Public Enemy's 'Harder Than You Think' is energetic, strong and contains 'call to arms' lyrics. This style promotes an empowering, uncompromising message **that is distinctively different to the jovial style of the second text.**

Paragraph 2:

Stylistically, Text 2 is very different but still promotes the idea that physicality does not determine ability. This film **feels more** celebratory and joyous, **as opposed** to Text 1's rousing call to action and defiance to those who treat the Paralympics with indifference. The film has a confident, defiant tone and an empowering message. It acknowledges the physical challenges and negative attitudes that people living with disability face on a daily basis, **but unlike Text 1's sole focus on athletes**, Text 2 broadens its message by including montage shots of many different kinds of people. Scenes of sporting feats and stunts, **just as in Text 1**, are now juxtaposed with people doing everyday tasks – one woman changes her child's nappy with her feet. The multitude and quick pace of these shots strengthens the film's celebratory style as it encompasses a wider cross-section of people.

.....

Comparative Discourse: whilst, in contrast to, although, comparatively, unlike, just as, as opposed, similarly



The Responding Section

How Questions May Be Presented

Compare and Contrast...

- *Compare the ways in which **two studied texts** have been effective in bringing important issues to the attention of an audience.*

One text...

- *Evaluate the impact of language conventions on your interpretation of **at least one text** you have studied.*

Two texts...

- *Reflect on how **two texts** have challenged your perspective on a social or cultural issue.*



Answering the Question:

The Biggest Mistake...

Do you generally discuss the question by writing mainly about the text?

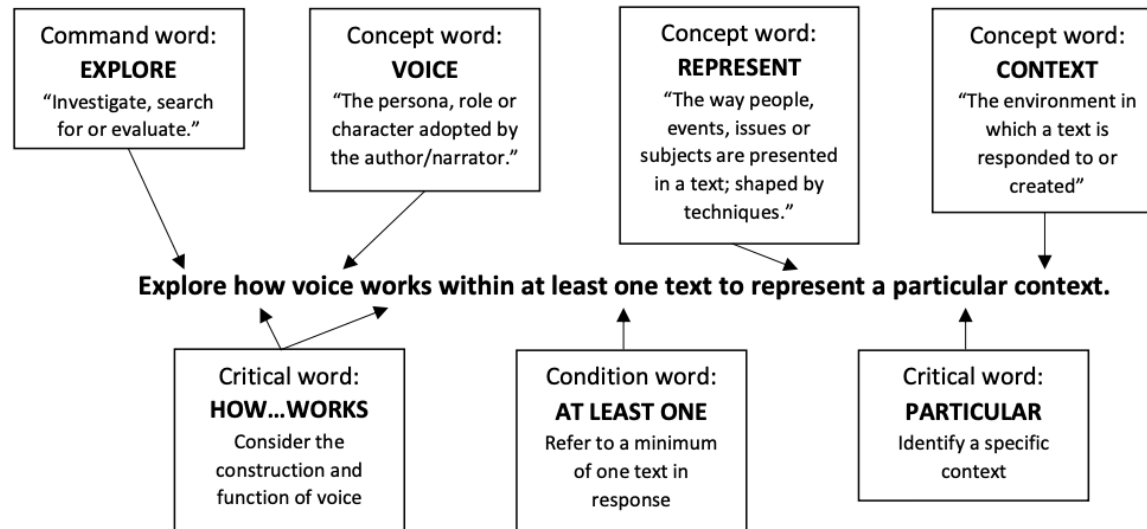
OR

Do you directly discuss the question and use the text as evidence?



Command, Concept, Condition, Critical

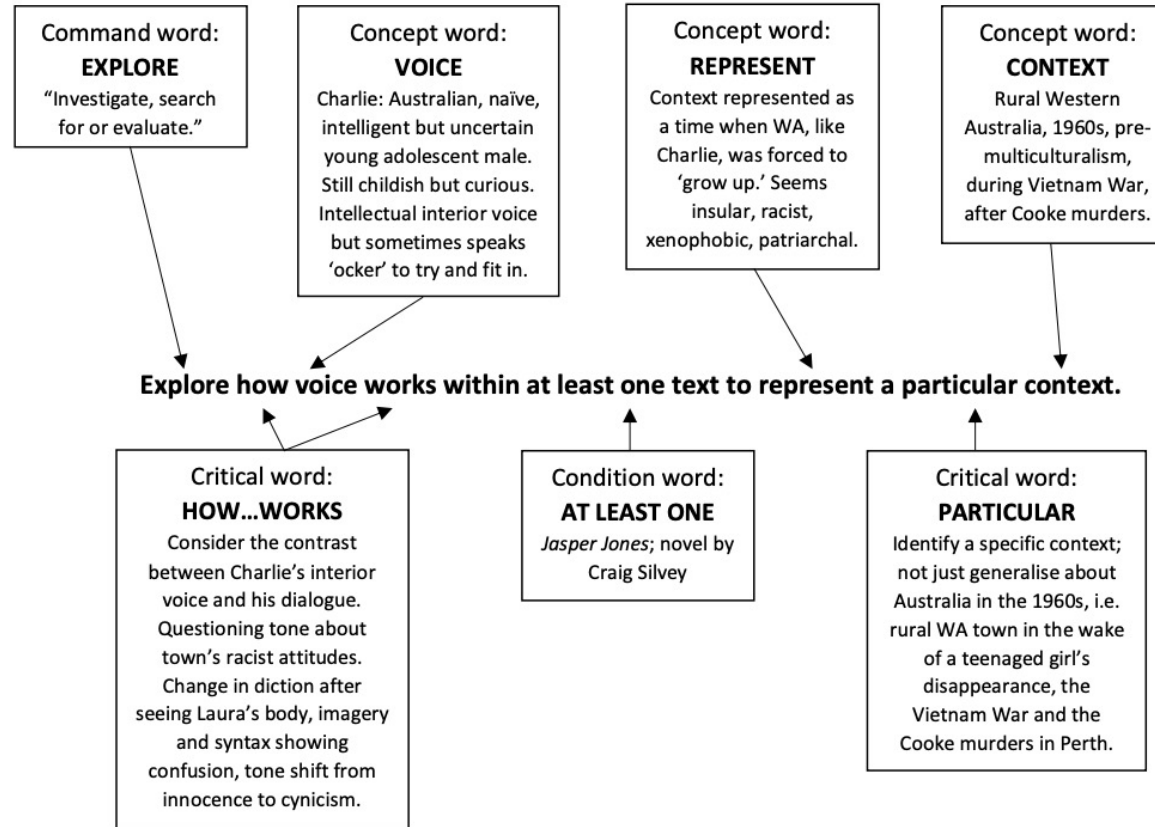
Examples:



Taken from: ETAWA Document

Identifying each keyword and considering their meanings, can be a useful way to plan your response:

***Jasper Jones*, by Craig Silvey:**



Taken from: ETAWA Document

Western Australia in the 1960's was a place changed entirely. Nationally, the Vietnam War shook the population's faith in their government and the righteousness of the West, while locally the Eric Edgar Cooke murders altered Perth from a sleepy, safe town to a city in the grip of fear. In addition, the White Australia Policy and the struggle for the rights of Aboriginal Australians suggests that this was an era where racism and xenophobia were the norm. Within this historical context, Silvey constructs Corrigan, a rural town where the tensions afflicting the nation are exacerbated by the disappearance of a local teenaged girl. This specific context, and its devastating outcomes, is represented as horrifying through the voice of the protagonist; twelve year old Charlie Bucktin. By constructing the voice of an articulate, intelligent but naïve Charlie as he matures from innocence to cynicism, Silvey invites the reader to look upon the injustices of this time from the perspective of a young teenager, who comes to realise the prejudice and corruption that poisons his hometown.

Read through this sample introduction and check whether each keyword has been attended to.



Taken from: ETAWA Document

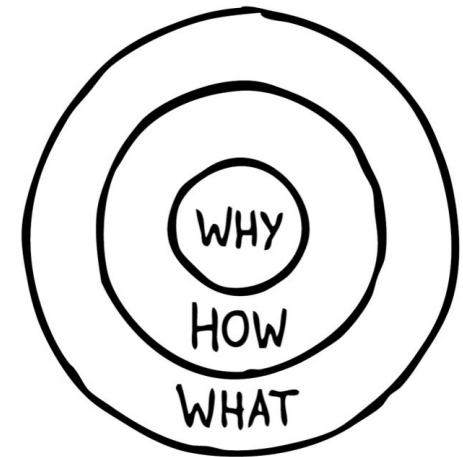
Over To You – **Activity 9**

Deconstructing Questions (Flip back to this activity)



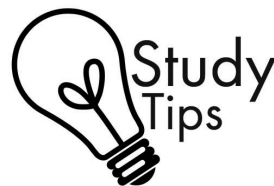
The What, How and Why of Responding

- Every question has a what and a how...
- The best students know that they need a why – this is often where the thesis statement is found.
- Flip to Activity 9 in your workbook and have a text in mind.



Continue to practice answering the questions

- Find the key words and the task you need to complete.
- Plan to answer the question (not just what you will use from the text).
- Use the key word/s of the question within the structure of the essay – in the thesis statement, the topic sentences, the end of body paragraphs, the conclusion



Practice articulating the concepts so you can use them throughout a response without having overly repetitive expression.

Representation, represents, to represent



A large orange rounded rectangle on the left side of the slide.

Time
Permitting

We can focus on essay structure
at the end of the seminar.

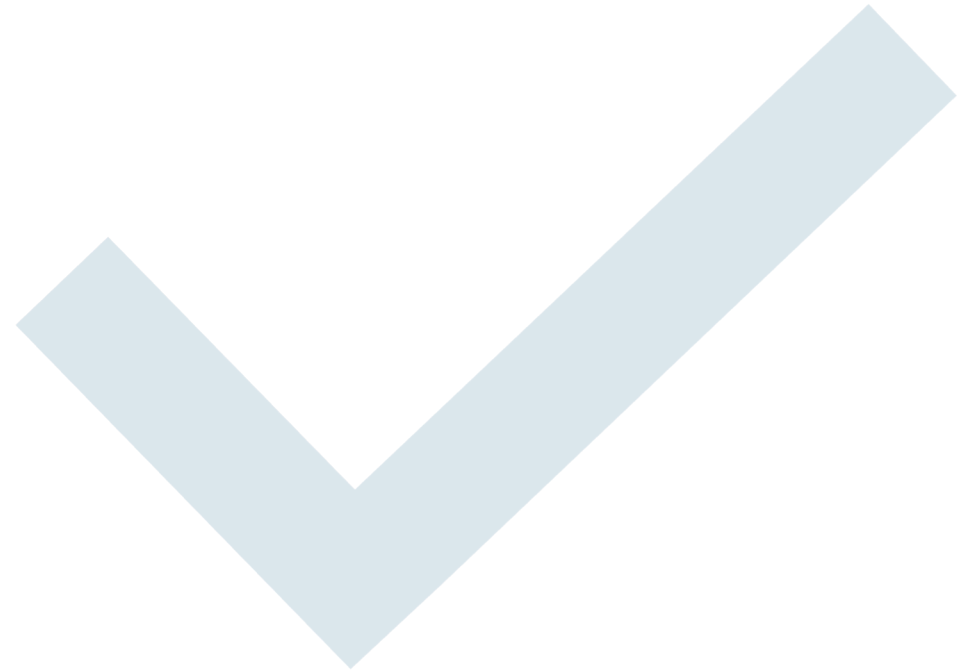




The Composing Section



**TITLE
EVERYTHING**



Successful Writing

- Telling a story, no matter the text type.
- Looking at the world in a particular way
- Exploring human folly or moments of joy and wonder
- Finding a voice – POV? Perspective?
- Appropriating, transforming, manipulating, experimenting
- Structures, styles, forms.
- Playing with words



What is Composing?

