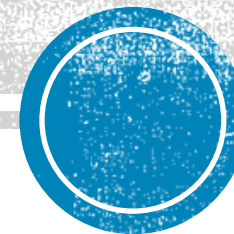




ENGLISH ATAR REVISION SEMINAR

ECU September 2023



ME... *SUSAN CARRICK*



What I assume...

- That you know quite a lot
- That you want to do well – that's why you are here!
- That you might need help connecting all the dots





SEMINAR OVERVIEW

- Review of syllabus concepts
- Managing the examination
- Comprehending
- A note on style
- The Responding Section
- Composing
- The Responding Essay

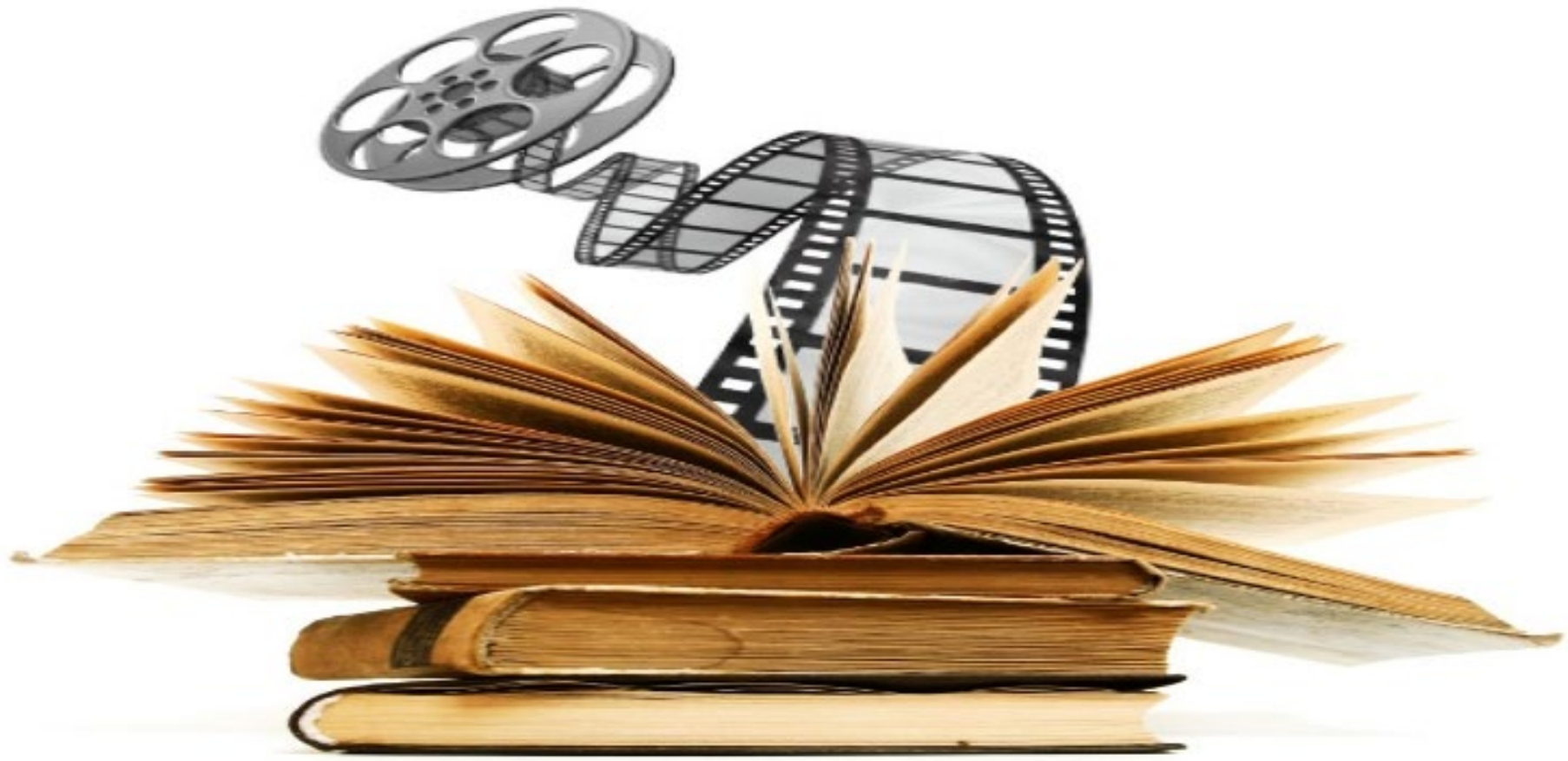




WHAT DO YOU WANT TO KNOW?

**WHAT DO YOU HOPE TO GET OUT
OF THIS SEMINAR?**







WHAT YOUR EXAMINERS ASSUME YOU KNOW

A checklist to ensure that you are ready...



The Big 6

- Context
- Audience
- Purpose

- Genre
- Representation
- Conventions

Context

- Where?
- When?

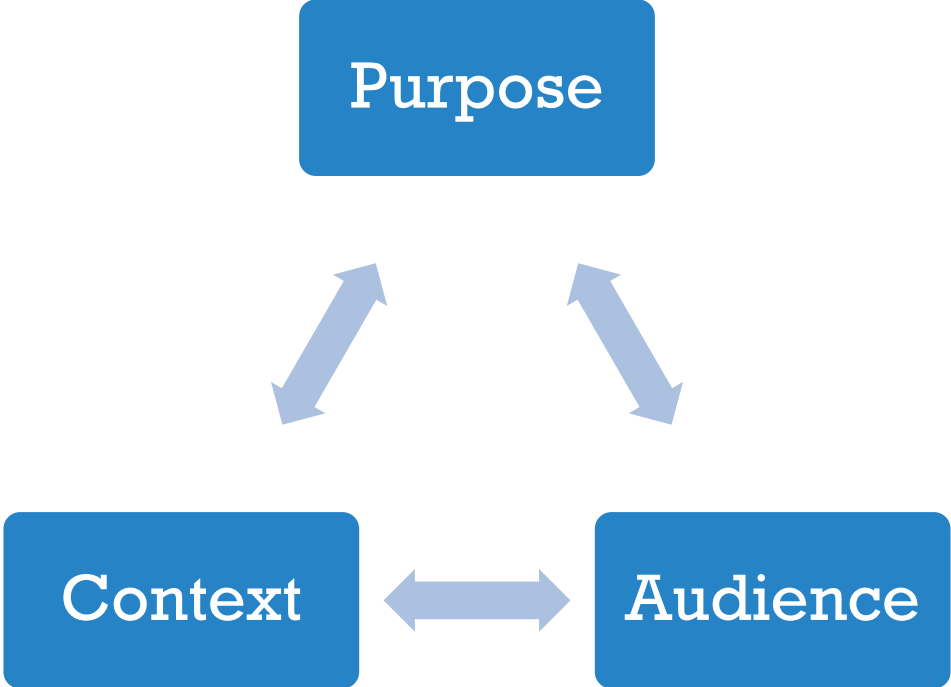
Purpose

- Why?

Audience

- For whom?
- (Who else?)







The environment in which a text is responded to or created.

- **Context of culture:** the general social, historical and cultural conditions in which a text is responded to and created.
- **Context of situation:** the specific features of its immediate environment.

