EDITH COWAN UNIVERSITY

2026 English ATAR Revision Session

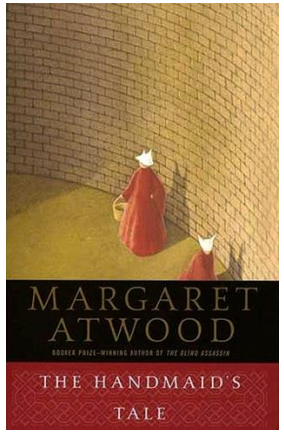
Presented by

Rachel Poulter

Creative thinkers made here.

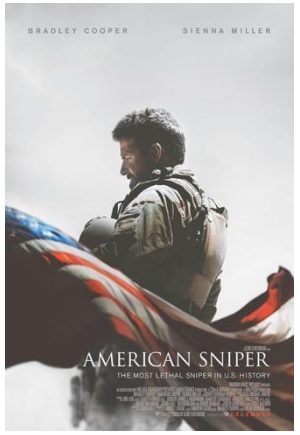
Acknowledgement of Country

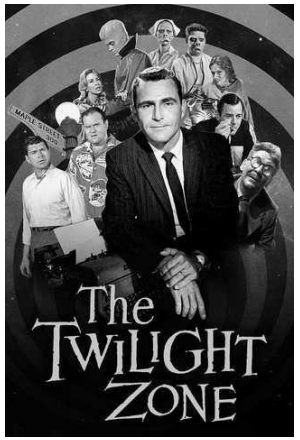
I respectfully acknowledge the past and present traditional custodians of this land on which we are meeting: the Nyoongar Elders and people.


MARGARET
ATWOOD
THE HANDMAID'S
TALE

GEORGE ORWELL
1984

CLINT EASTWOOD
GRAN
TORINO
COMING SOON


BRADLEY COOPER
SIENNA MILLER
AMERICAN SNIPER
THE MOST LETHAL SNIPER IN U.S. HISTORY


The
TWILIGHT
ZONE

BLACK
MIRROR
SECRET
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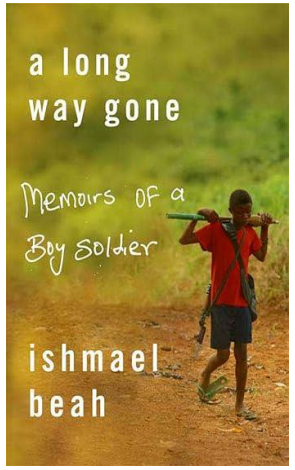
a long
way gone
Memoirs of a
Boy Soldier
ishmael
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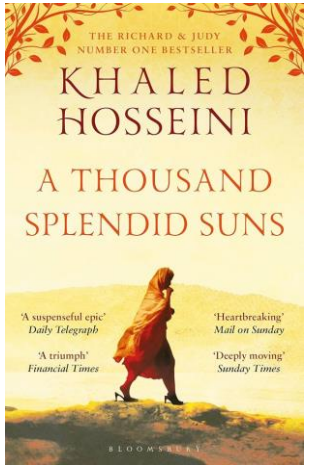
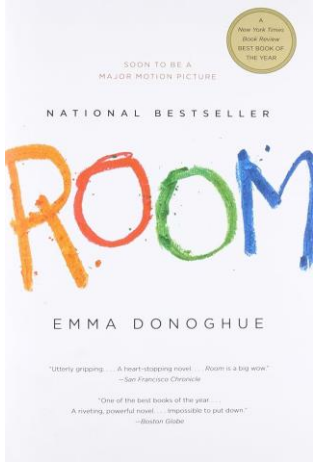

THE RICHARD & JUDY
NUMBER ONE BESTSELLER
KHALED
HOSSEINI
A THOUSAND
SPLENDID SUNS
'A suspenseful epic'
Daily Telegraph
'A triumph'
Financial Times
'Heartbreaking'
Mail on Sunday
'Deeply moving'
Sunday Times
BLOOMSBURY


SOON TO BE A
MAJOR MOTION PICTURE
NATIONAL BESTSELLER
ROOM
EMMA DONOGHUE

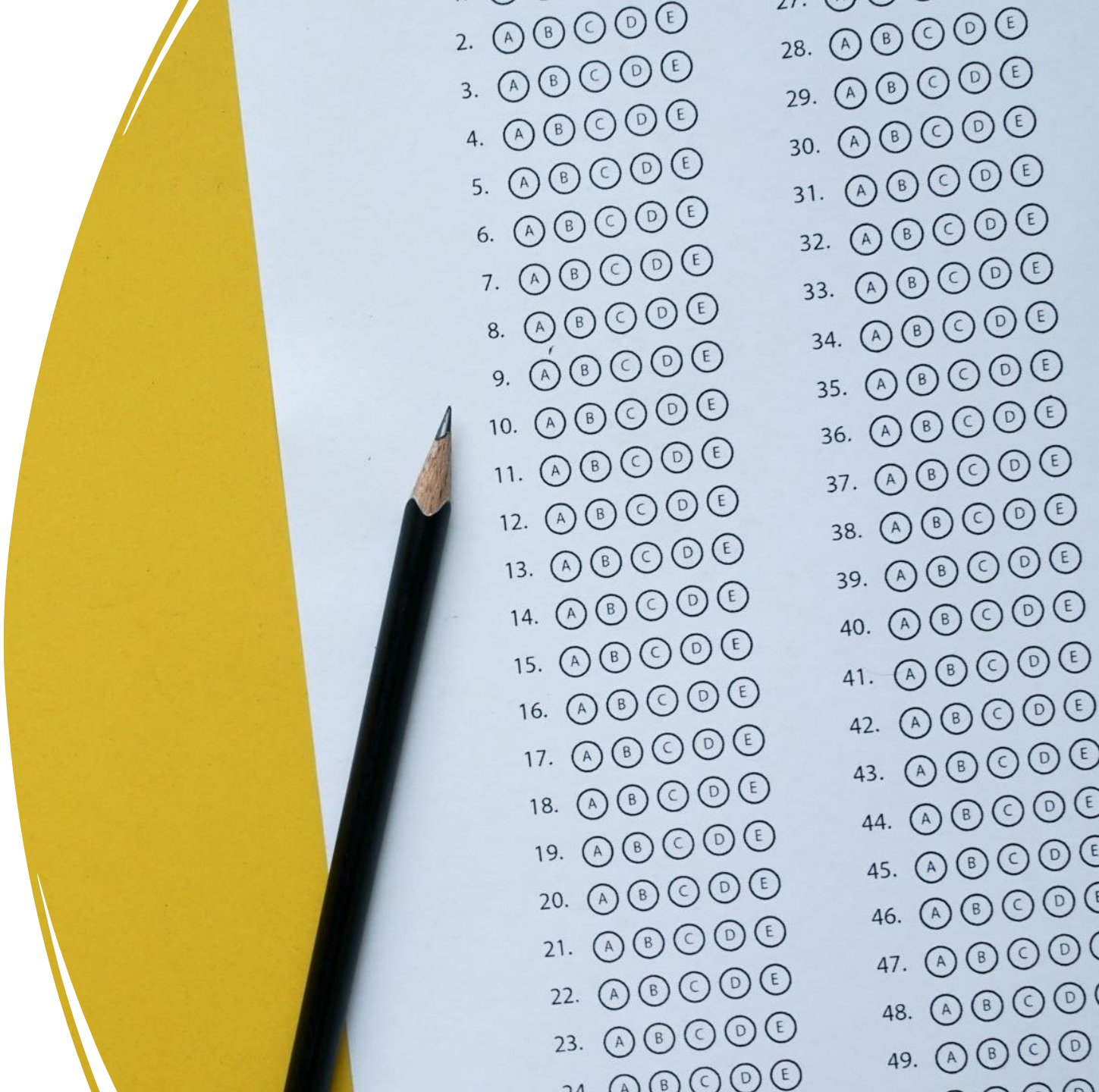
ROMAN GRIFFIN DAVIS
REBEL WILSON
THOMASIN McKENZIE
STEPHEN MERCHANT
TAIKA WAITITI
ALFIE ALLEN
SAM ROCKWELL
SCARLETT JOHANSSON
JOJO RABBIT
IN SELECT THEATERS OCTOBER 18

What I assume…

1) That you want to do well.

2) That you know quite a lot – but want to feel more confident in what you know.

3) That you may need help connecting some of the dots.

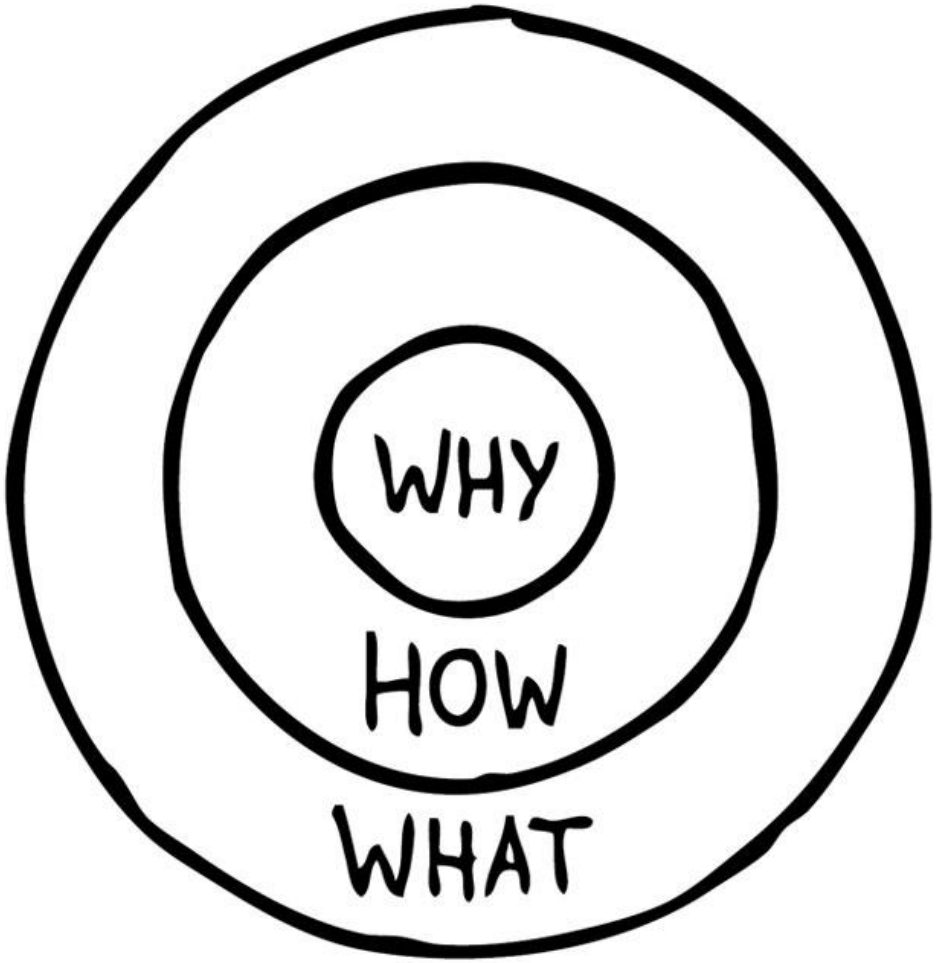


Seminar Overview

- Review of Syllabus Concepts (this forms the bulk of session)
- Managing the Exam
- Comprehending
- Responding
- Composing
- Essay Tips at the end

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

Study Tips


WHY
HOW
WHAT

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

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

How do I properly draw out and analyse a text for Comprehending? It is hard to find meaning from most texts.

When essay questions refer to how certain techniques can 'create meaning', what does this actually entail? Is it simply a broad statement for effects?

How to structure my answer to get full marks in Comprehending and Responding, and how to word my answers in order to create clearer meaning.

When doing a comparative question in the Responding, how should I structure paragraphs?

Relating course concepts more to studied texts in ways that are more memorable then just doing tables.

How do you understand what a perspective is?

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.

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

How to achieve depth when writing. Something to keep in mind to make elaboration and exploration easier.

I would like to know how to answer Comprehending comparative questions better without going over the page limit or word limit, whilst also being able to answer the question with enough detail.

How do you stop yourself from writing too much in the Comprehending section? How do we make a detailed response when only picking select things?

Are we allowed to write our Responding on any text of our choosing?

How do I prepare for Composing? Should I come up with a unique topic I can write a whole text on?

In Comprehending how do I relate the techniques to the question?

Should I come up with a simple way of articulating the idea and theme of the text before moving into my response about it?

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"?

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

Can you easily explain generic conventions, stylistic choices, and context to me?

I struggle with how to prepare, and trying to relate the course concepts to the questions in the Responding section.