Your answer is marked on the quality of your writing.

A key discriminator will be how well you control, adapt, transform or manipulate the text structures and language features of your chosen form for particular effects.



What is Rewarded in Composing...



Develop and
sustain an
argument



Select a genre
appropriate to
your purpose as a
writer and use it
with control



Show innovative
and imaginative
use of language



Control
expression to
shape a reader's
response



Sustain a point of
view



Engage effectively
with the multiple
strands of a
question/prompt

Writing a
'Successful'
Text

Ask yourself –
Why would
anyone want to
read this?

Remember - you
are NOT writing
for yourself.

Tips for Imaginative Writing

Give readers something or someone they care about.

Every character should want something.

Every part must do one of two things – reveal character or advance the action.

Start as close to the end as possible.

Know exactly how the text ends before you start.

Over To You – **Activity 12**

Composing Imaginative Texts

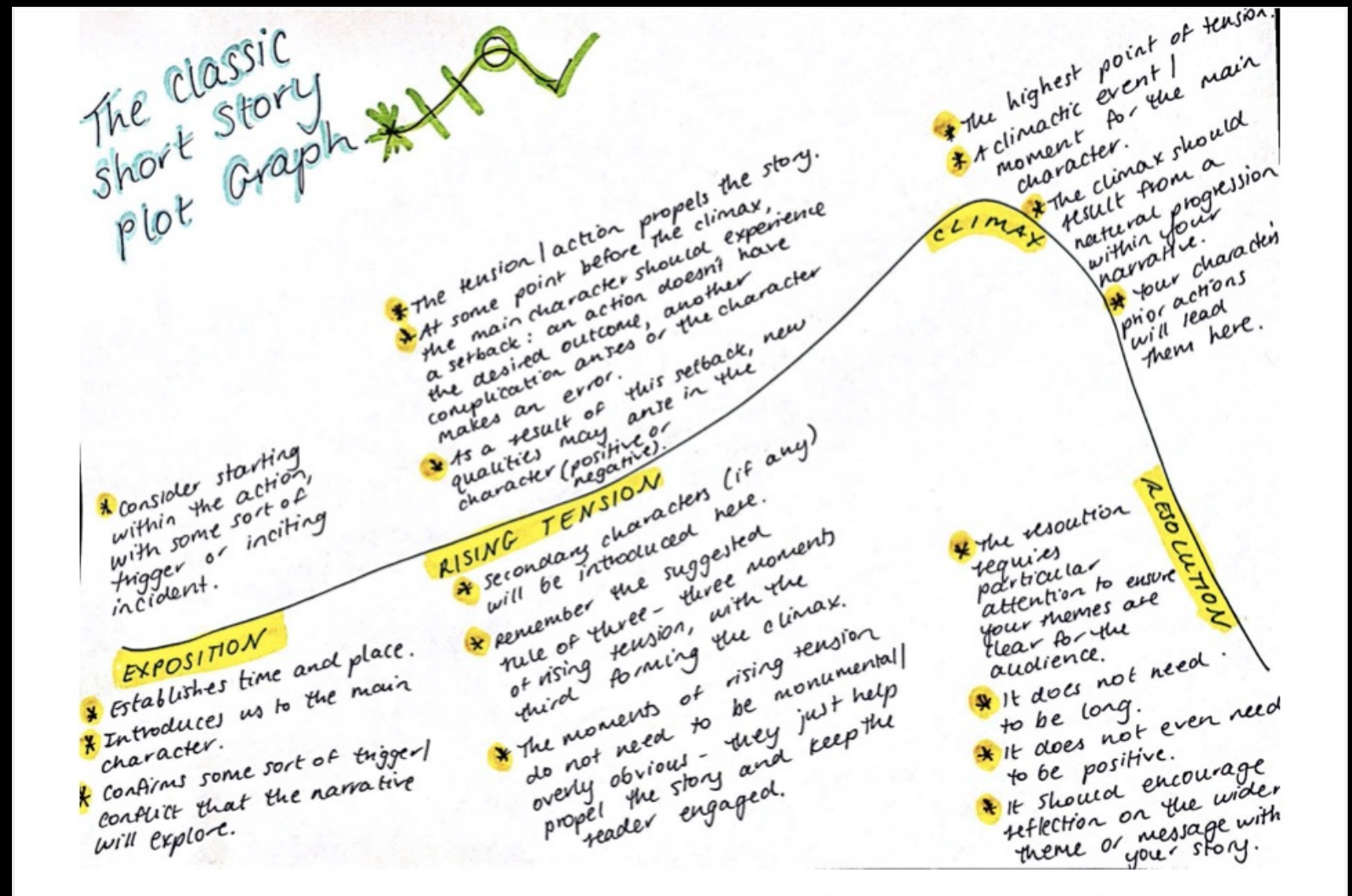


Write notes and tips on whatever resonates as we work through narrative structure.

Consider using the Classic Short Story Plot Graph as a planning tool in an exam situation.