Context of Production or Context of Reception

Personal Context

AUDIENCE



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

- INTENDED audience
- ALTERNATE audiences (may change over time)
- IMPLIED audience

To create a link to context and purpose, ask WHY this particular audience...



PURPOSE

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

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

PURPOSE determines genre, medium, mode, language, structure, style...

Purpose



Context



Audience



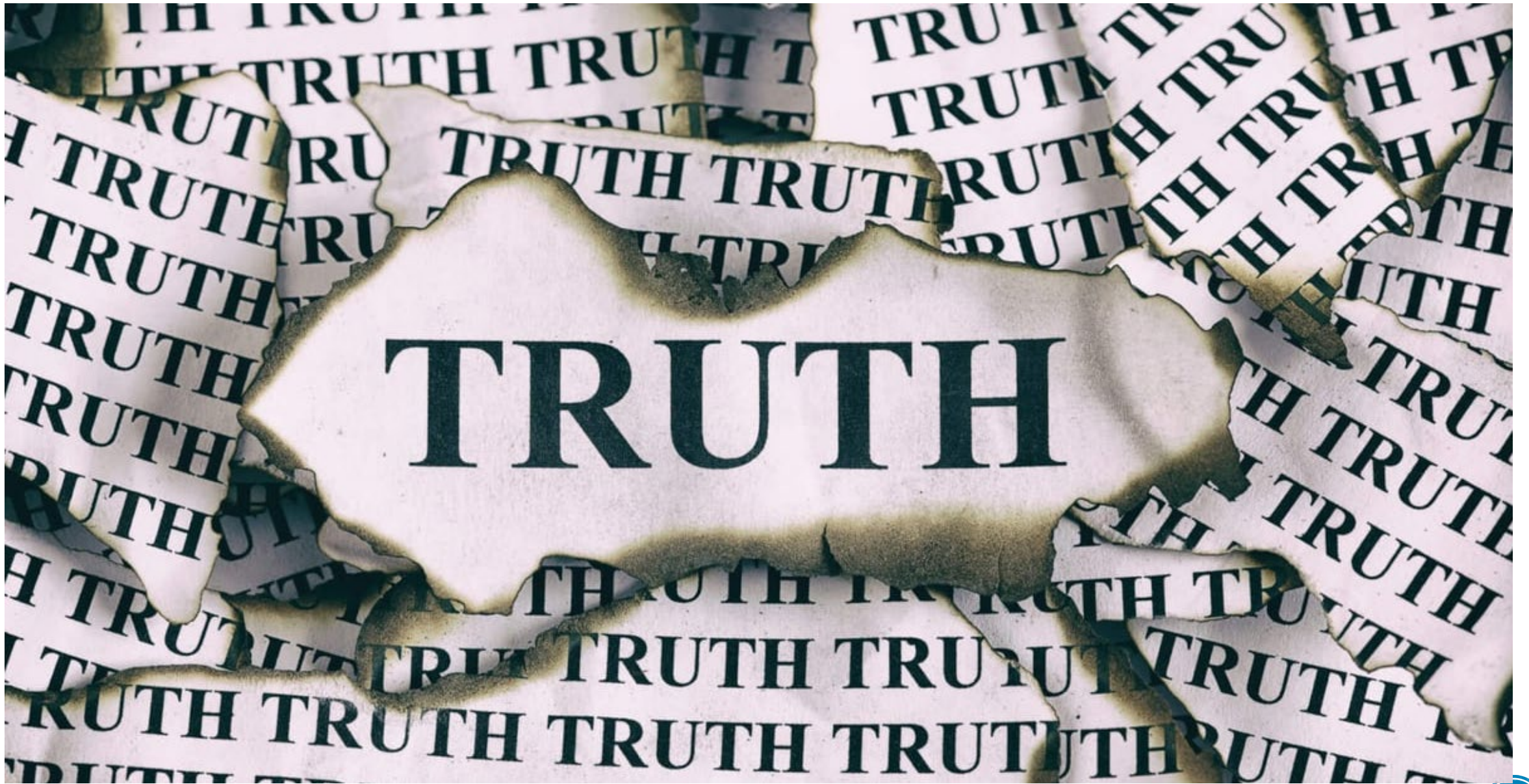




REPRESENTATION

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





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.



THREE KEY WORDS ...

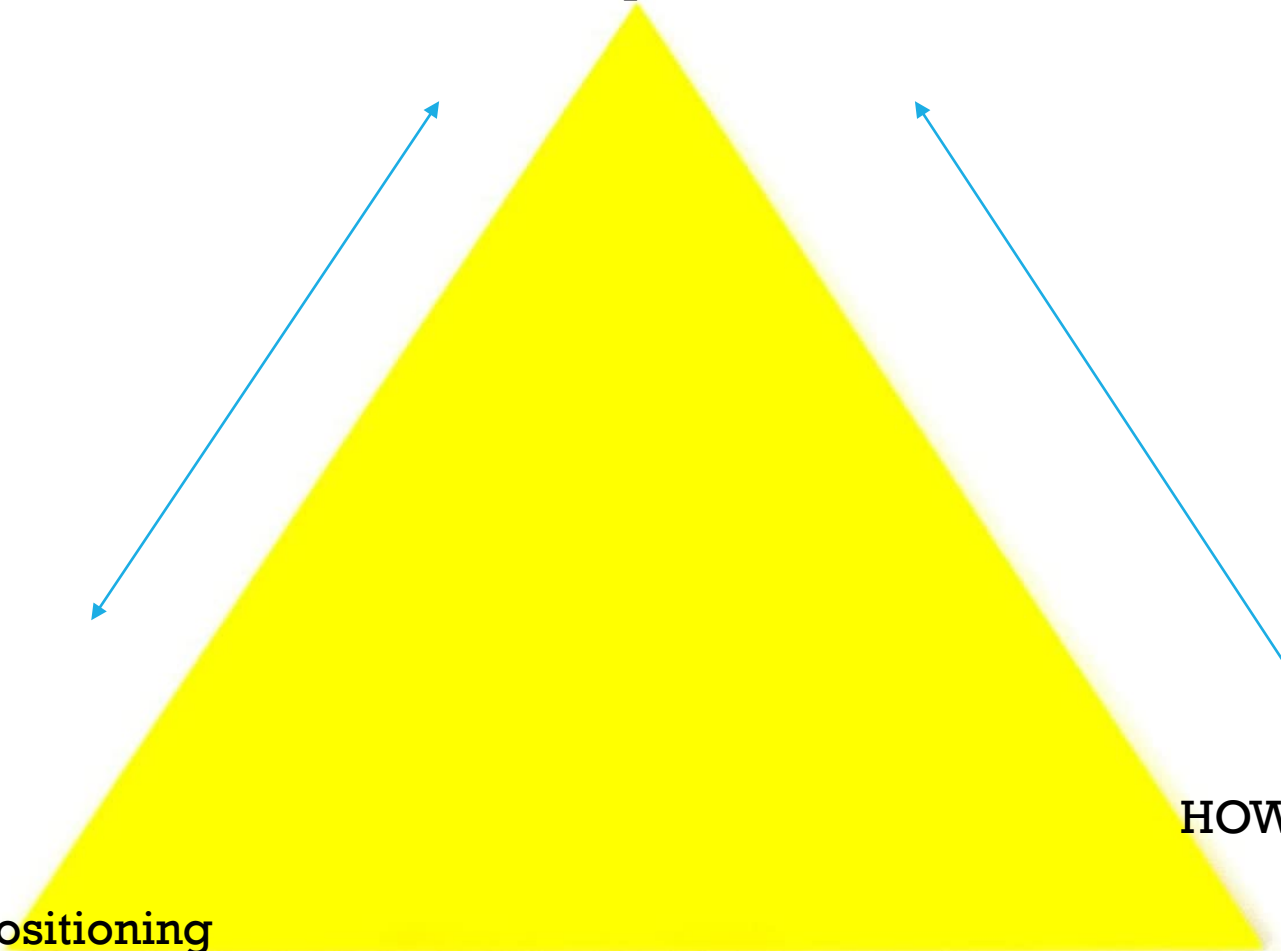
Represented
= what

Constructed
= how

Positioned
= audience /
response



WHAT: Representation



**WHO:
Audience/Positioning**

HOW: Construction



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 –

- 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







OVER TO YOU...