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

What your examiners assume you know

Syllabus Knowledge

Text Knowledge

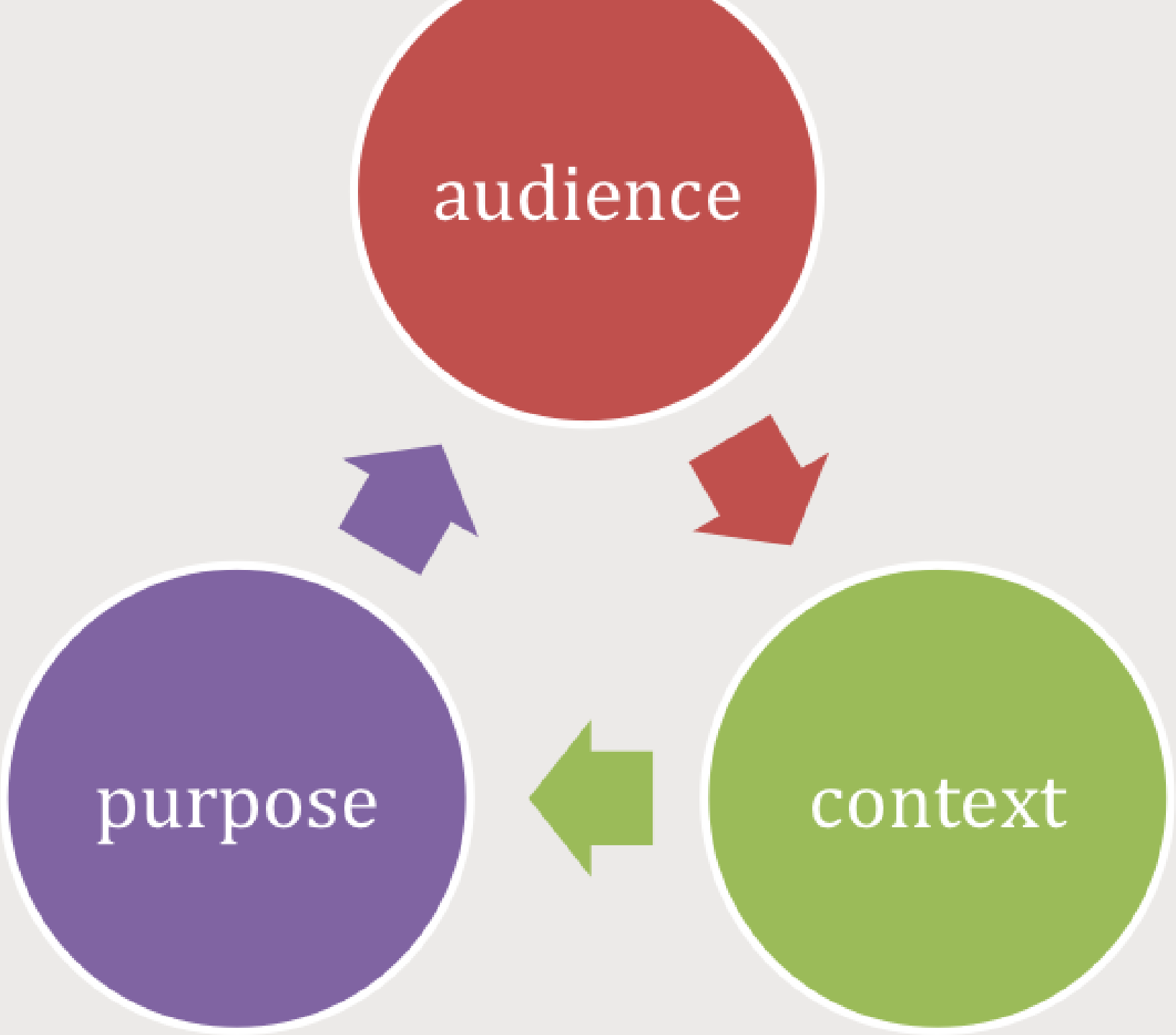
Some General Knowledge

These form the foundation to any text.

The Big 6

- Context
- Audience
- Purpose

- Genre
- Representation
- Conventions


audience
context
purpose

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.**

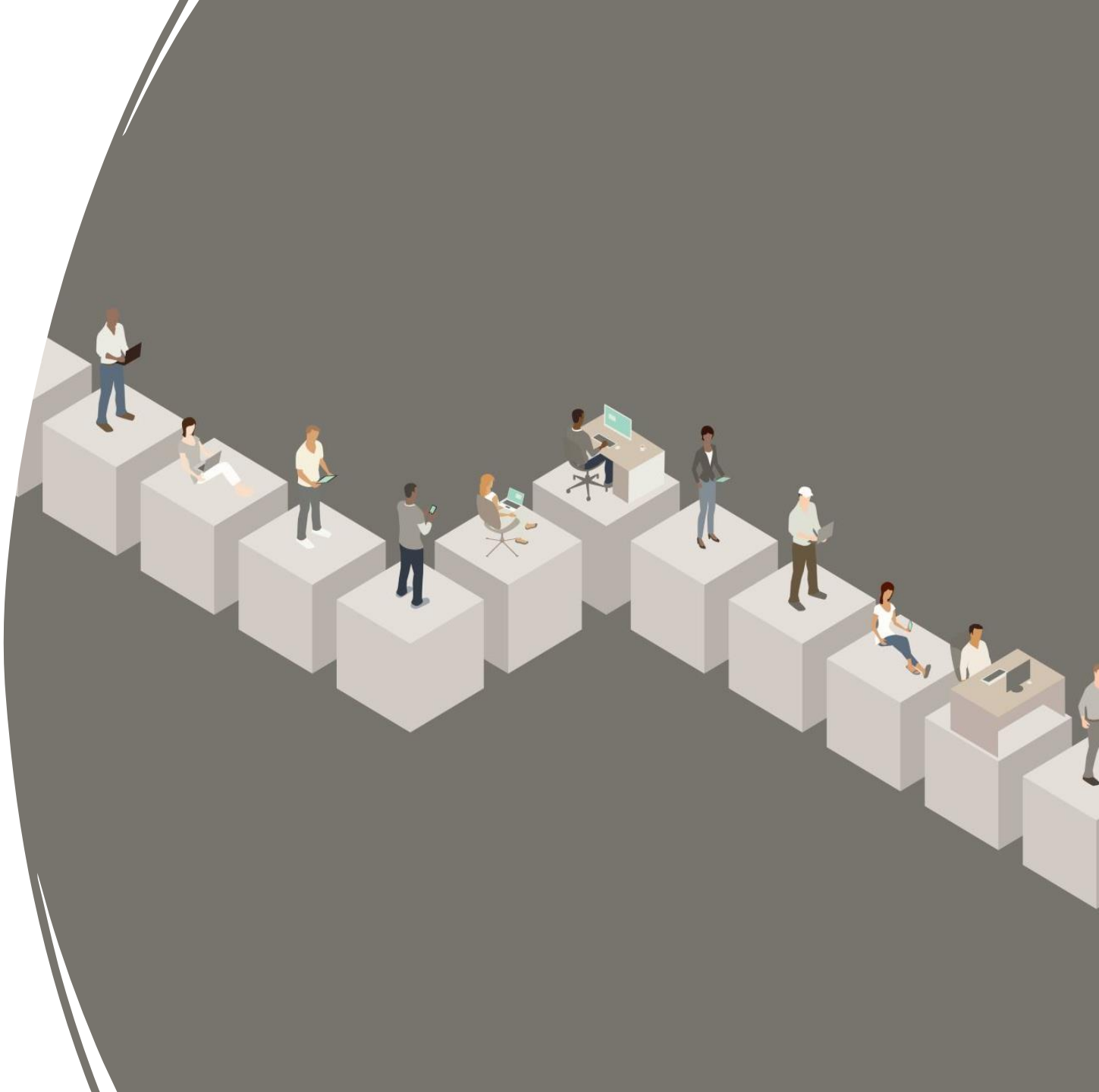
Personal Context is also important.

Audience

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

INTENDED/IMPLIED

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

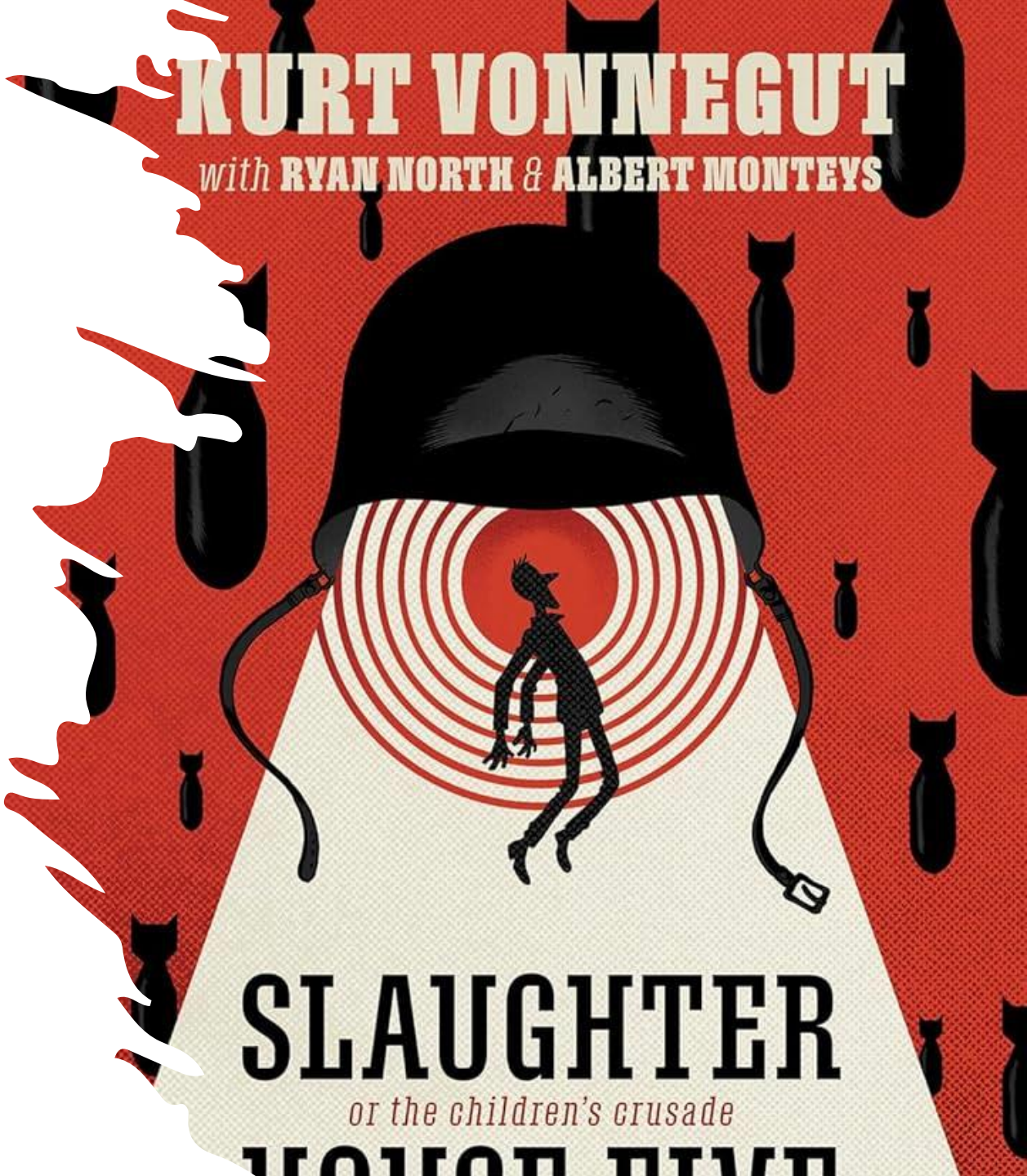
The author's purpose in crafting their text then determines the genre, mode, language, structure and style.