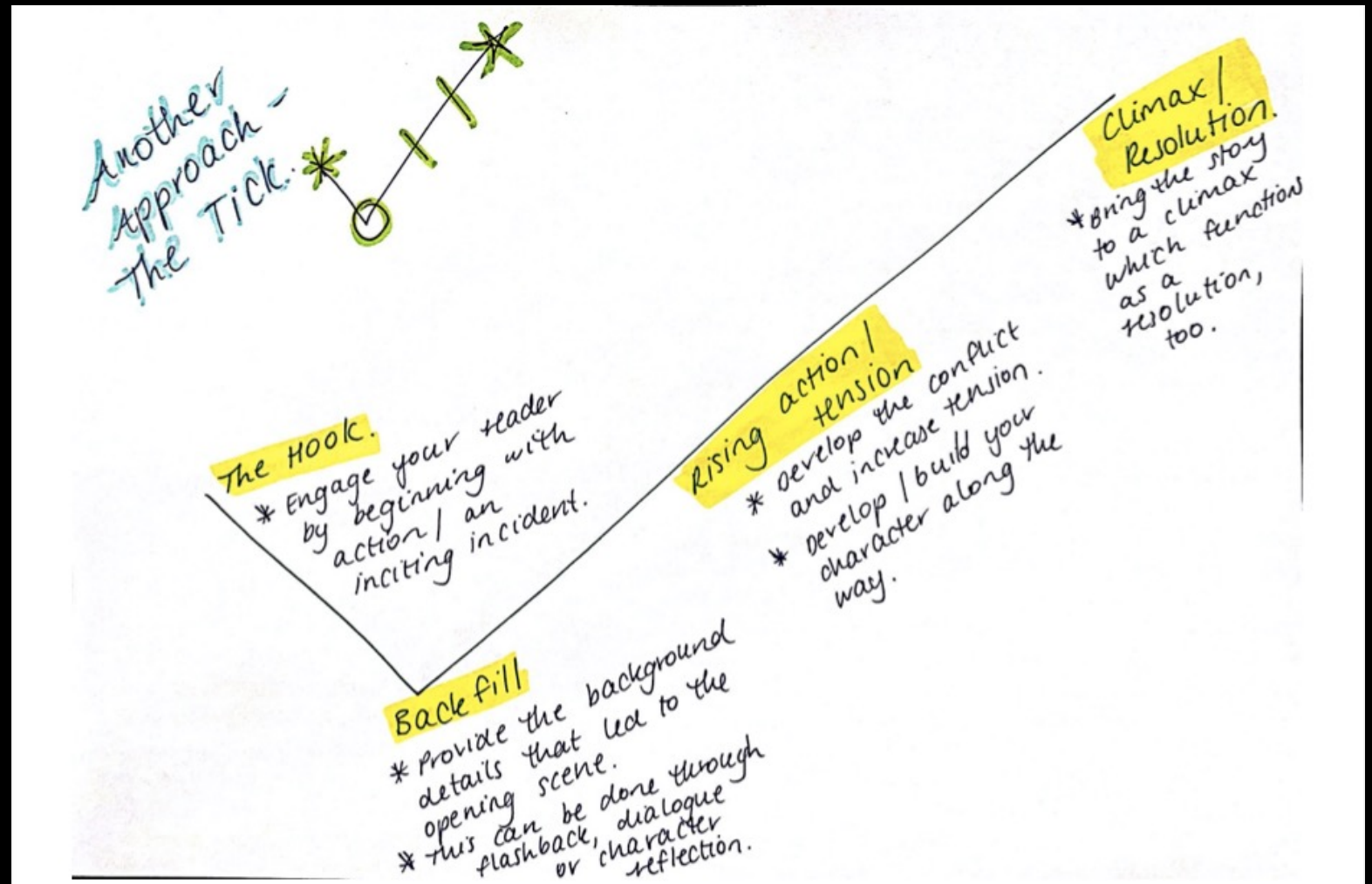
You can use your planning space to draw the plot graph and refer to it whilst writing your narrative.

Remember, there are always exceptions to the rule and scope to be creative with your structure— but sometimes, a formula under time pressure really helps.



This structure can also be useful in an exam situation.

It is a simple, but effective four-part narrative similar to the previous method but including 'backfill' through flashback, dialogue or character reflection, and ending on a climactic point of tension.



Other
examples
your
teachers
may have
taught you
include...

A Frame Narrative – a story within a story.

A Cyclical Narrative - starting and ending at same point.

Having a diagram of a structure in mind may be a useful tool in a time-pressure situation. It alleviates one aspect and allows you to focus on communicating your ideas through language.

Language Features:

Creating Vivid Imagery

In most texts there will be moments when description is needed to set the scene, reveal an important event or offer a portrait of a character.

Poor descriptive writing is often characterised by overkill – too much descriptive detail – or by an over-reliance on one aspect of description, such as visual imagery.

When creating vivid imagery, keep these tips in mind:





USE SENSORY
DETAILS



INTERESTING
VERBS AND
NOUNS



USE
FIGURATIVE
LANGUAGE
SPARINGLY



FOCUS ON
LITTLE DETAILS



CAREFULLY
CONSIDER THE
CONNOTATIONS
OF THE WORDS
YOU USE

THIS SENTENCE HAS FIVE WORDS

BY GARY PROVOST

This sentence has five words.

Here are five more words. Five-word sentences are fine. But several together become monotonous. Listen to what is happening. The writing is getting boring. The sound of it drones. It's like a stuck record. The ear demands some variety.

Now listen.

I vary the sentence length, and I create music. Music. The writing sings. It has a pleasant rhythm, a lilt, a harmony. I use short sentences. And I use sentences of medium length.

And sometimes, when I am certain the reader is rested, I will engage him with a sentence of considerable length, a sentence that burns with energy and builds with all the impetus of a crescendo, the roll of the drums, the crash of the cymbals— sounds that say listen to this, it is important.