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?







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)
- An alternate audience might be ...
- My response was...(articulate your personal context)



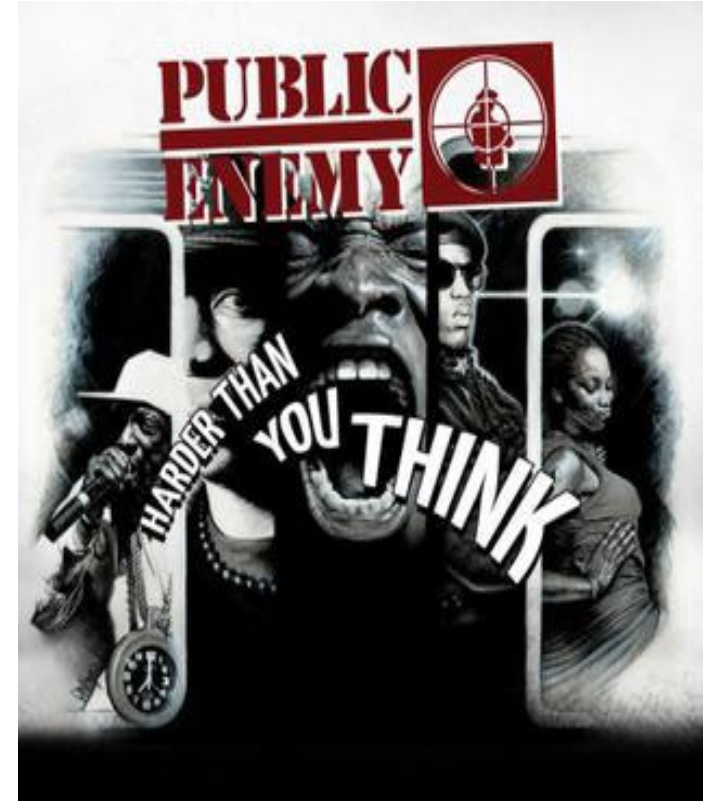


WOULD YOU BE SURPRISED TO KNOW THAT THIS FILM IS CALLED
“MEET THE SUPERHUMANS”?

LYRICS: 'HARDER THAN YOU THINK'

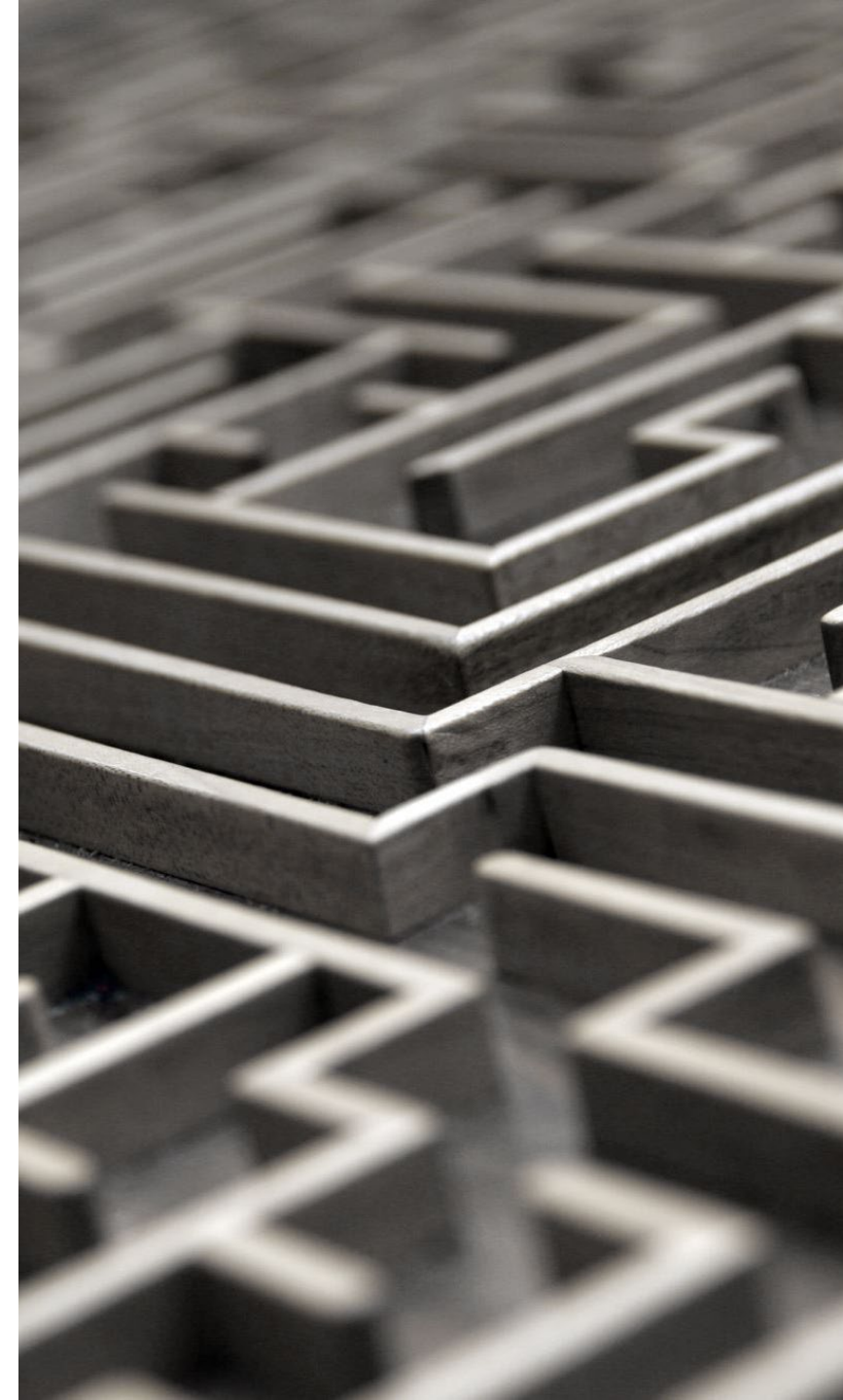
Get up
Just like that
(Hard) Get up
Just like that
(Hard) Get up
Just like that
(Hard) Get up
Just like that

- 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

- *KEY POINT – PERSPECTIVE is informed by CONTEXT (not opinion)*
- A position from which things may be viewed or considered.
- Perspectives may differ



OVER TO YOU . . .