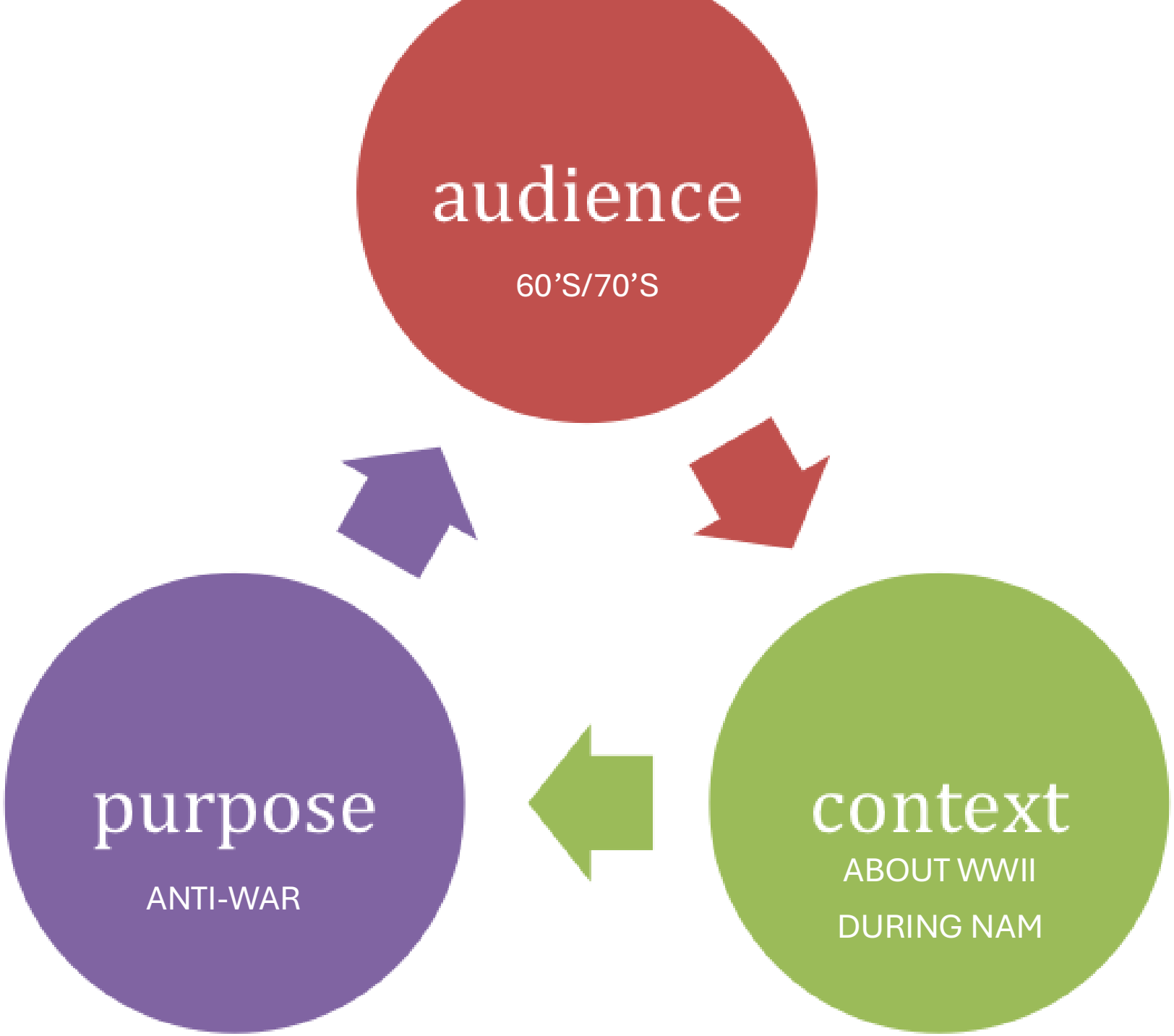
Slaughterhouse Five – *Written in 1969*

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

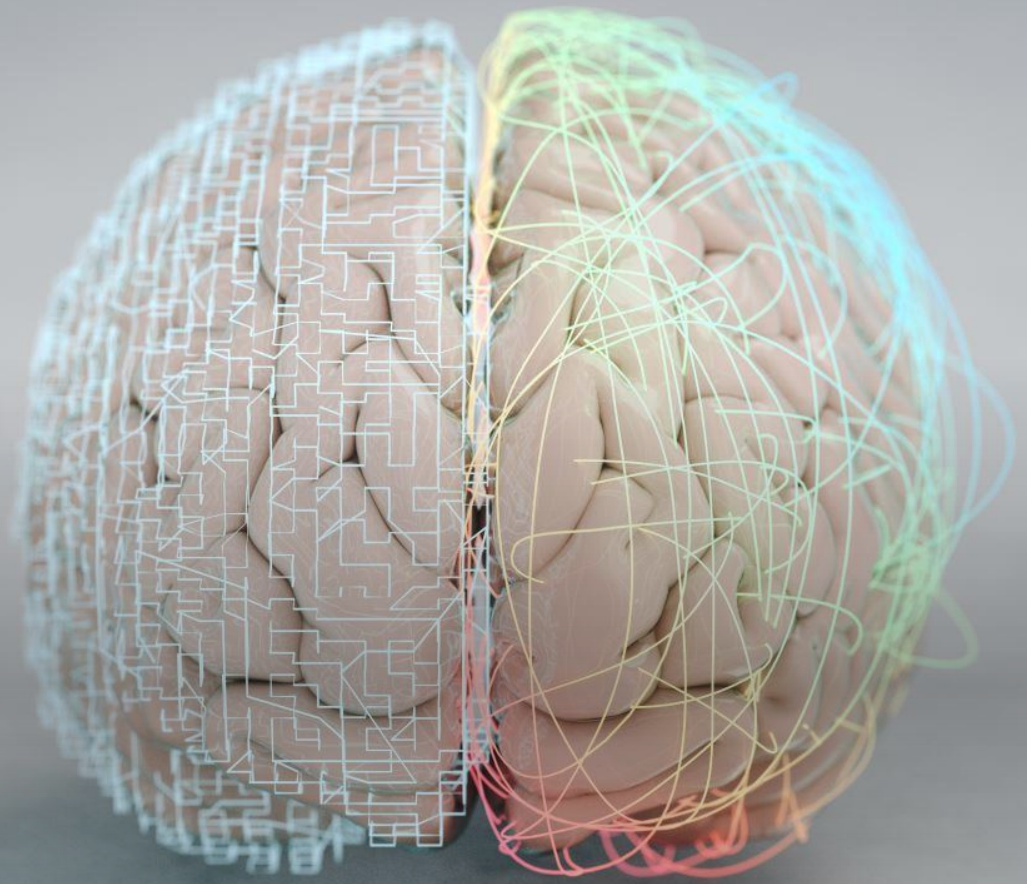
It was written during the Vietnam War, amidst a time of radical changing attitudes towards war. This war was highly visible, being the first war that was beamed straight into people's home via television. As such, resentment towards involvement in international conflict was rife and the once romanticised, 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.




audience
60’S/70’S
context
ABOUT WWII
DURING NAM
purpose
ANTI-WAR

QUESTIONS



BRAIN BREAK

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*, or *Jojo Rabbit*, 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 (“re” presented) implies that texts are not mirrors of the real world: they are constructions.

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 Australia's cost of living is represented

How WWII is represented

How mental health is represented

How neurodivergence is represented

How child stars are represented

How masculinity is represented

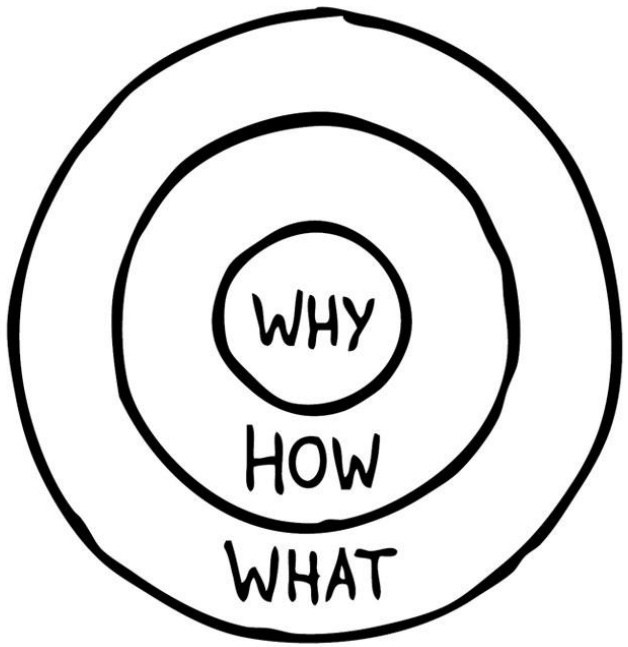
How the teaching profession is represented.

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)**



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 is the purpose of the text?

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:

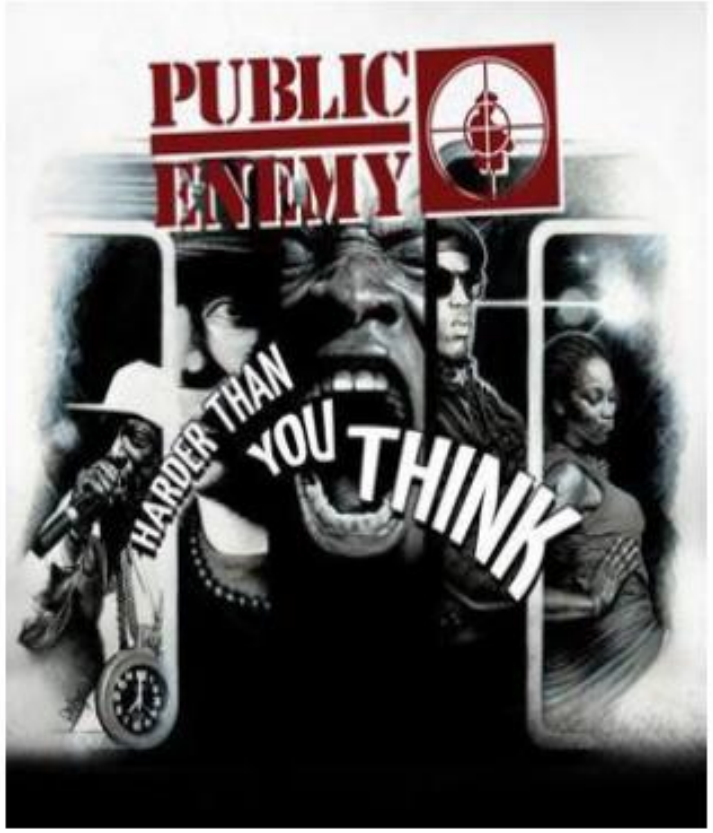
Admiration. Working in education support has impressed the importance of inclusion and strong, positive representation for people living with disability.

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

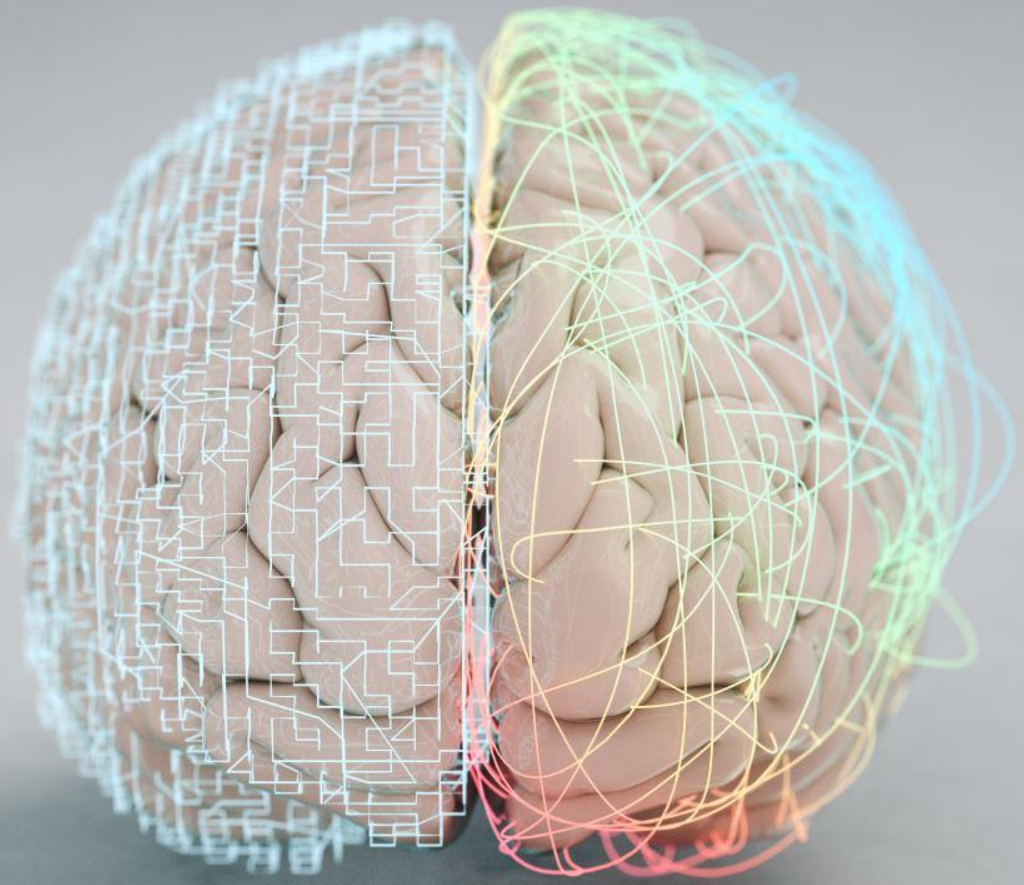
LYRICS: 'HARDER THAN YOU THINK'

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.



QUESTIONS



BRAIN BREAK

Perspective

Perspective is more than simply an opinion.

It is a position from which things may be viewed or considered. It is informed by multiple contexts.

Author’s perspectives, are shaped by their circumstances, environment, and background. So too, are our perspectives.

Context isn't just passive information but an active force influencing our interpretations and decisions.

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)*

Study Tips

Tip - perspective is a viewpoint informed by many contexts. It is more than just an opinion.

Writing it as an opinion:

"The perspective that ageing is something to be feared".

You could use demographics to really tighten how you articulate that perspective:

"An ageing woman's fearful perspective on growing older".

IDEOLOGICAL

Ideological perspectives

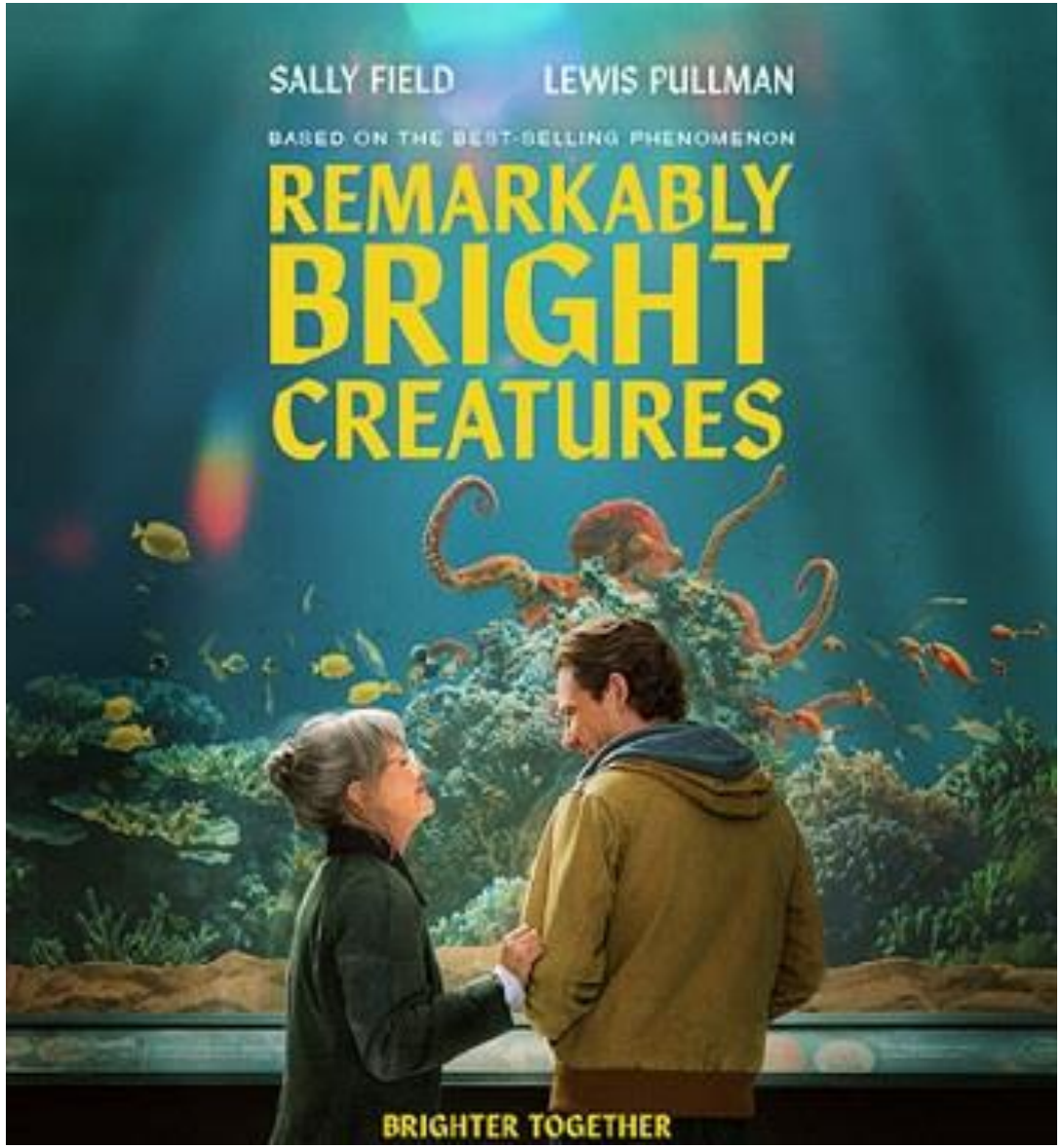
A perspective may be informed by any underlying ideology held by the author or character, e.g:

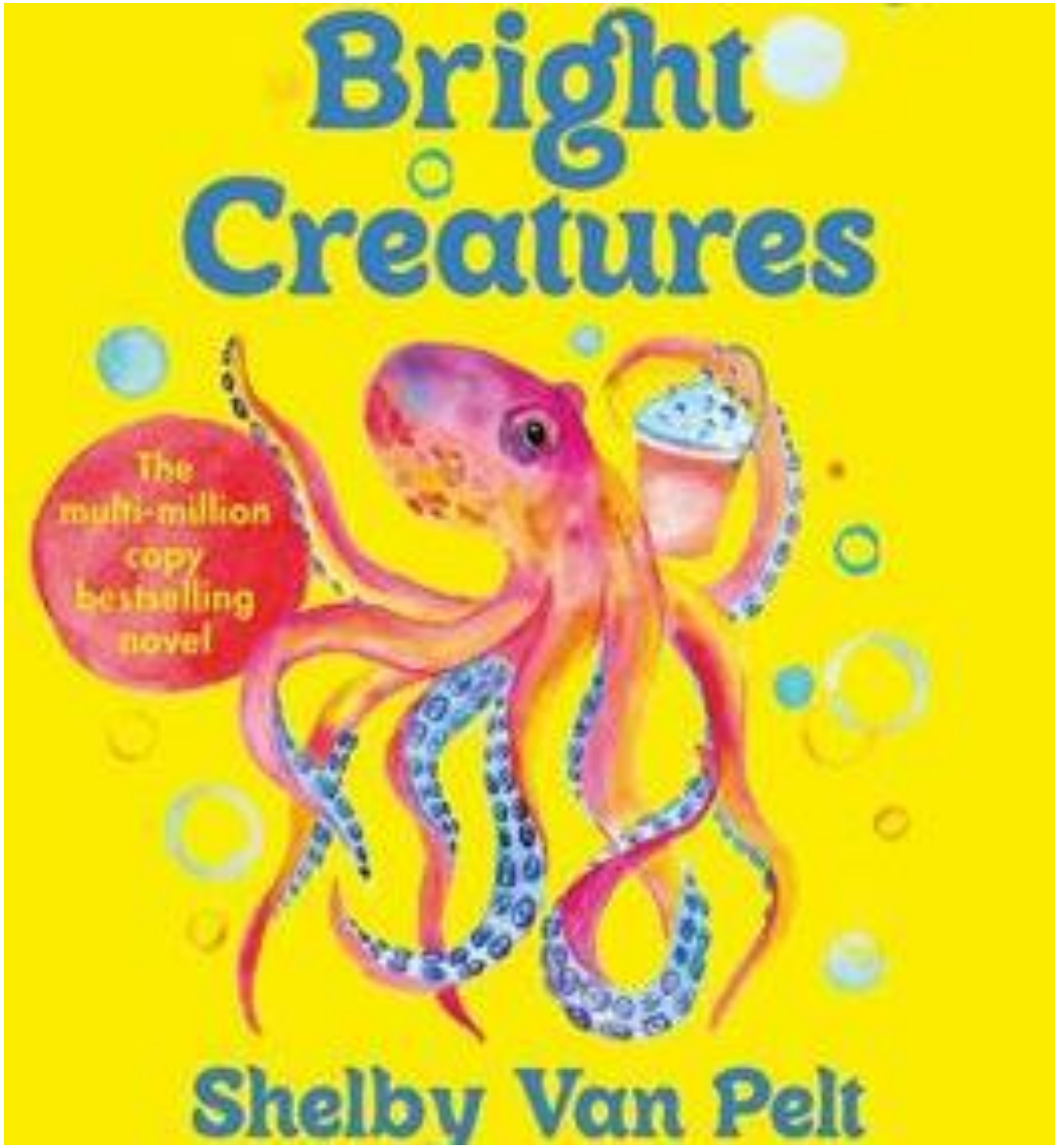
a) *Feminist perspective*
b) *Capitalist perspective*
c) *Marxist perspective*
d) *Nationalistic perspective*

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


SALLY FIELD
LEWIS PULLMAN
BASED ON THE BEST-SELLING PHENOMENON
REMARKABLY BRIGHT CREATURES
BRIGHTER TOGETHER


Bright Creatures
The multi-million copy bestselling novel
Shelby Van Pelt

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?

An empowering perspective of admiration for the Games' participants.

A perspective that disability should not be viewed through pity, limitation or deficiency, but through strength, athleticism, resilience and capability.

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

Challenges common representations of disability and attitudes towards ability. **In 2026**, 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 these responses.

What values are supported by the text?

Grit, determination, endurance, overcoming adversity.

Voice – used to represent perspective/s

OUTSIDE THE TEXT – Creator's voice

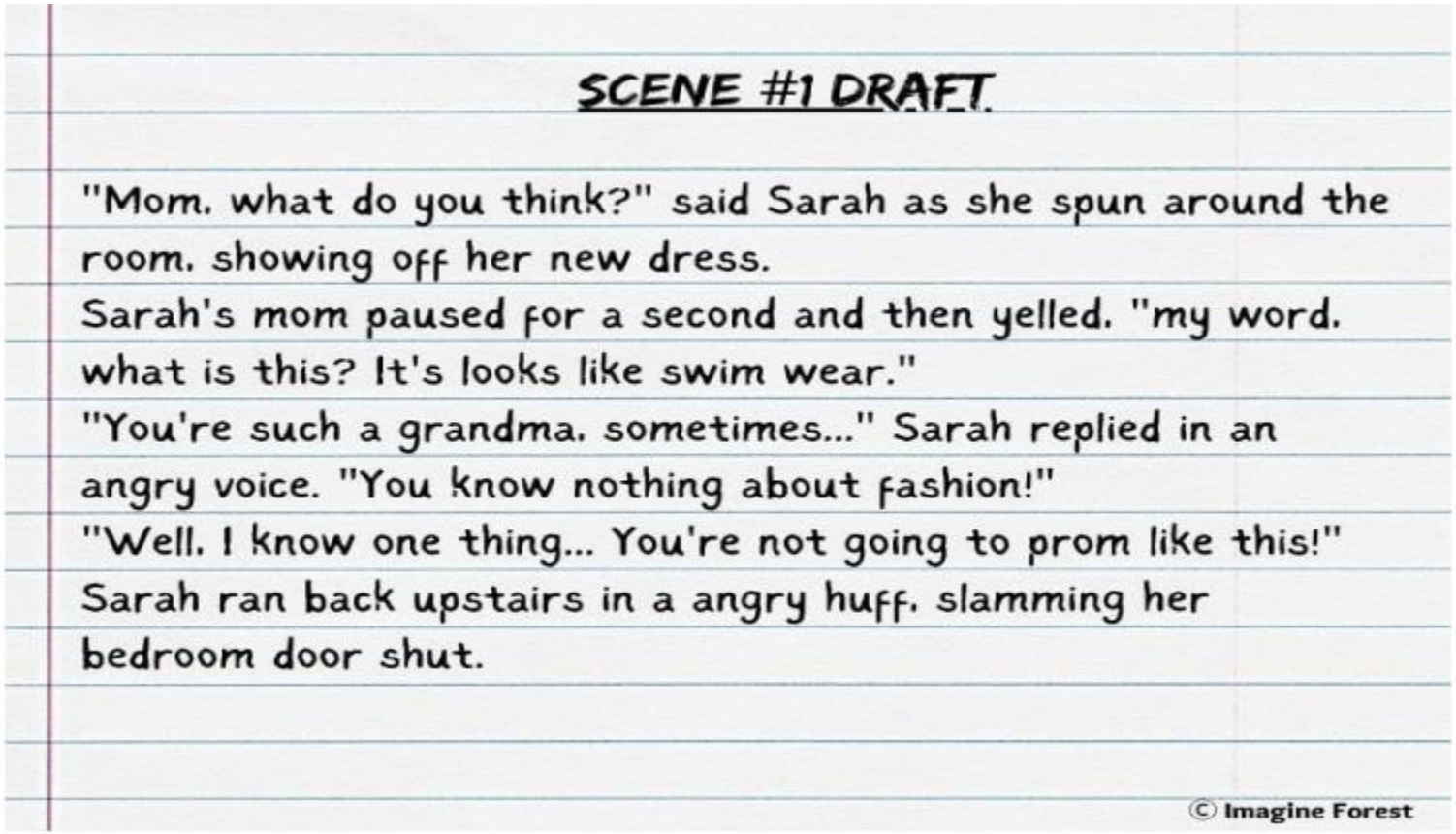
How an author is related to a text (think <u>behind</u> the text) – their viewpoint.

INSIDE THE TEXT – Narrative Voice

How a narrator is related to a text (think <u>within</u> 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.

© Imagine Forest

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

Study Tips

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

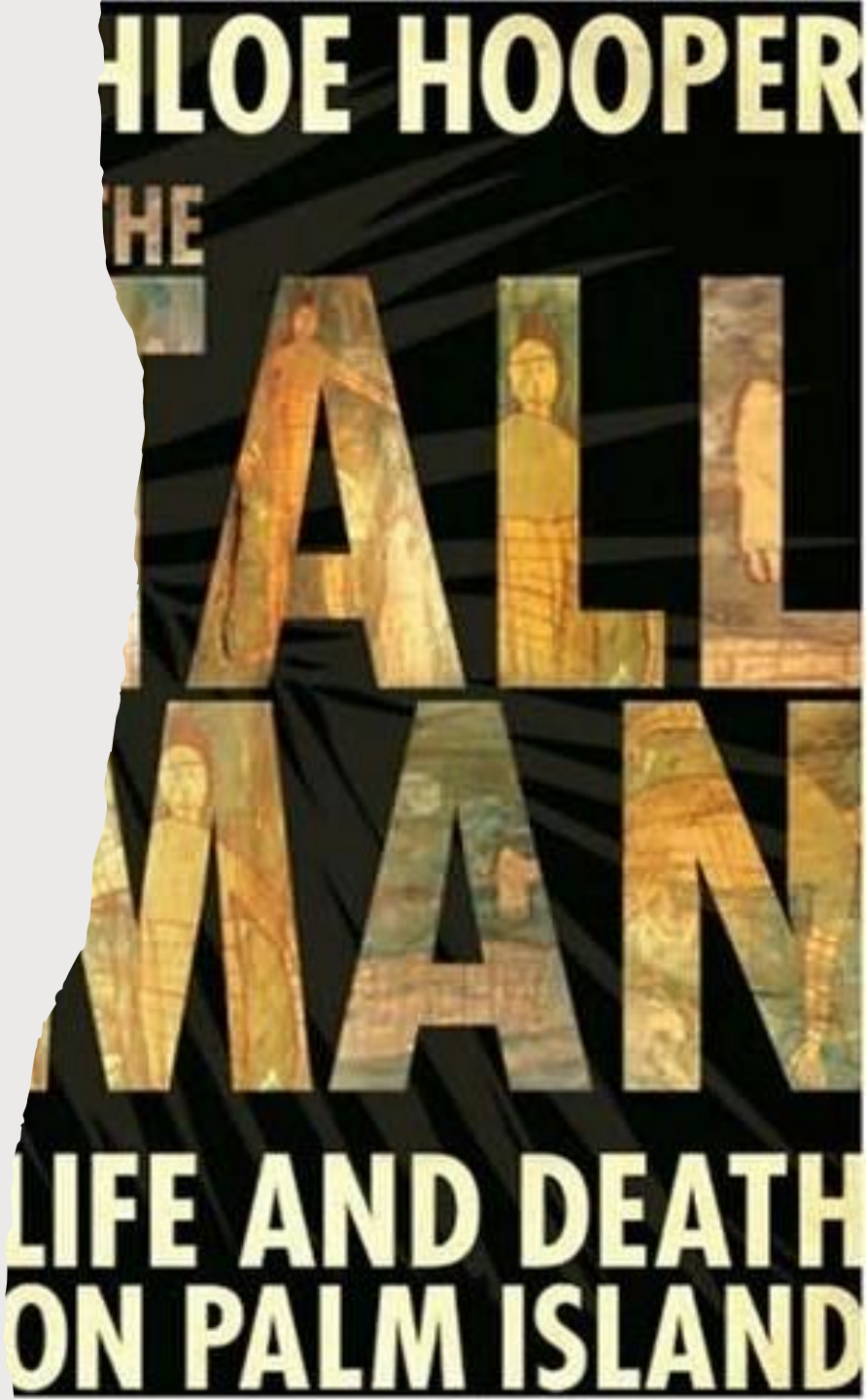
You can create lists so you have possibilities to draw on.