MAXKIRIN.TUMBLR.COM

Sentence Structure

Sentence fragments:

- Using fragments, or one or two word sentences can be effective at moments of heightened tension or for dramatic impact.

Compounding phrases:

- Adding several phrases to a sentence, which is usually considered poor grammar, can add a lyrical, dreamy quality to imaginative writing.

Tip 1
Composing is
about writing
skill

Control of language

Sense of audience

Knowledge of generic conventions

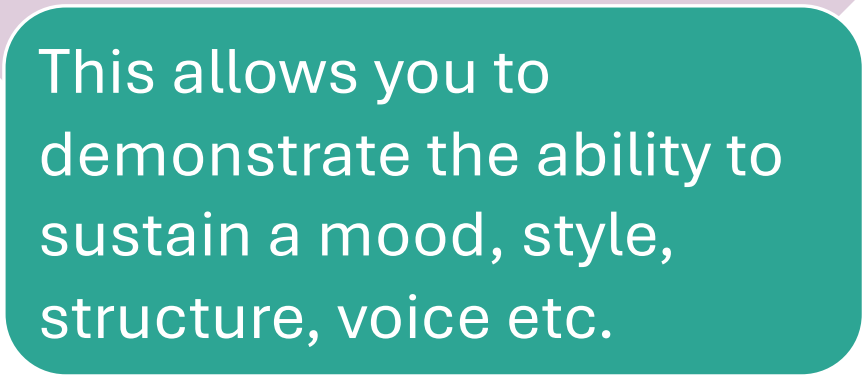
The ability to shape them in relation
to the examination questions.



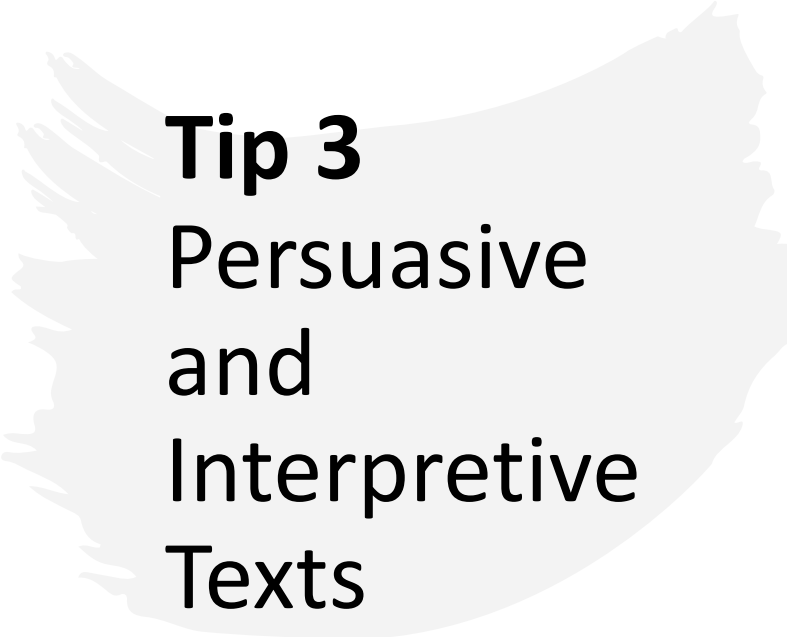
Tip 2 Length



Aim for approximately
1200 words or three pages



This allows you to
demonstrate the ability to
sustain a mood, style,
structure, voice etc.



Tip 3 Persuasive and Interpretive Texts

Convincing understanding of the chosen topic.

Balance of logos, pathos and ethos.

Range of persuasive/rhetorical devices

Persuasive = Forceful language
Interpretive = More restrained

Tips 4 and 5

Control the genre you select

It is **essential** to know before you write the context, audience and purpose of your piece.

Use this to determine the **genre and form** you use to convey your message as effectively as possible.

Tips 6 and 7

Voice and intent

Do not write a CAP statement. Your intent should be apparent within the text itself. Structure can help this.

Voice is an essential consideration for success in this section.

Be authentic.

Be passionate.

Write out of your gut.

Tips 8 and 9

Weaving in the prompt

Every question has 2 – 4 parts and the degree to which **you address each part of the question** is a discriminator.

Take the time to **frontload vocabulary** to control mood or atmosphere. Build patterns of language and figure out a way to sustain a style – be that through vocab, imagery, sentence structure, etc.

Tip 10

“Her emerald eyes glistened with effervescent tears which trembled along her translucent cheek.”

Don't overwrite – if anything **underwrite**.

Be subtle – hyperbolic, overblown and melodramatic language are like yelling at your reader.

Less is more.

Show don't tell

Tip 11

Get organised
and plan to
emulate...

Research an
issue/topic

Plan to use a range
of **rhetorical and
imaginative
features**

Find compositions
to **emulate:**

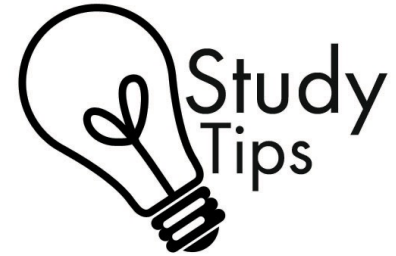
A persuasive text
An imaginative text
An interpretive text

Over To You – **Activities 11 & 12**

Composing Persuasive and Interpretive Texts



Write notes and tips on whatever resonates as we work through persuasive and interpretive structure.



Conduct a (controlled) research spiral

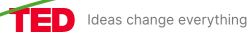
Structure in this section is all about emulating.

Look to the experts and how they structure, then replicate for your own content.

Choose publications that gel with what you want to write about:

Triple J for music and culture, Wired Magazine for technology.