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?







VOICE - *USED TO REPRESENT PERSPECTIVE/S*

OUTSIDE THE TEXT – Author's Voice

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

INSIDE THE TEXT - Narrative Voice (Narrator's Voice)

- *How a narrator is related to a text (think in the text)*
- *first/second/third person*
- *reliable/unreliable*
- *exterior/interior*
- *omniscient/restricted*



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!"

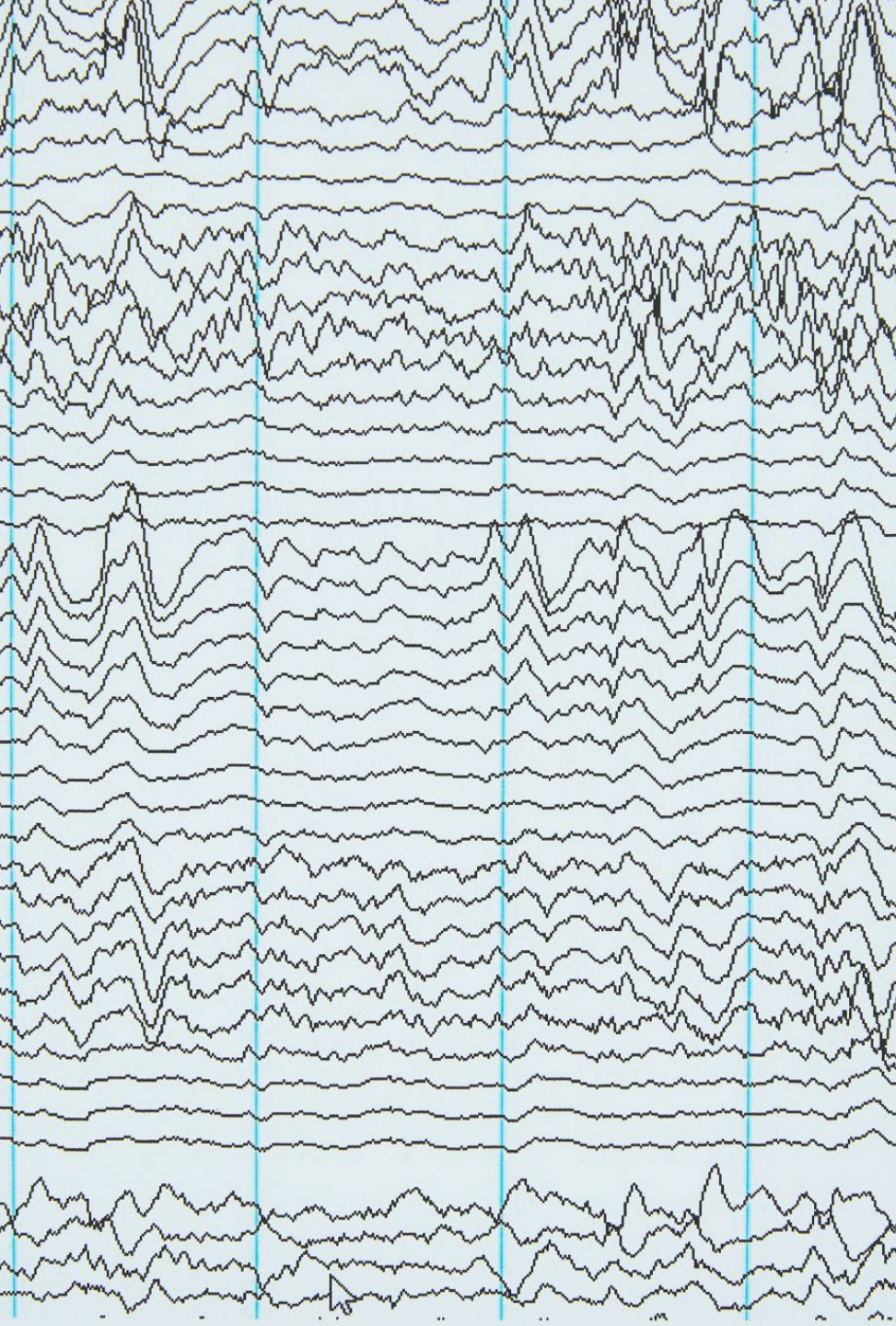
Sarah ran back upstairs in a angry huff, slamming her bedroom door shut.

© Imagine Forest



VOICE IS MUCH MORE THAN DIALOGUE





VOICE IN WRITTEN TEXTS

Here you would describe the effects of what you can read or the words on the page...

- Narrative point of view – who speaks/acts
- Patterns of tonal words – connotative language
- Figurative language
- Sound imagery
- Syntax and sentence structures
- Grammar and punctuation choices (pace)
- Structure - space on the page



OVER TO YOU...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. (from *The Diving Bell & The Butterfly*)



QUESTIONS TO ASK TO UNPACK WRITTEN VOICE...

- Whose voice? (characterisation)
- How does it sound? (register, syntax, tonal qualities)
- What does it say? (diction, dialogue)
- How much/often do we hear it? (structure, characterisation)
- Who hears/listens it? (characterisation)
- How many share this voice - Is it a lone voice or a shared voice?



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**.*

(from *The Diving Bell & The Butterfly*)



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/shot**



VOICE = POWER = POSITIONING

Who has it? Who doesn't?

- **Voice can allow advocacy – for self or others.**
- **Ask ‘Who or what does the speaker represent’?**
- **This is how “Meet the Superhumans” works.**







A collage of film-related items including a film reel, a clapperboard, and film strips. The background is dark, with the film reel on the left and the clapperboard on the right. The text is centered in a white box with a textured background.

**LET'S VIEW OUR FILM AGAIN AND APPLY SOME OF THIS
THINKING ABOUT VISUAL/AUDIBLE VOICE...**

DIRECTOR

CAMERA

SCENE

TAKE

OVER TO YOU...

Describe

Describe the voice constructed for disabled athletes.

Identify

Identify the key visual and audible elements used to promote this voice.

Consider

Consider the relationship between context, voice and power in this film.







tone – the ‘emotional driver’ of voice

find a tonal word to describe how it made you feel?

- Urgent
- Desperate
- Insistent
- Demanding
- Cynical
- Mocking
- Cautionary
- Impassioned
- Celebratory
- Admiring
- Patriotic
- Inclusive
- Awed
- Warm



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...

- 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?



MULTIPLE VOICES

A text can offer more than one VOICE (and therefore more than one perspective)

➤ *Can you think of any examples?*

Not all voices are equal in a text. Some voices are preferred or foregrounded; others are marginalised.

➤ *Ask yourself which voices are more powerful in a text you have studied and why...*

➤ *This takes us to purpose, context and audience (again)...*




PUTTING IT ALL TOGETHER...

- The PURPOSE of the text
- The CONTEXT in which it was produced
- The INTENDED AUDIENCE
- Possible ALTERNATE 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 image features a large, circular mosaic pattern on a grey background. The mosaic is composed of numerous small, irregularly shaped squares in various colors, including teal, green, purple, and yellow. The pattern is dense and fills most of the frame. In the center of the image, the word "GENRE" is written in a large, white, bold, sans-serif font. The text is slightly offset to the left and is superimposed over the mosaic pattern.