The Tall Man– *Written in 2008*

Written about the death in custody of Indigenous man Cameron Doomadgee. He died at a police watchhouse under the custody of Senior Sargeant Chris Hurley in 2004 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.

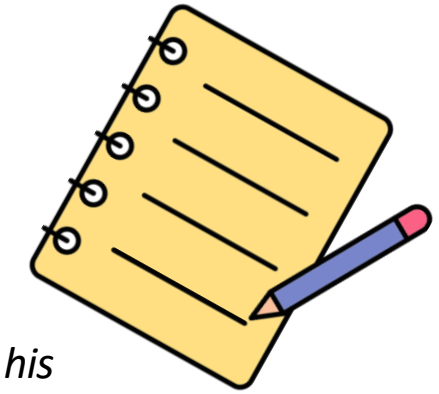
Taken from: ATAR Reference Guide

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



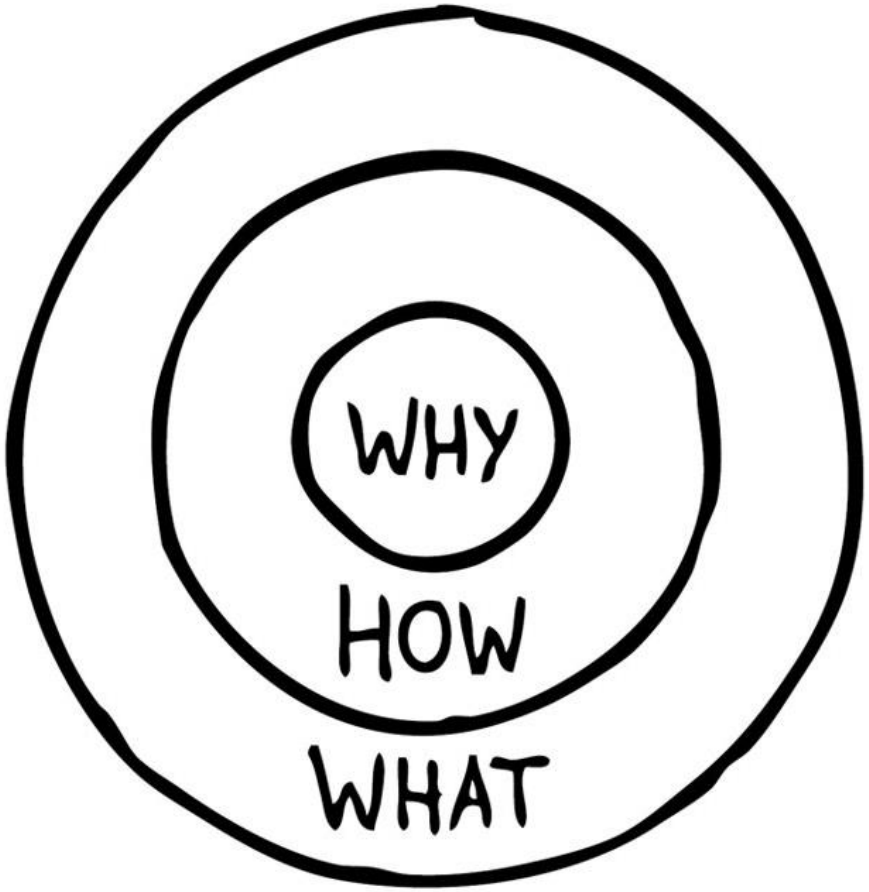
<u>The Diving Bell and the Butterfly</u> is a memoir by journalist Jean-Dominique Bauby. It describes what his life is like after suffering a massive stroke that left him with locked-in syndrome.

- 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 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

(Describe what you hear)

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

VISUAL

(Describe what you see)

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

This text has a distinctive voice and personality.

A powerful statement was made – even though nobody spoke.

What: A strong, empowering voice

How: Empowering lyrics and ‘call to action’ tone of singer.
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.

Why: A need for better representation in 2012 and to advocate for a dynamic, strong representation of athletes living with physical disabilities.

QUESTIONS

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.

QUESTIONS

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 over time.
- We analyse how generic conventions have been conformed to or manipulated.

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 audience expectations of conventions.

What you need to know about Genre

Even more complex…

- The reasons why texts might conform to or manipulate conventional expectations – here's where you connect to context, or discuss different audiences.

- 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

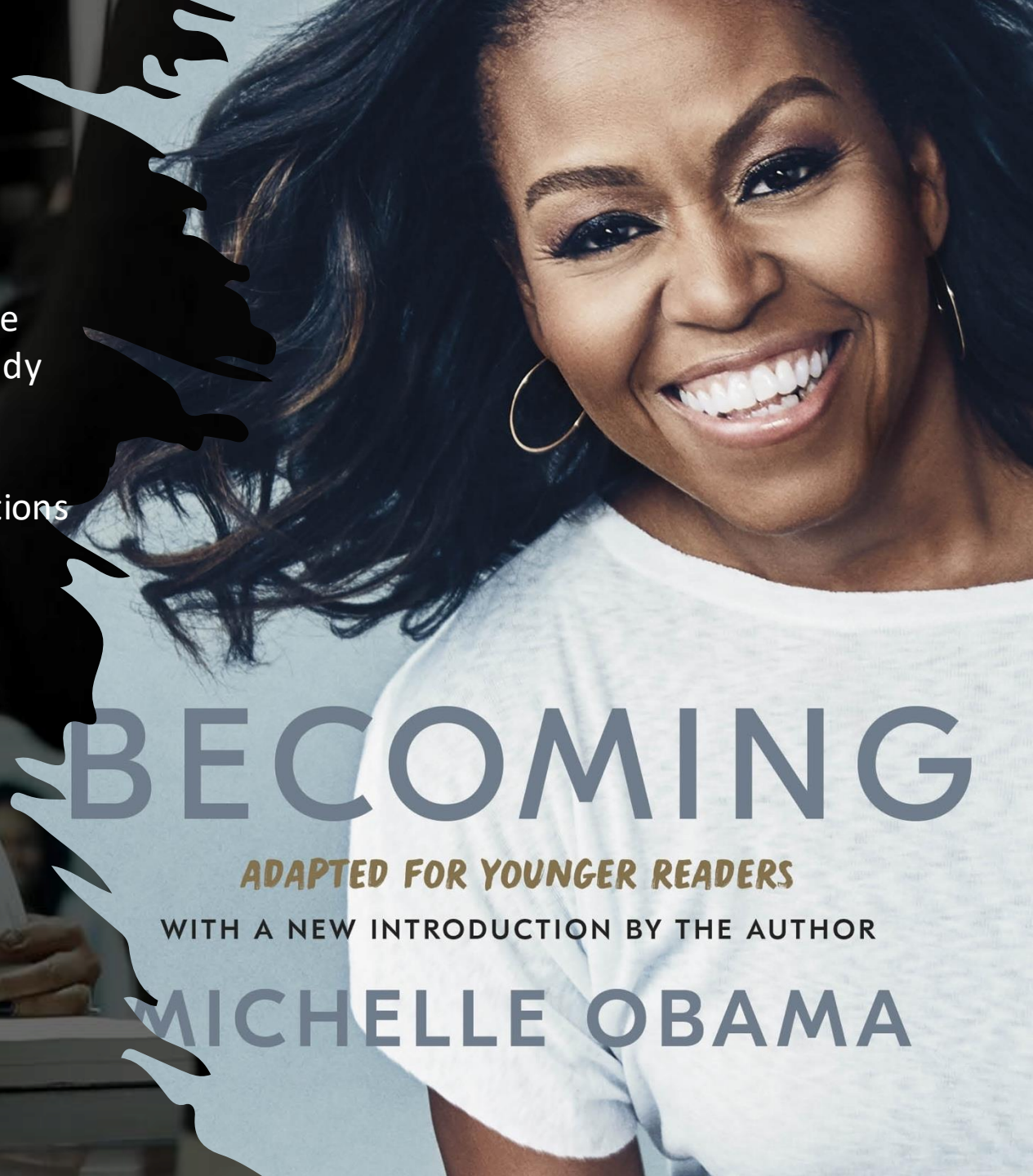
Sample Text: This text is an edited extract from the memoir *Becoming* by former First Lady Michelle Obama, published in 2018.

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

FIRST PERSON POV

EMOTIVE LANGUAGE

ANECDOTES



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 6**
Analysing Voice

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

WRITTEN VOICE

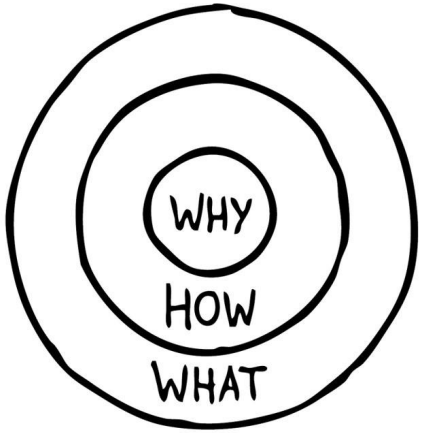
(Describe what you read)

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

VISUAL ELEMENTS

(Describe what you see)

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



'This' – definite, declarative

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

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.

Repetition of 'Not' – comparative of what is inferior

Short syntax – definitive, declarative

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

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

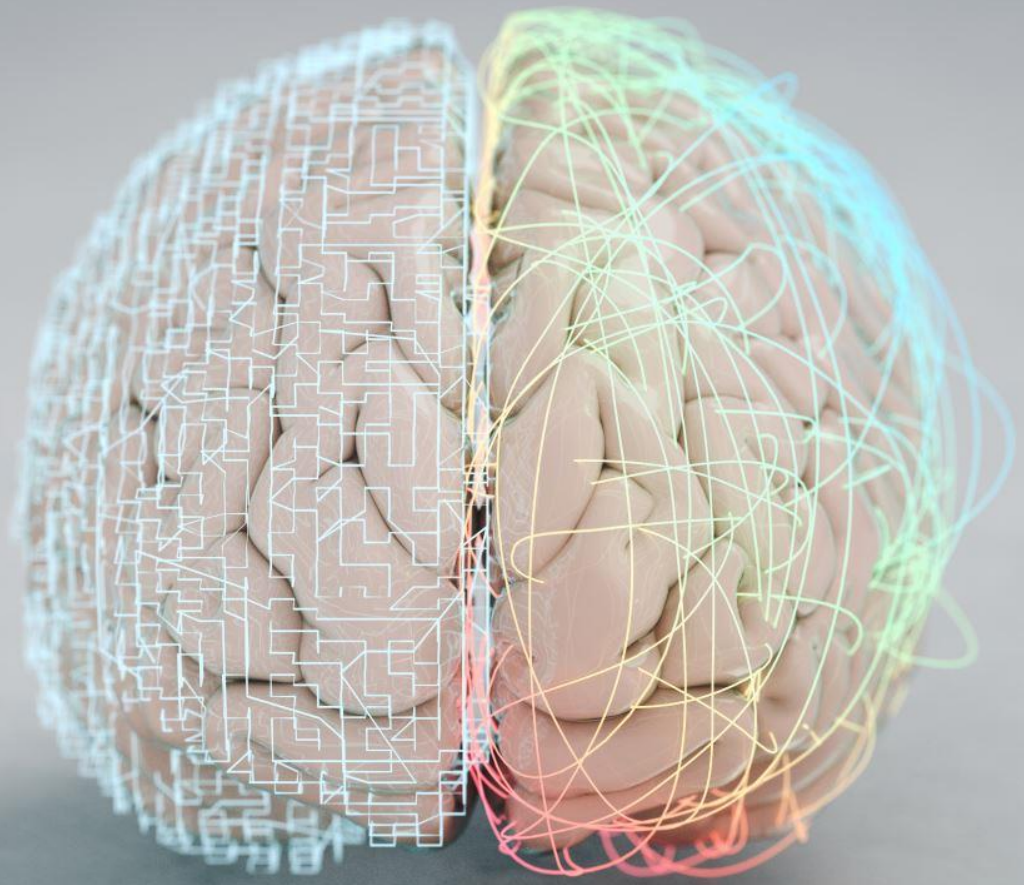
Let’s review what you should understand…

- ✓ 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).