Persuasive Speech



[WATCH](#) [DISCOVER](#) [ATTEND](#) [PARTICIPATE](#) [ABOUT](#) [SIGN IN](#)

[JOIN TED](#)



How every child can thrive by five

12,458,340 views | Molly Wright | TED and Minderoo Foundation • July 2021

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[Read transcript](#)

"What if I was to tell you that a game of peek-a-boo could change the world?" asks seven-year-old Molly Wright, one of the youngest-ever TED speakers. Breaking down the research-backed ways parents and caregivers can support children's healthy brain development, Wright highlights the benefits of play on lifelong learning, behavior and well-being, sharing effective strategies to help all kids thrive by the age of five. She's joined onstage by one-year-old Ari and his dad, Amarjot, who help illustrate her big ideas about brain science. (This TED Talk was produced in collaboration with Minderoo Foundation as an educational tool for parents and caregivers around the world and is supported by UNICEF.)

[Education](#), [Communication](#), [Parenting](#), [Brain](#), [Kids](#)

About the speaker



Molly Wright

Student

[See speaker profile >](#)

Molly Wright, a student from Queensland, Australia, is a passionate advocate for early childhood development. At just seven years old, she's one of the youngest people ever to give a TED Talk.

Podcast



Conversations ABC listen

★ 4.4 (12K) · RELATIONSHIPS · UPDATED DAILY

Conversations draws you deeper into the life story of someone you may have heard about, but never met. Journey into their world, joining them on epic adventures to unfamiliar places, back in time to wild moments of his [MORE](#)

⏸ Pause

+ Follow

Episodes >

📻 7H AGO

The unexpected plot twist: the tech nerd who changed course to help the homeless

Jon Owen's mum enrolled him in a computer science degree at University - expecting him to build a flourishing career; which he did. It just wasn't the one that everyone expected

51 min left

...

Opinion Piece

I'm 17 and I cried watching Disney's 'Pete's Dragon'.

By 2020 Student

May 13, 2020

Triple J Opinion

With COVID-19 sending us all into lockdown, recently I have found myself with a lot of free time. And how have I chosen to spend it? Well, as any decent human being would – by watching Disney movies. And through my extensive viewing, I have discovered something new about these types of films – they are, in most cases, absolute tearjerkers. Now, I'm not too sure if Disney is aiming to have you sobbing at the end of all their films or if it's just today's context of being trapped inside our homes. But recently, I have found myself reaching for the tissues on several occasions.

Take yesterday's chosen feature for example. Pete's Dragon. Disney's 2016 live-action remake. If you're not familiar with the film, it's about a five year old boy, Pete, who meets and befriends a big, furry, green dragon who he calls Elliot. From there, Pete and Elliot form a bond like no other.

Cut to 1.5 hours later – tears streaming down my face. Sobbing. Honestly, to tell you the truth, it was the very definition of an emotional rollercoaster. There was something about that boy's relationship with that dragon that was so pure, so deep and so damn emotional!

But it got me thinking.

In the age of coronavirus, where none of us can leave our homes, or see the ones we love, are we becoming more emotional?

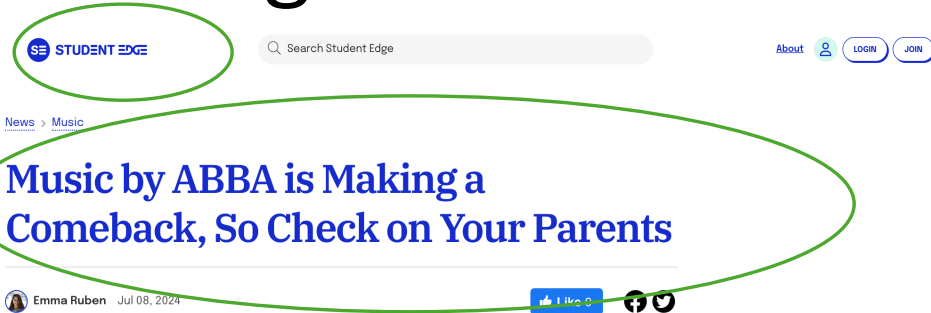
TBC...

Structure doesn't have to mean your formatting.

It could simply be the way to you to start/open, regardless of your content.

Opinion Piece or an Open letter – beginning small, with an anecdote, in a casual way. You can then move to a wider idea, where the tone shifts.

Blog Post



Mamma Mia, here we go again!

We already knew nostalgic songs and tunes were beginning to have major influence on our playlists recently.

Between *Unwritten* by Natasha Bedingfield, *Barbie* by Aqua, and *Heroes* by David Bowie, we're getting our retro fix.

But there's one band we're lowkey fans of whose music has been slowly popping off on TikTok and music streaming platforms.

It's ABBA. We know, what a stan.

According to data from Spotify, it's 18-24 year olds in Australia who are responsible for the majority of ABBA's music streams.

The millennials at Student Edge simply couldn't believe it. So we asked our members and found 43 per cent of Gen Z's surveyed said they *do* listen to songs by ABBA.

Why do we like ABBA so much?

Their catchy melodies and vibey lyrics are one thing, but there is a reason their music has become an evergreen, pillar of pop music.

Author of ABBA biography, *Bright Lights, Dark Shadows*, Carl Magnus Palm told the BBC "ABBA didn't just write great songs, they made great records and that was their secret," he said.

"They conceived them as productions and arrangements – visions of perfect pop music.

"Why are there so few successful covers of Abba songs? Because they're just so hard to inhabit."

So which ABBA songs are we listening to that you should add to your playlist?

Gimme Gimme Gimme (A Man After Midnight).



Writing an Essay

What is an Essay?

An argument carefully explained in detail.

It works from a thesis or proposition and carefully unfolds its proofs in a series of paragraphs.