GENRE



- ▶ The categories into which texts are grouped.
- ▶ The term is often used to distinguish texts on the basis of their subject matter, form and structure.
- ▶ Genre is linked closely to context, audience and purpose



WHAT YOU NEED TO KNOW ABOUT GENRE

The basics...

- That different genres have conventions (or *recipes*) – narrative, expository, film, still image etc.
- That texts can conform to or challenge expectation of how conventions will be used for particular effects.



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 go 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).





FAMILIARITY — RECOGNISING GENRE





**SGT. JOHN JONES
IRAQ WAR VETERAN
(2010)**

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




NOW ADD WRITTEN VOICE...

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.



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 TO ANALYSE...

Tip – go back to the slides on written and visual voice

*'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*

Voice is strong, certain, definite, defiant

*Perspective – values the traditional idea of the
soldier as 'other' – better than the average man.
Responds to an erosion of this image; attempts to
make re-centre this representation...*





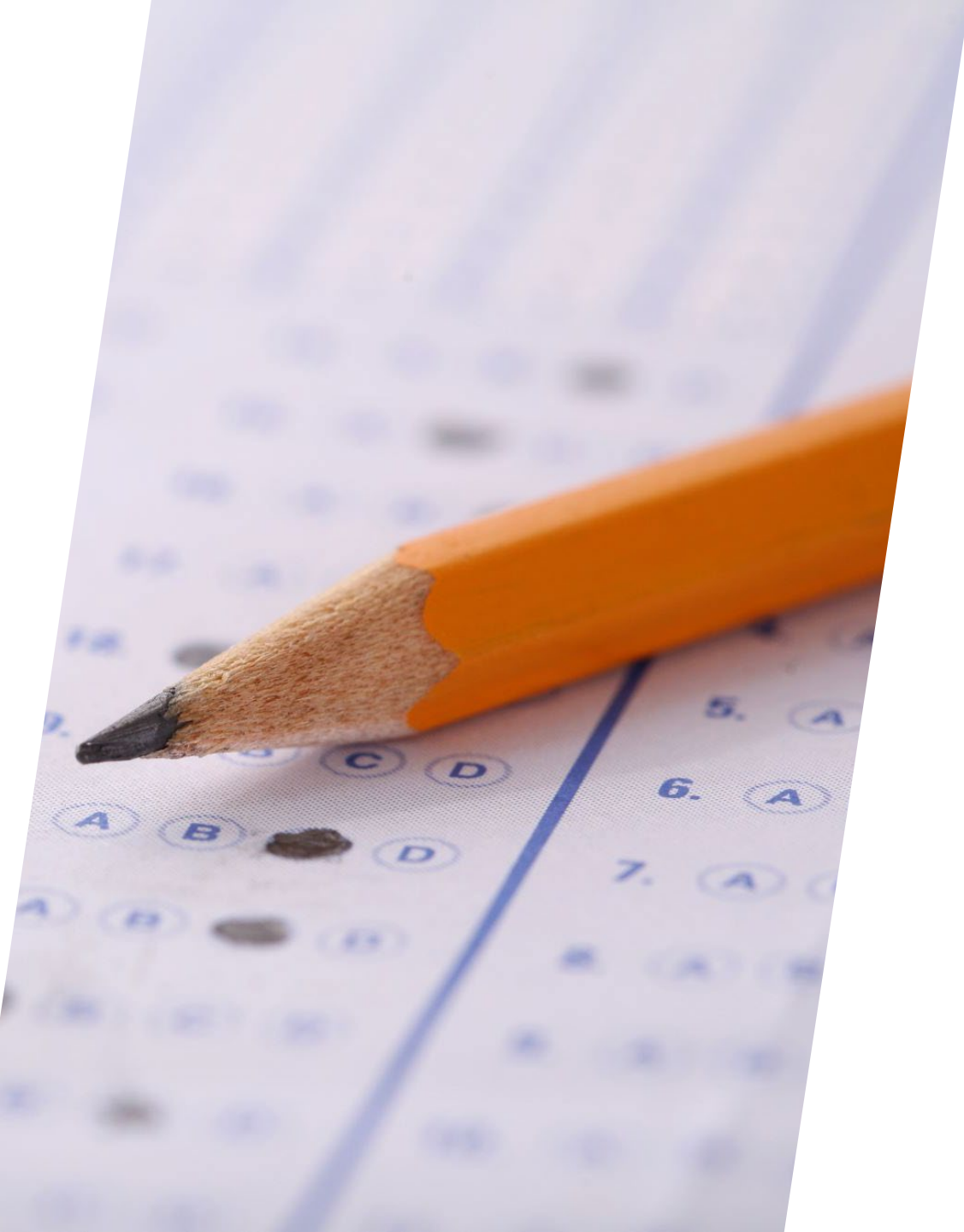


The Big 6 – Done!

- Context
- Audience
- Purpose

- Genre
- Representation
- Conventions





Managing the Examination





TIPS

You need to have a plan and stick to it!

- What you can do in Reading Time
- Order of completion - options
- Time management
- Editing and proof reading
- Where, when and how to plan
- Amending and adding afterthoughts as you work
- CAP statements



GETTING READY

- 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? WHICH TEXTS SHOULD I PREPARE?

Make COURSE NOTES

- **Convert text notes to a format that mirrors course concepts**
- **This frees you up to answer the question asked.**



COVER ALL OF YOUR BASES



Choose the best text for each possible syllabus concept.

Make your notes – you need three paragraphs.

Audit your notes against a lot of sample questions to check that all bases are covered (“Yes! I can answer that...”).

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









THE COMPREHENDING SECTION

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...

- 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 one **DOESN'T** 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.*



QUESTIONS THAT ASK FOR 'RESPONSE'...

- You will find this 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.**”*

- Explaining response = **emotion**  **thinking/ideas**





**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 – the two sentence *complete answer*.
- The HOW is not needed as part of the opening statement – unless you say something specific or you can write fast/a lot.



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.
- Use obvious transition markers – *additionally, however, consequently, finally...*



WRITING UNITS OF ANALYSIS

IDENTIFY a device (use meta-language)

Offer **EXAMPLES** or **EVIDENCE**

Explain the **EFFECT/S** of these examples in the text

This shows/implies/ suggests...



WRITING UNITS OF ANALYSIS

An approach is **SQA...**

- Make a **STATEMENT** about what you are trying to prove (use meta-language)
- Use one or more **QUOTATIONS**
- **ANALYSE** its relevance – how it works in relation to your interpretation



SENTENCE MARKERS THAT GET YOU TO ANALYSE...

This implies
that...

This
suggests...

This works
to...

This clearly
shows...

This
highlights...





NOW ONTO THE HOW...

Analysing the ways language features, text structures and stylistic choices shape perspectives and interpretations



TEXT STRUCTURE

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

Structure is best understood through patterns -

- Comparisons and contrasts
- Repetitions
- Parallels
- (This includes language patterns)



LANGUAGE FEATURES

- Examples of language features are sentence structure, noun group/phrase, vocabulary, punctuation, figurative language, framing, camera angles etc.
- 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 or medium of production.







THE QUESTION OF STYLE...



TWO WAYS OF APPROACHING STYLE...

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.





STYLISTIC FEATURES

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

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





STYLISTIC FEATURES

In a visual text, style is created by 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
- And...



OVER TO YOU...

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

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



OVER TO YOU...

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





OVER TO YOU...