The Big 6 - DONE

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

QUESTIONS



BRAIN BREAK

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

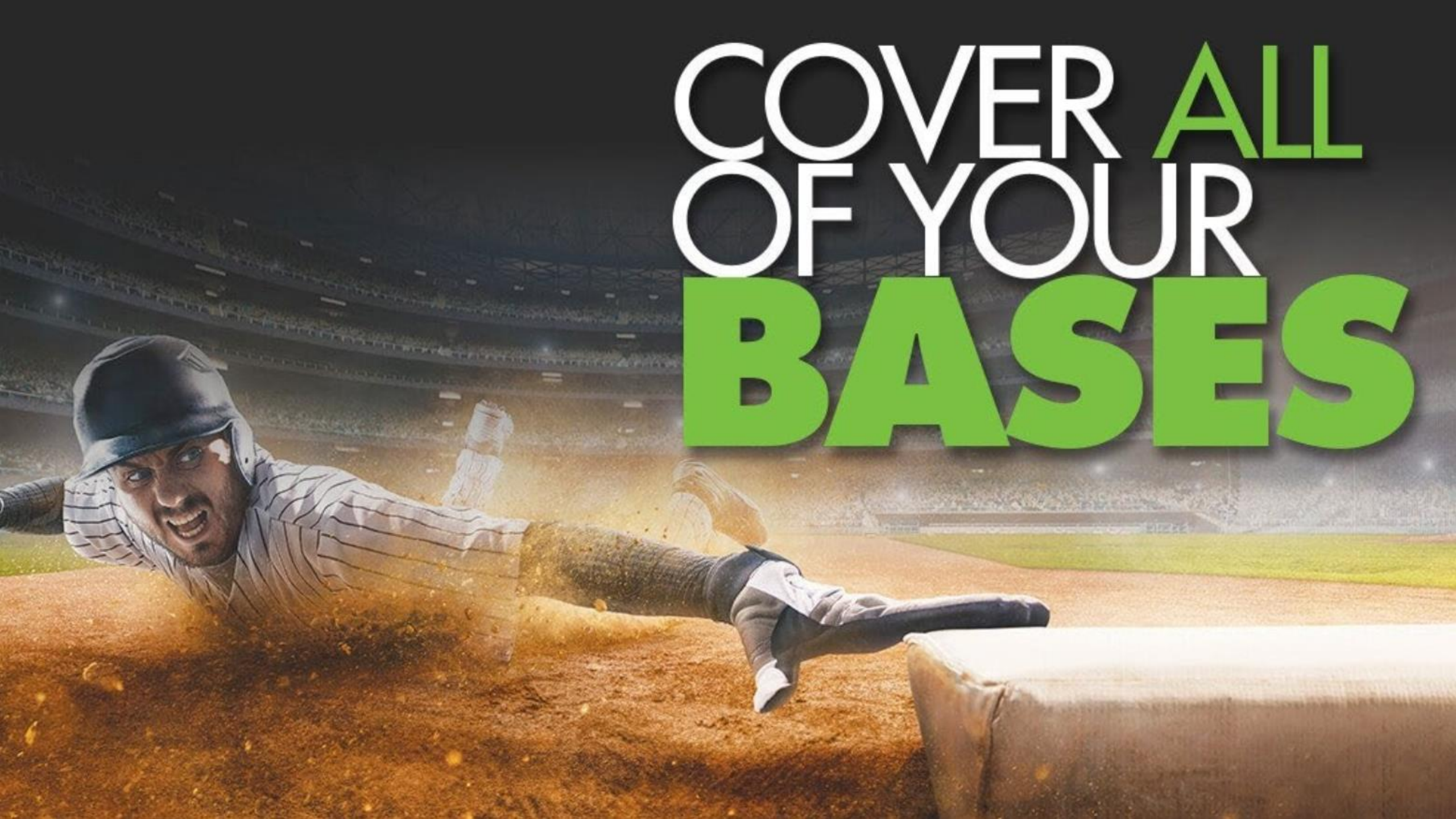
Preparation

- 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

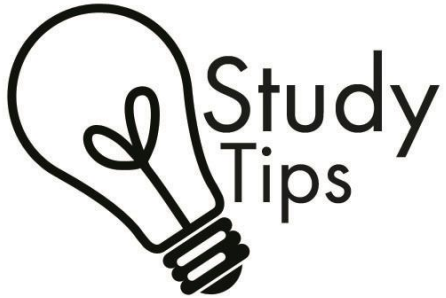
Text Revision Template: *The Pedestrian* by Ray Bradbury

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** *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.*
What is the **genre/mode** of your text?	• Short story – narrative (imaginative text). • Published in 1951. • Dystopian/Science Fiction short story.
What are the **generic conventions** of this genre?	**Dystopian Conventions** • 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.

Context

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

Representation

- Depressing representation of society's dependence on technology.

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

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.

Structure – Foreshadowing

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

Stylistic/Language Patterns – Death Imagery

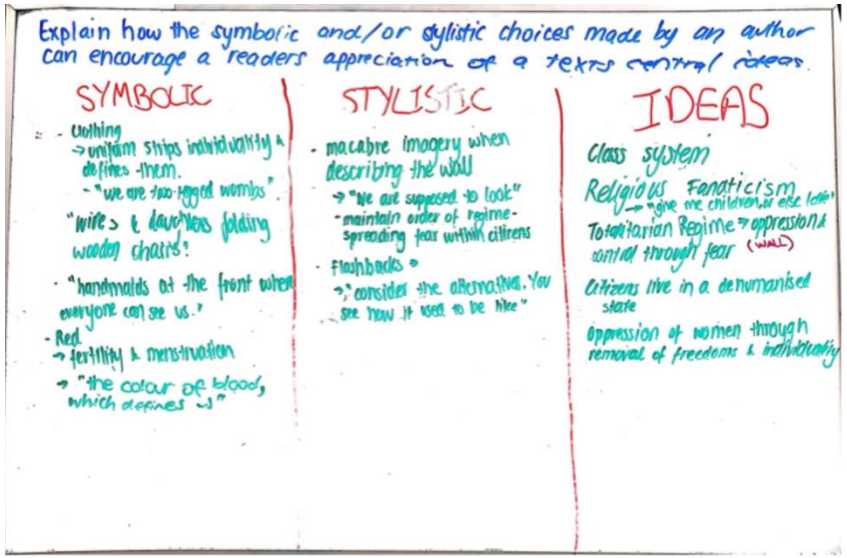
- The other houses in the city are described as graveyards, tombstones, etc.
- An intense feeling of 'aloneness' is created.

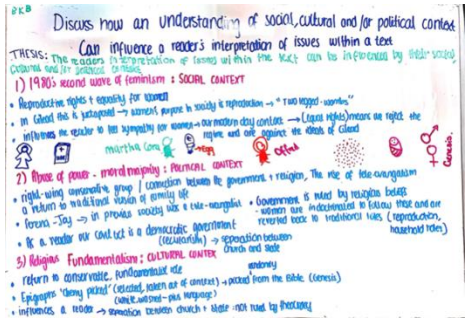
Language – Sensory detail

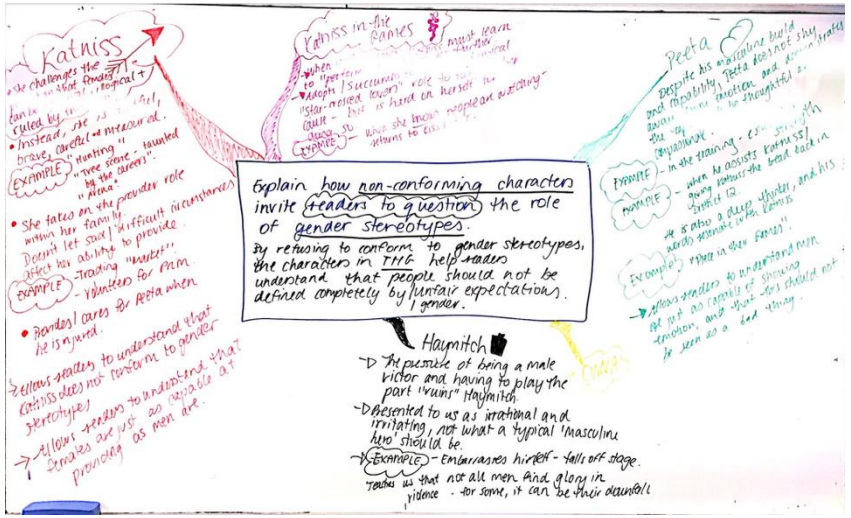
- The glow of the television light is described as unpleasant and unnatural to Leonard.

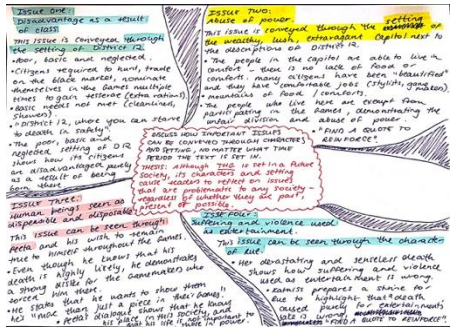
WACE Question Mind-Maps

Study Tips

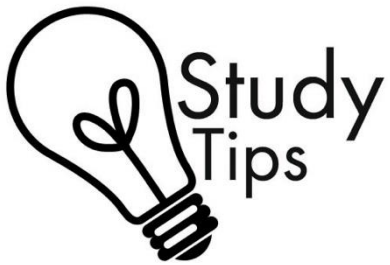








Articulating Concepts as Ideas, Issues and Themes



Issue: Something problematic

Post-Traumatic Stress Disorder in war veterans

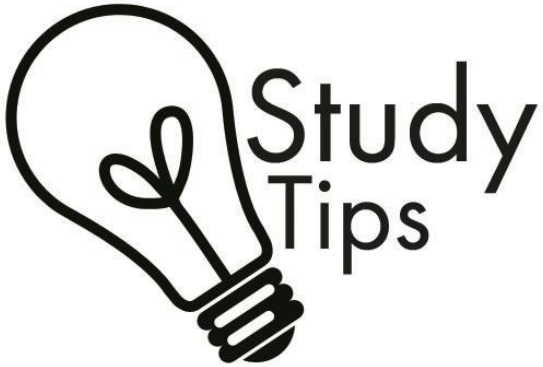
Idea: View or belief

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

Using Slaughterhouse Five


Study
Tips

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Whiteboard Markers
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USE THE SCSA WEBSITE

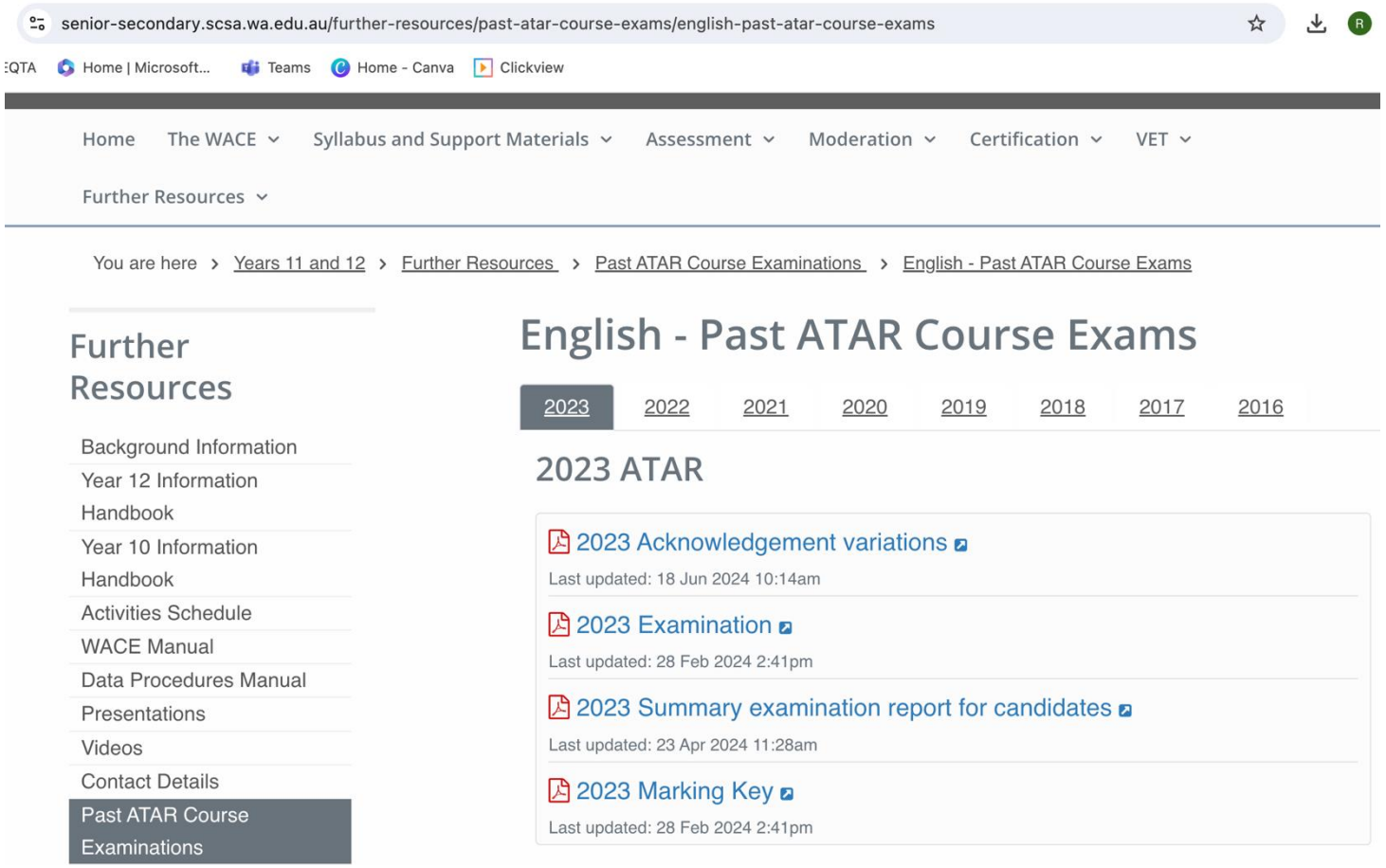
Study Tips

Past exams

Questions

Marking Keys

Summary Report



Choose the best text for each possible syllabus concept.

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'.