What is an Essay?

It has an **introduction** that establishes all of the 'bits' that a reader needs to know:

- The **thesis** or approach to the question
- The **text/s** and what they are about
- The **series of proofs** that form each body paragraph



What is an Essay?

It has carefully structured **paragraphs** that are cyclical – question/argument – text – question/argument

It **concludes** with an observation, not a summary.

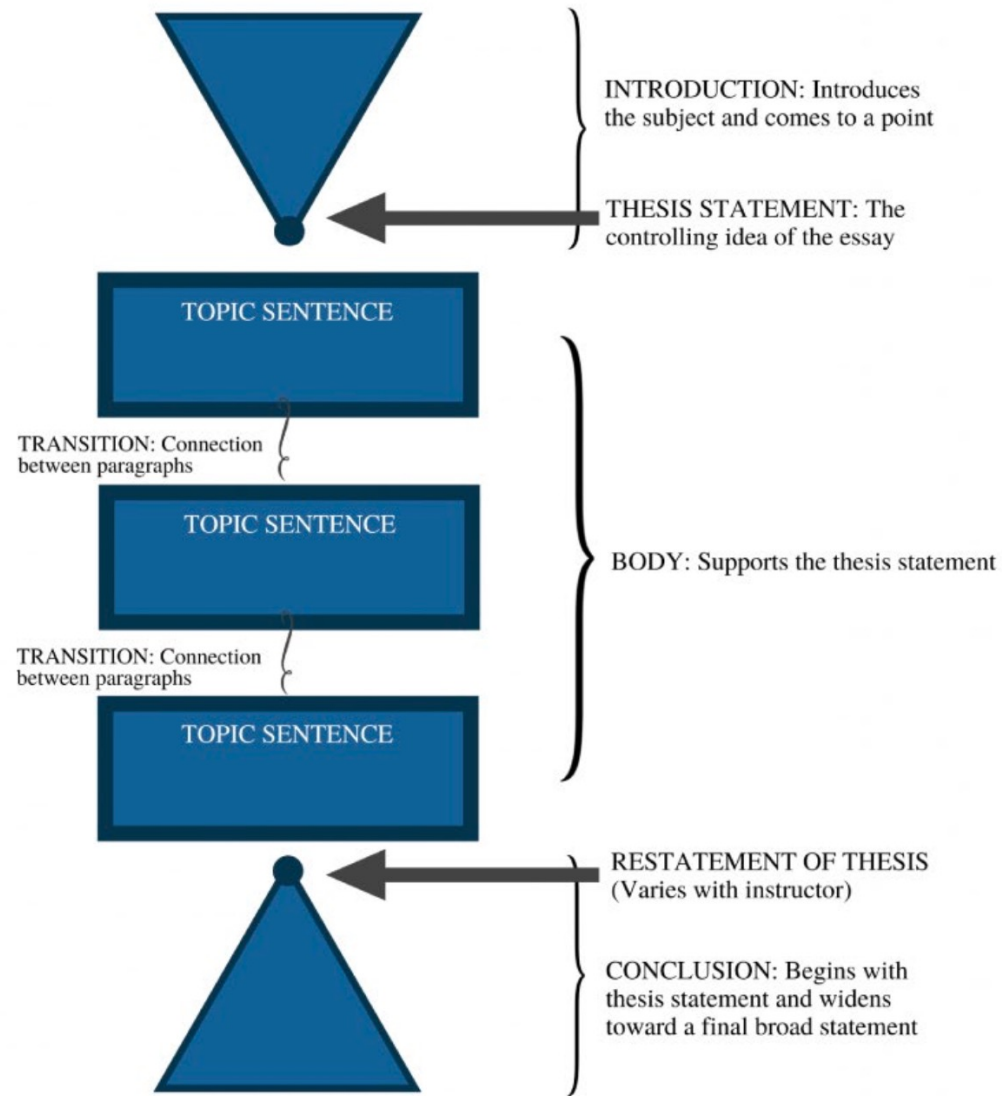


Answering the Question

- **The question leads** the introduction, **frames** the thesis, and **drives** the topic sentences and the conclusion.
- It should be **visible** in EVERY part of the essay through key words.
- Essays are **cyclical** without being overly **repetitive**.



**It looks like
this...**



Connect with the question and concepts by framing the **interesting parts of your text**.

Say something dynamic about the content you'll be writing about.



Advice on global statements

Don't just restate the question!

Go back to the Jasper Jones example – this is the sort of essay I want to read.

Answering the Question



Judgment Questions

*Critically evaluate means
to what extent, justify, all,
most, every...*



Using the key words

Repetition vs synonyms?



Creating sustained a thesis

Ask why the question is true...?