“We’re the Superhumans”

- The style of this film is...
- The key stylistic elements that contribute to its style are...



WHEN STYLE CHANGES



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









**THE RESPONDING
SECTION**



THREE TYPES OF QUESTIONS...

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.*



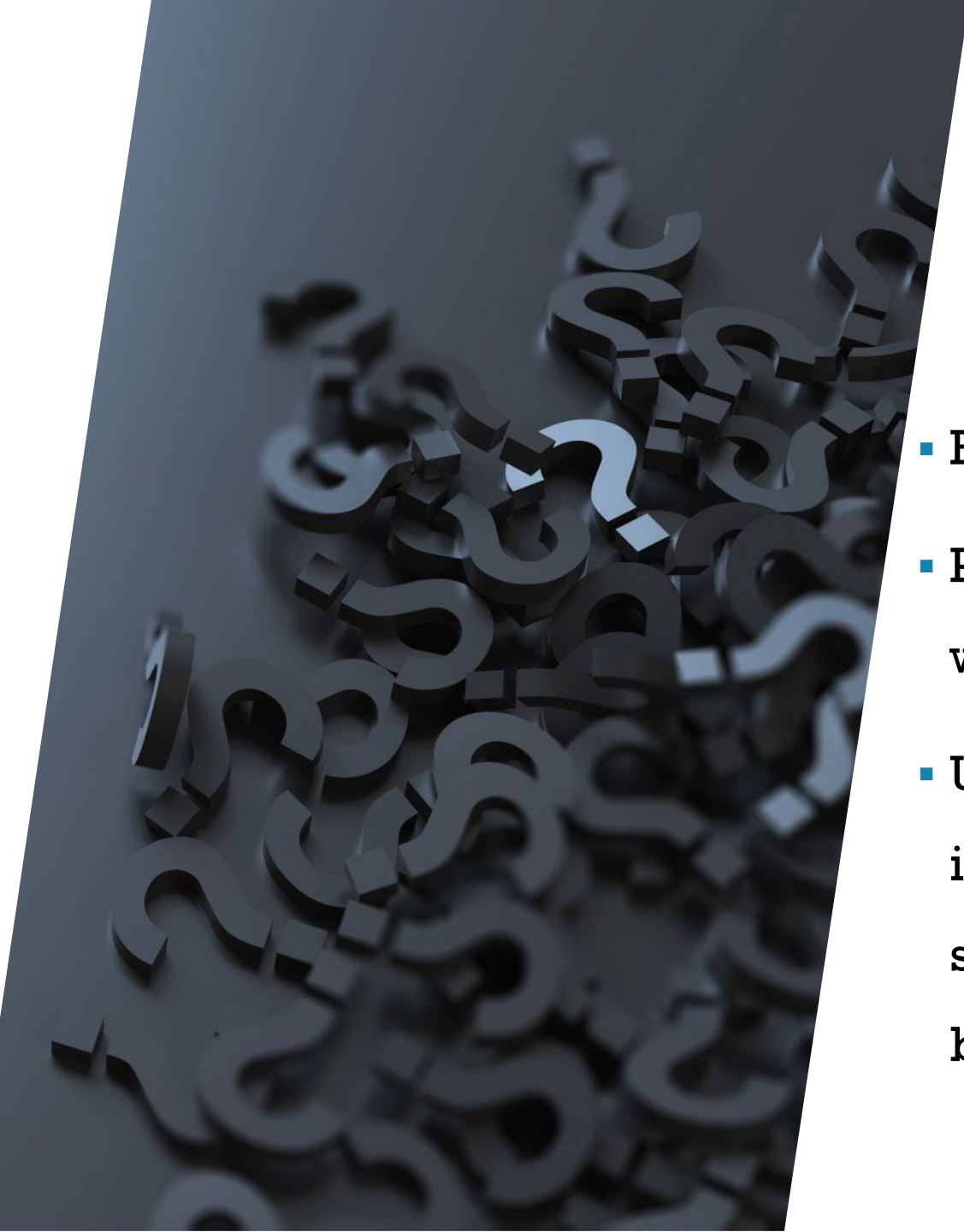


ANSWERING THE QUESTION: THE BIGGEST MISTAKE...

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?



STUDY TIP: PRACTISE ANSWERING THE QUESTION...

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



THE WHAT, HOW AND WHY OF RESPONDING SUCCESS

- 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.

Let's practise...go back to your workbook –









COMPOSING

VOICE, GENRE, STRUCTURE AND CONTROL



WHAT IS COMPOSING...

- Telling a story
- 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



SUCCESSFUL WRITING

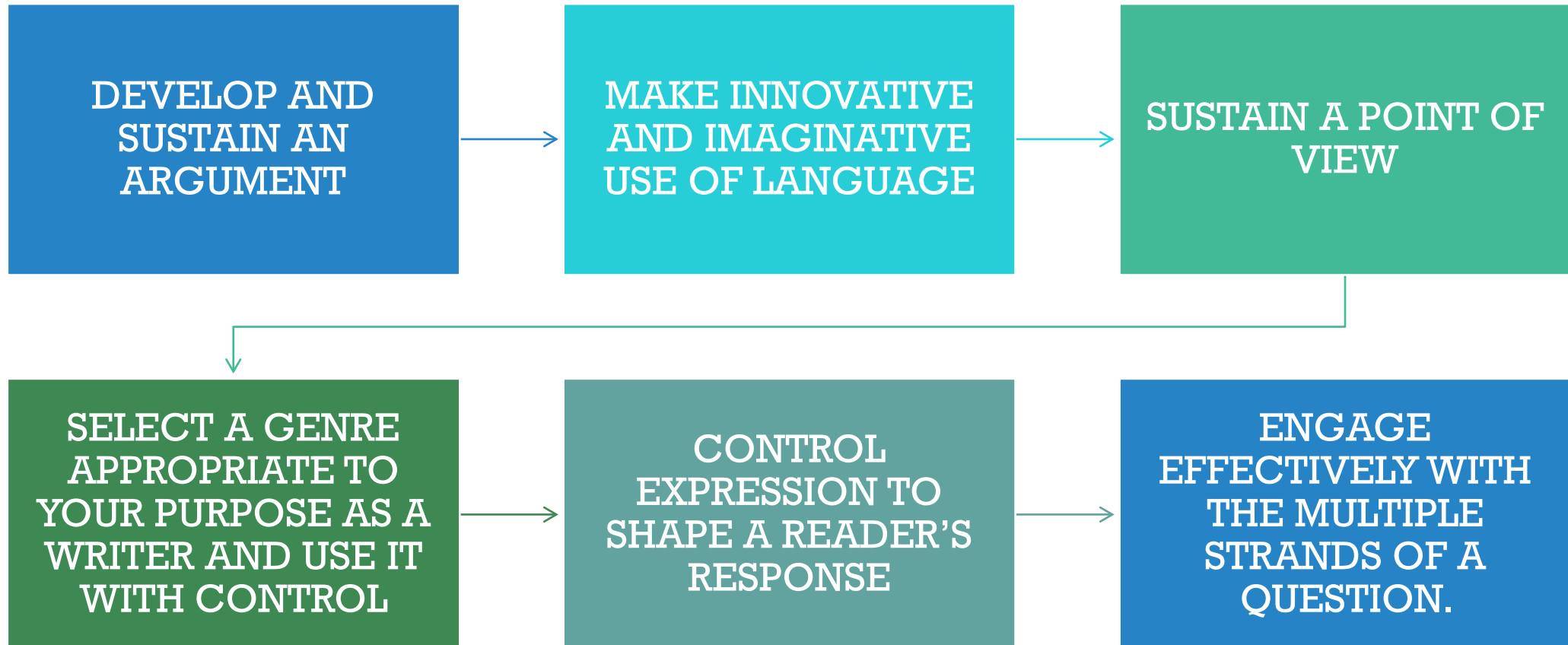
Your answer is marked on the quality of the writing.