QUESTIONS

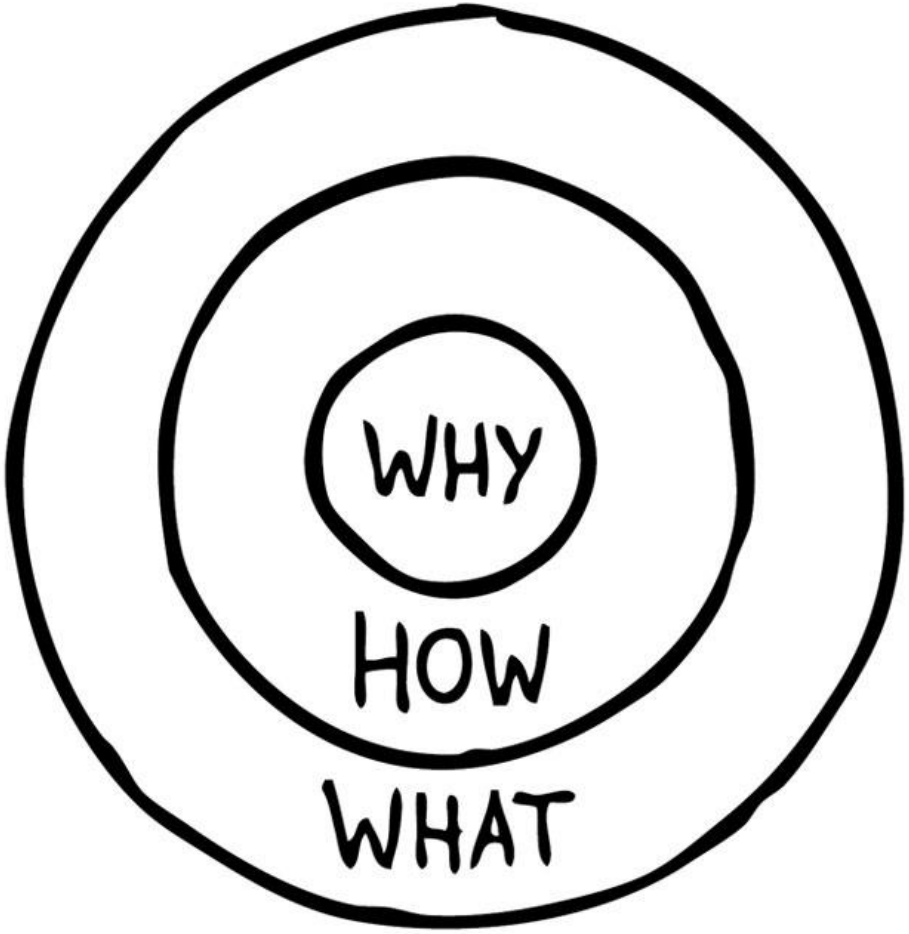
The Comprehending Section

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

The author uses two language features to represent a particular attitude towards childhood.

VS.

The author uses hyperbole and grotesque metaphors to represent a disgusted attitude towards his stolen childhood.

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 7**
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...

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 ‘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.”*

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

YES!

"I am angered.”

VS:

“This works to anger me about the lack of representation for athletes living with disability.”

QUESTIONS

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.

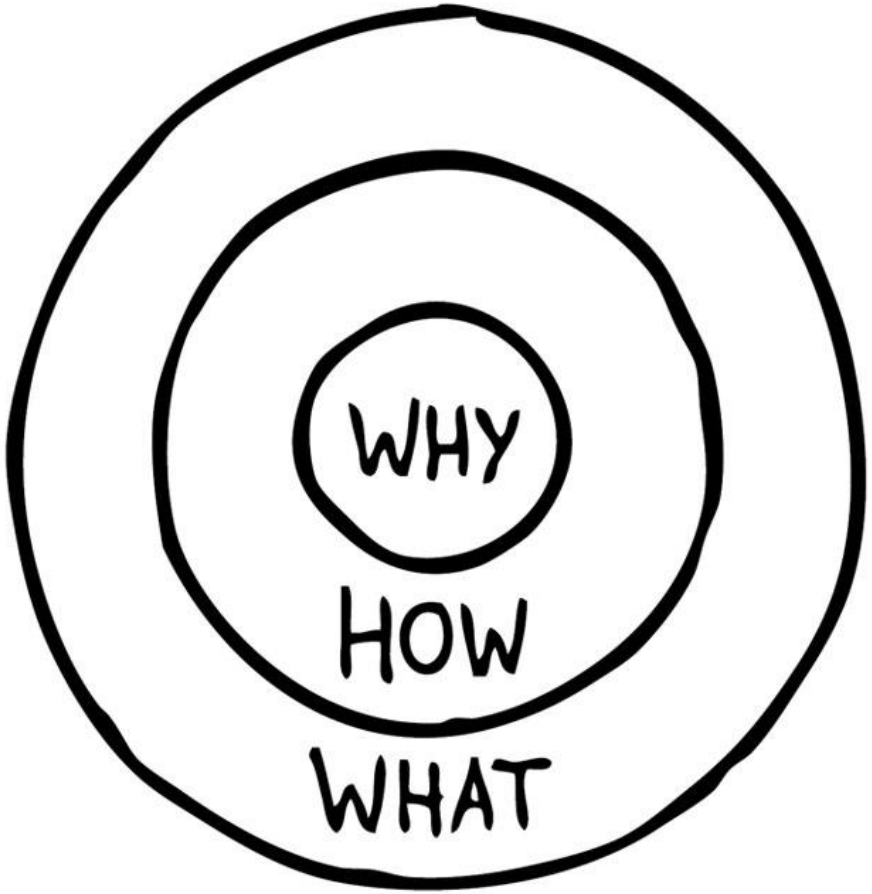
The snake in Text 2 is created as ferocious and overpowering, revealing the idea of the survival of the fittest within nature.

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…*

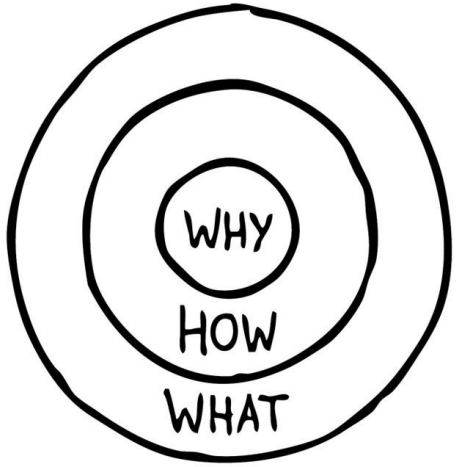


‘Other’ Ways?

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 interpretatio

= 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...

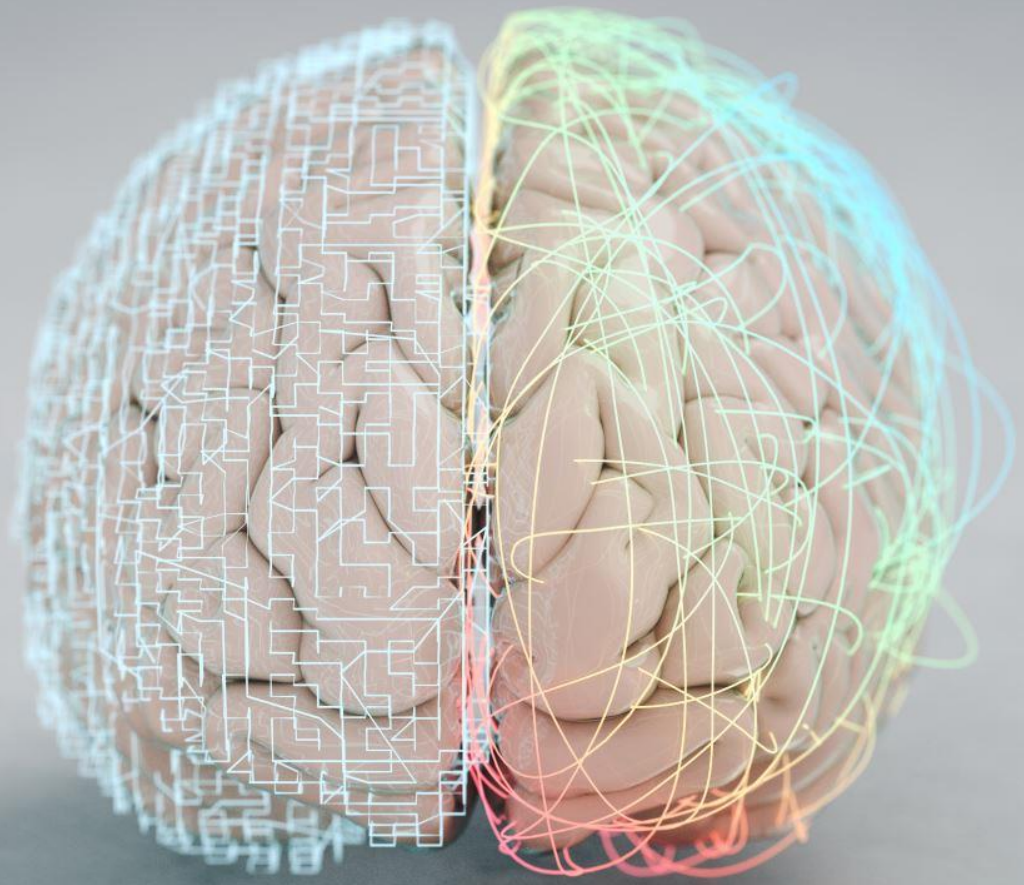
The hyperbolic language suggests...

Her angsty characterisation implies...

The harsh, invective language choices work to...

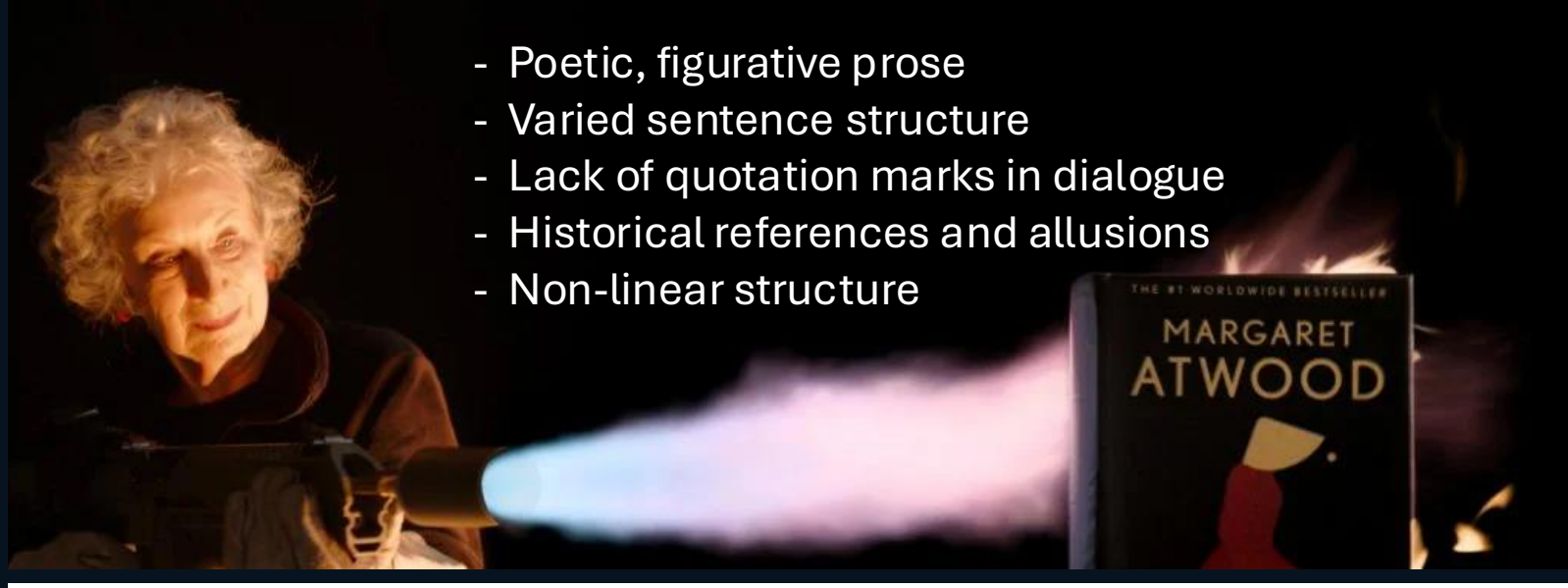
The repetitive phrases highlight...

QUESTIONS

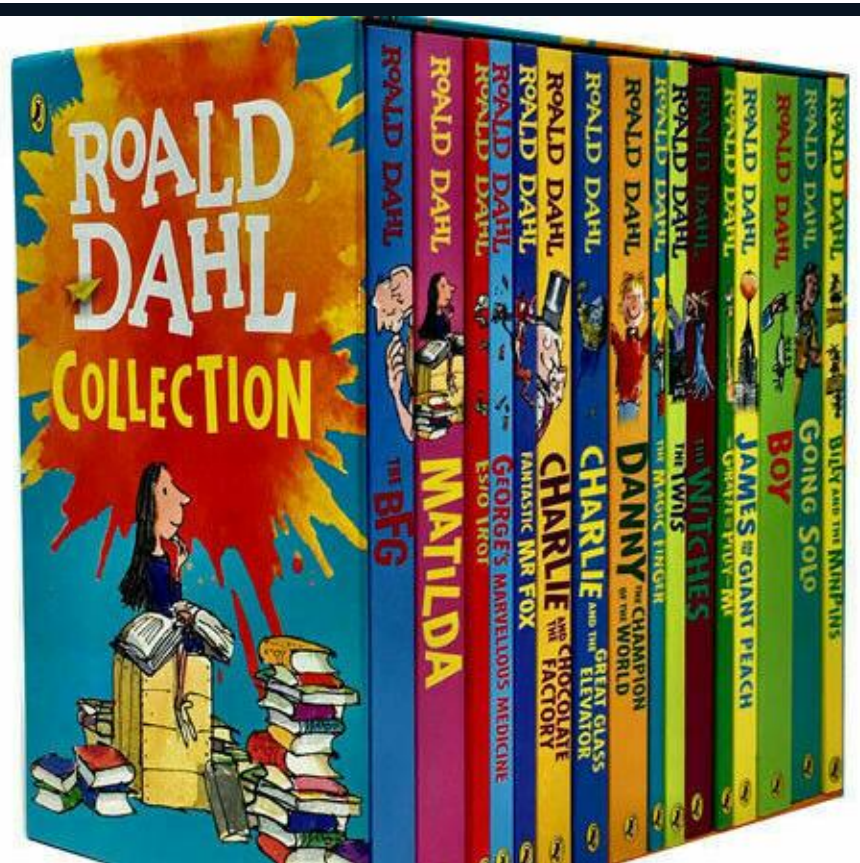


BRAIN BREAK

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 cumulatively or 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 should acknowledge a pattern in language or structure