Add because or in order to

*Work from the judgement or the
pivotal key word/s*

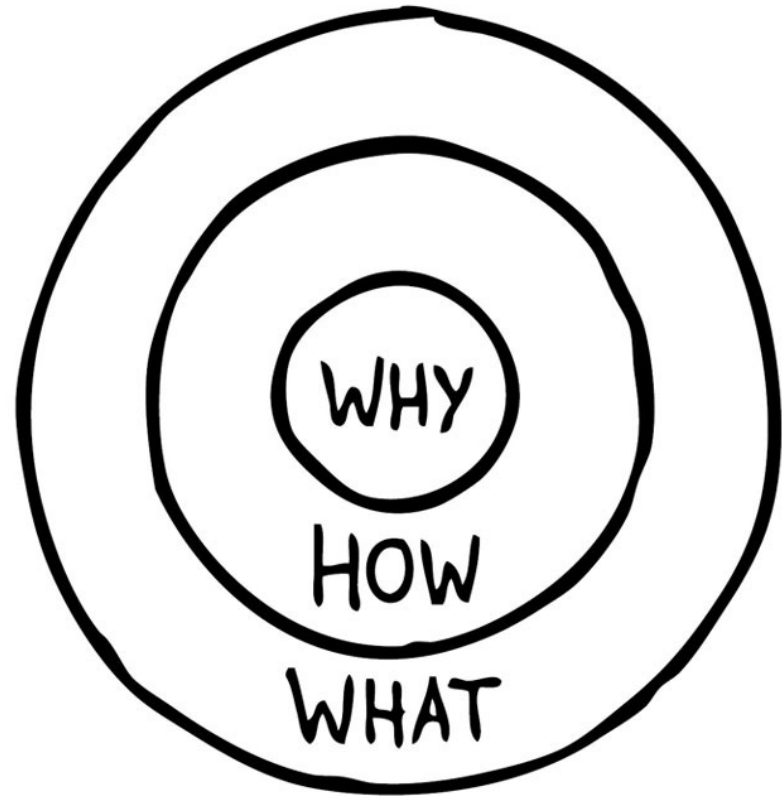
The What – How – Why Approach to Essays

Apply it to our concept...

INTRODUCTION is the **WHAT**
and the THESIS is the **WHY**

The BODY PARAGRAPHS follow a
WHAT – HOW – WHY structure

The CONCLUSION focuses on the **WHY** only

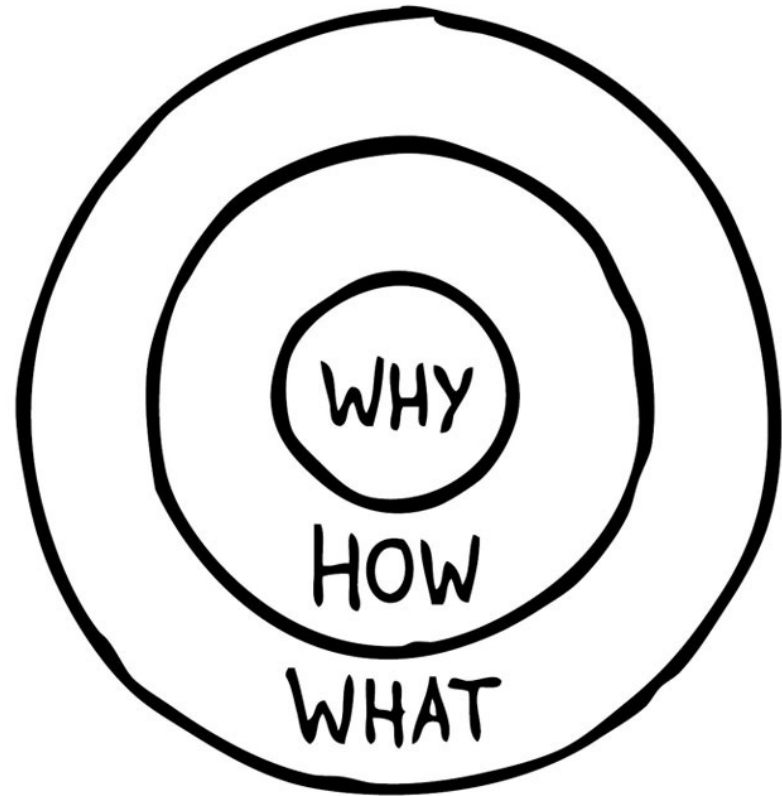


The What – How – Why Approach to Essays

WHAT – The text, the subject, the concept, the approach

HOW – The proofs, the analysis

WHY - The value, the context, the importance, the function of the text, the reason



**FAILING TO PLAN
IS
PLANNING TO FAIL**

Planning

TIP

Weigh up working time vs. writing time

TIP

Use *TSO* - Think – Select – Organise

TIP

You only need to plan your THESIS and the TOPIC SENTENCES.

How Long?



Aim for three-four
pages



Breadth – different
points across the
paragraphs



Depth – at least two
‘proofs’ within each
paragraph



How many
paragraphs? It
depends...



Extras

There are only three concepts in questions



Context: Questions that ask you to make connections between the text and the world. These might include context, audience, purpose or representation.



Conventions: These focus on how a text presents its ideas and will direct you to one or more specific elements – character, setting, language devices, symbolism, structural patterns etc.



Genre: Questions that ask you to discuss genre and changes over time.



Let's look back at some sample questions in Activity 9 to see how this works...

Flashcards

Values and Attitudes



Values: Values are beliefs that guide our behaviour. Values define what we deem to be good, right or acceptable. Many of our values are socially or culturally constructed. E.g. Freedom, Justice, Equality.

Attitudes: Attitudes are how our values are manifested in our actions, thoughts and behaviours. Attitudes are our certain feelings towards certain ideas or issues.

Values and Attitudes: A *Study Guide*

Fiction Texts:

- How does a character's behaviours or thoughts reflect particular societal or personal values?
- What attitudes do they express? How are these informed by the values of their society or their personal value system?

Non-Fiction Texts:

- What attitudes are expressed towards a certain subject matter or issue? How are these attitudes expressed through the use of language? What values do these attitudes connect with? Consider the influence of particular ideological systems circulating within the author's society.

Reading Lenses – Understanding Perspective



Multi-Modal

If a question states to use a multimodal text, you must use a text that contains multiple modes

audio/visual – film

written/visual – graphic novel

written/visual – novel with illustrations

written/visual - advertisement

Thank you!



References

- Both the **2024 ECU Revision Seminar Presentation** and accompanying **Activity Booklet** were adapted from the original work of Susan Carrick, 2023
- **Text Revision Template** and **Flashcards** were adapted from the original work of Louise Pettigrew and Emma Jermy, 2023.
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