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...



WRITING A 'SUCCESSFUL' TEXT



- Ask yourself - Why would anyone want to read this?
- You are NOT writing for yourself.
- You are writing for a *stranger* - use their time carefully so that they will not feel the time was wasted.





- Give readers something or someone they care about.
- Every character should want something.
- Every sentence 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.

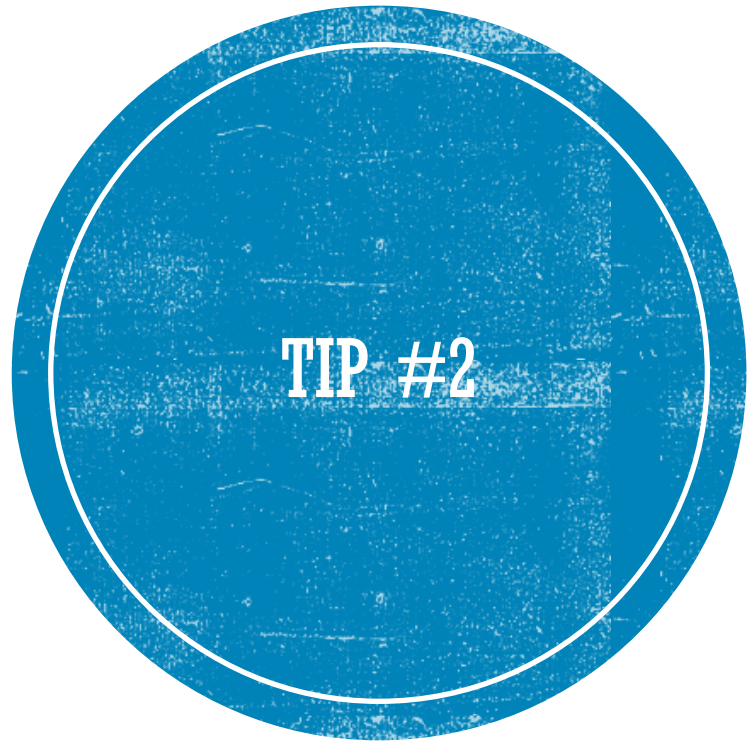




TIP #1

Composing is about writing skills

- control of language
- sense of audience
- knowledge of generic conventions
- the ability to shape them in relation to the examination questions.



Length?

Aim for approximately 1200 words or 3-4 pages as this allows you to demonstrate the ability to *sustain* a mood, style, structure, voice etc.



TIP #3

Persuasive Texts

- **convincing understanding of the chosen topic.**
- **balance of logos, pathos and ethos.**
- **range of persuasive/rhetorical devices.**



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.

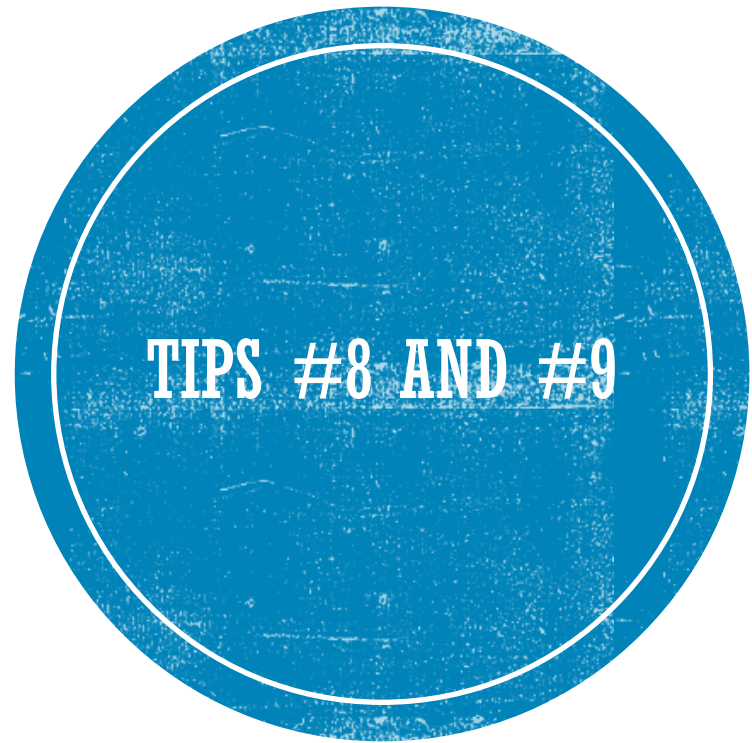


TIPS #6 AND #7

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

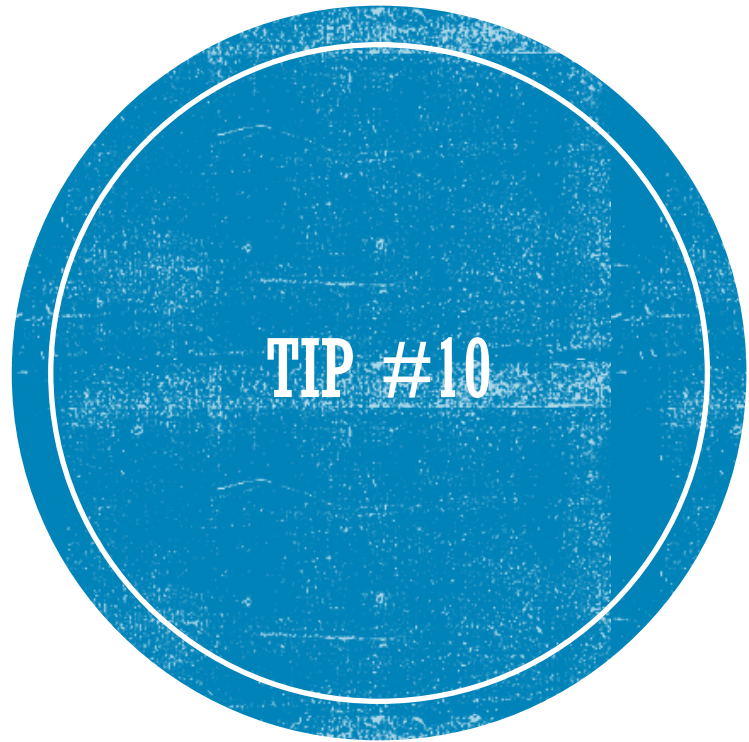
Voice is an essential consideration for success in this section.

- Be authentic.
- Be passionate.
- Write out of your gut.



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.



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



GET ORGANISED
AND PLAN TO
MIMIC ...

- **Research** an issue/topic under the headings of logos, pathos and ethos
- Plan to use a range of **rhetorical devices**
- Find compositions to **mimic-**
 - A persuasive text
 - An imaginative text
 - An interpretive text



A close-up, slightly blurred photograph of a person's hands writing on a piece of paper. The person is using a dark pen. To the right, a smartphone is partially visible on the desk. The overall lighting is soft and focused on the writing area.

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





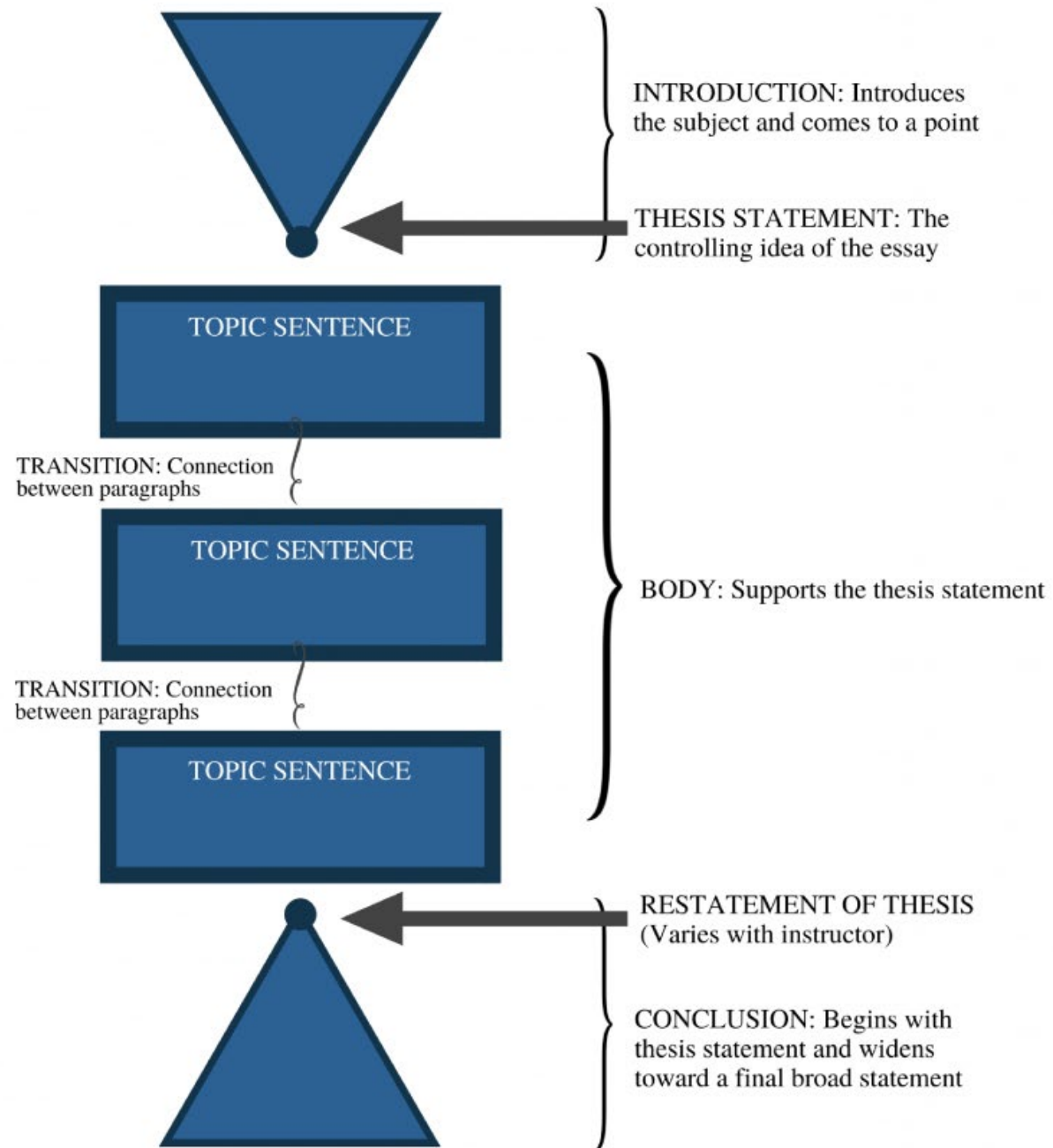
WHAT IS AN ESSAY?

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

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



**It looks like
this...**



WHAT DOES IT MEAN TO COMPREHEND?

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

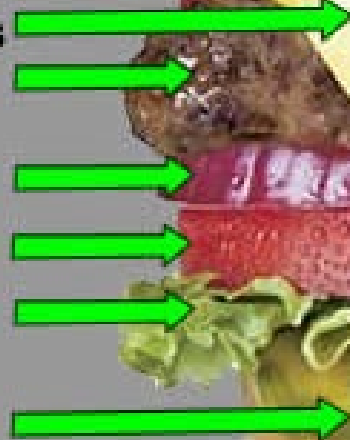
- You are **interpreting** a text by examining its representation of concepts or ideas.
- You are **discussing** the particular ways a text is constructed to invite response or how readers use these ways to construct meaning.
- You are **aware** that the text as part of something bigger – that it represents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



Your argument
(mini-thesis) is
the top bun.



Your analysis
is this and this
and this and
this and this.
If that looks
like most of
the paragraph
burger, that's
because it is.



Your evidence
(quotes from
the text) is the
ketchup, mustard,
and mayo.
Remember:
a little goes a long
way.



The bottom bun
relates the
paragraph back
to the thesis
for the entire
paper and
transitions to the



BODY PARAGRAPH

- 1. Topic sentence** [supporting sentence]
- 2. PEA** – point, evidence, explanation
- 3. PEA** - point, evidence, explanation
- 4. PEA** - point, evidence, explanation
- 5. So what?** Draw together and link to question directly





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 **repetitive** and **cyclical**.





ANSWERING THE QUESTION

- Judgment questions – *To what extent... justify..., all... most... every...*
- Key words - *repetition vs synonyms?*
- Creating a thesis
 - Ask *why* the question or premise is true...?
 - Add *because* or *in order to*
 - Work from the *judgement* or the *pivotal key word/s*



**FAILING TO PLAN
IS
PLANNING TO FAIL**



PLANNING

- Working time vs writing time
- Use *TSO* - Think – Select - Organise
- **TIP** - You only need to plan your **THESIS** and the **TOPIC SENTENCES**.





HOW LONG?

- Aim for four pages minimum
- Breadth – different points across the paragraphs
- Depth – at least two ‘proofs’ within each paragraph
- Two or three paragraphs? It depends...



STRUCTURE IS EVERYTHING!



COMPARISON

UNIT 2 - Compare texts in a variety of contexts, media and modes by:

- explaining the relationship between purpose and context
- analysing the style and structure of texts

UNIT 4 - Compare texts from similar or different genres and contexts by:

- analysing language, structural and stylistic choices
- analysing and evaluating how similar themes, issues, ideas and concepts are treated in different texts.











THERE'S ONLY THREE CONCEPTS...

- **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 at some sample questions to see how this works...



THE WHAT-HOW-WHY APPROACH TO ESSAYS

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

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

HOW – The proofs, the analysis



THE WHAT-HOW-WHY APPROACH TO ESSAYS

To break this down...

- The **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



Let's revisit 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 can articulate some reasons why this might subvert the expectations its audience – you know context...
- That you can discuss the way that two genres have been blended and why.
- That you could discuss that way that this genre and its conventions have changed over time (making the link between genre and context).