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

Stylistic features

The features of a text that contribute to its style. Stylistic features can include lexical choice, syntax, narrative point of view, voice, structure, lighting, composition, language patterns and language features. For example, the low key lighting in film noir, the symmetrical composition in Wes Anderson's films or the changing syntax and voice in Flowers for Algernon by Daniel Keyes.~~The ways in which aspects of texts are arranged and how they affect meaning. Examples of stylistic features are lexical choice, syntax, narrative point of view, voice, structure, language patterns and language features, both written and visual. Style can distinguish the work of individuals, for example, Winton's stories, Wright's poems and Luhrmann's films as well as the works of a particular period.~~

Style

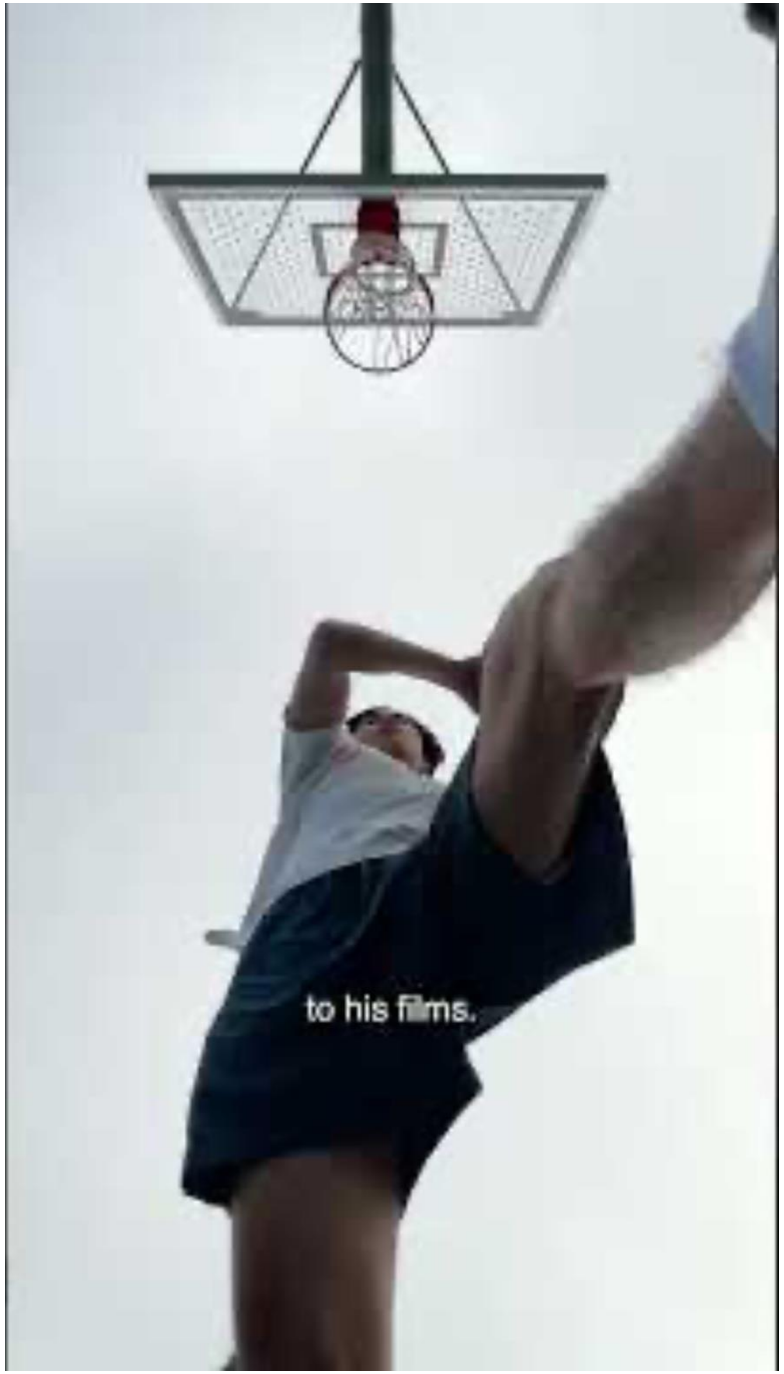
The culmination of distinctive qualities that distinguish/characterise a text.

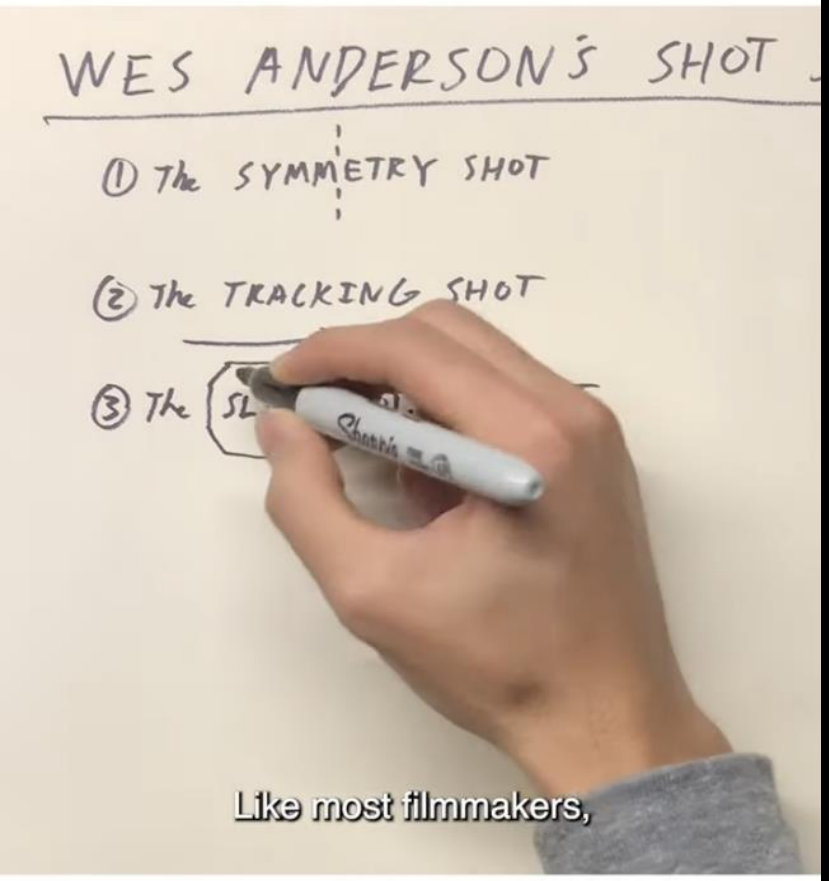
Style can also be discerned across a body of work. For example, Ernest Hemingway's spare prose, Judith Wright's figurative poetry, Baz Luhrmann's opulent films. Style can also be used to describe texts produced in a period of time; for example, the Elizabethan era.

Style can be appreciated for its aesthetic qualities.

Wes Anderson

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


to his films.



Like most filmmakers,

Moonrise Kingdom

striking shot in Anderson's arsenal.

Isle of Dogs

The shot is often used to place

Over To You – **Activity 8**
Style

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

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

- **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=IocLkk3aYlk

Over To You – **Activity 8 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.**

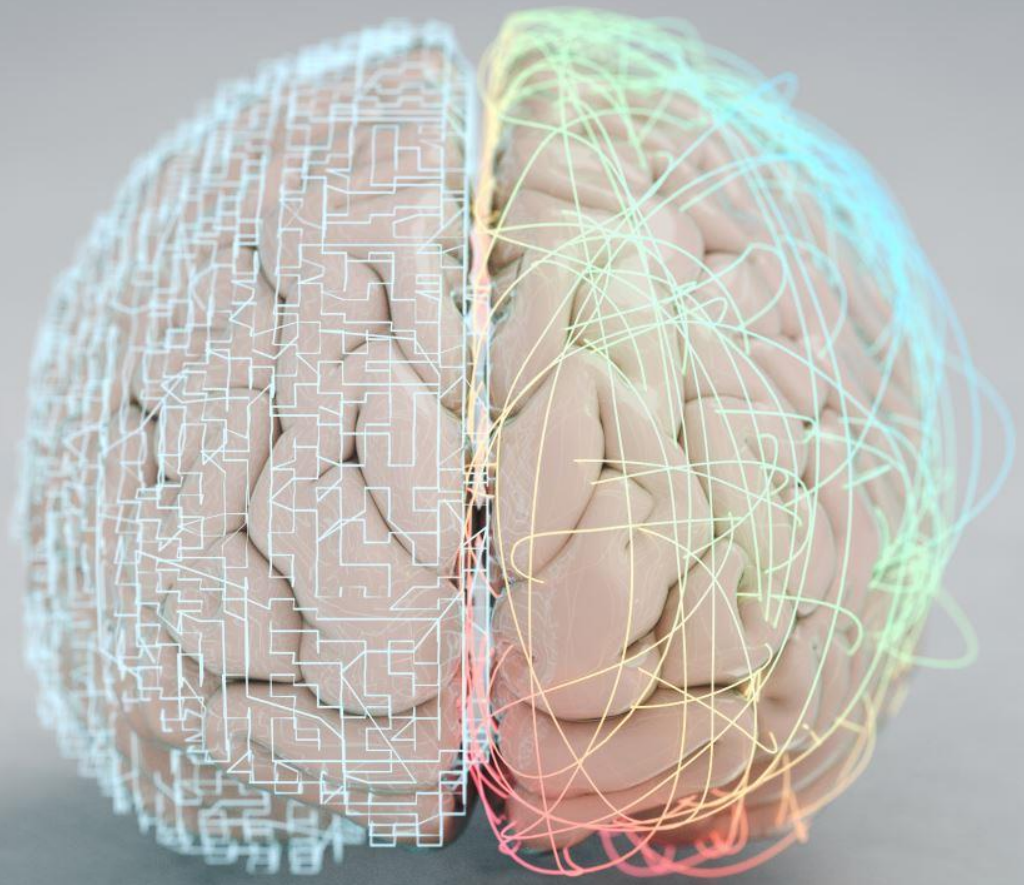
Paragraph 2:

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

QUESTIONS



BRAIN BREAK

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:

Command word:
EXPLORE
"Investigate, search for or evaluate."

Concept word:
VOICE
"The persona, role or character adopted by the author/narrator."

Concept word:
REPRESENT
"The way people, events, issues or subjects are presented in a text; shaped by techniques."

Concept word:
CONTEXT
"The environment in which a text is responded to or created"

Explore how voice works within at least one text to represent a particular context.

Critical word:
HOW…WORKS
Consider the construction and function of voice

Condition word:
AT LEAST ONE
Refer to a minimum of one text in response

Critical word:
PARTICULAR
Identify a specific context

Taken from: ETAWA Document

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

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

***To Kill a Mockingbird*, by Harper Lee:**

Command word:

EXPLORE

"Investigate, search for or evaluate."

Concept word:

VOICE

Scout Finch: the adult narrator looking back on her childhood. Frank, curious, tomboyish and naïve child; articulate, reflective adult layered over the top.

Concept word:

REPRESENT

Maycomb represented as polite, churchgoing and neighbourly on the surface, but insular, racist and bound by class and custom.

Concept word:

CONTEXT

Small-town Alabama, 1933–35: the Great Depression and Jim Crow segregation. Written in 1960, during the Civil Rights Movement.

Explore how voice works within at least one text to represent a particular context.

Critical word:

HOW…WORKS

Consider the contrast between young Scout's literal observations and the adult narrator's hindsight. Innocent questions expose adult hypocrisy (the mob at the jail; Miss Gates on Hitler). Tone shifts after the verdict, from playful to disillusioned.

Condition word:

AT LEAST ONE

To Kill a Mockingbird; novel by Harper Lee (1960)

Critical word:

PARTICULAR

Identify a specific context; don't just generalise about "America in the 1930s". For example: a segregated Alabama town in the Depression, the trial of Tom Robinson, and readers living through the Civil Rights era.

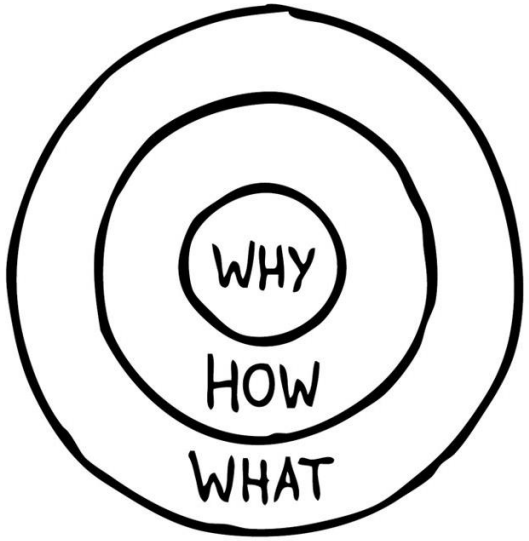
Alabama in the 1930s was a place held fast by poverty and prejudice. Nationally, the Great Depression stripped families of work and security, while across the South the Jim Crow laws entrenched segregation and denied Black Americans equal justice. Within this historical context, Harper Lee constructs Maycomb, a small, insular town whose polite, churchgoing surface conceals deep racial and class divisions, exposed when Tom Robinson, a Black man, is falsely accused of raping a white woman. This specific context, and its tragic outcomes, is represented as unjust and hypocritical through the voice of the narrator, Jean Louise "Scout" Finch. By layering the reflective voice of the adult Scout over the frank, curious and naïve voice of her younger self, Lee invites the reader to view the prejudice of this time through a child's eyes, as Scout moves from innocence towards a painful awareness of the injustice that pervades her hometown.

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

Over To You – **Activity 9**
Deconstructing Questions

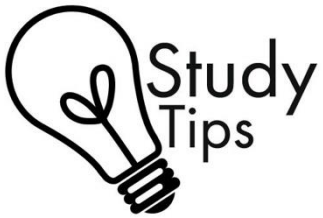
The What, How and Why of Responding

- 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.



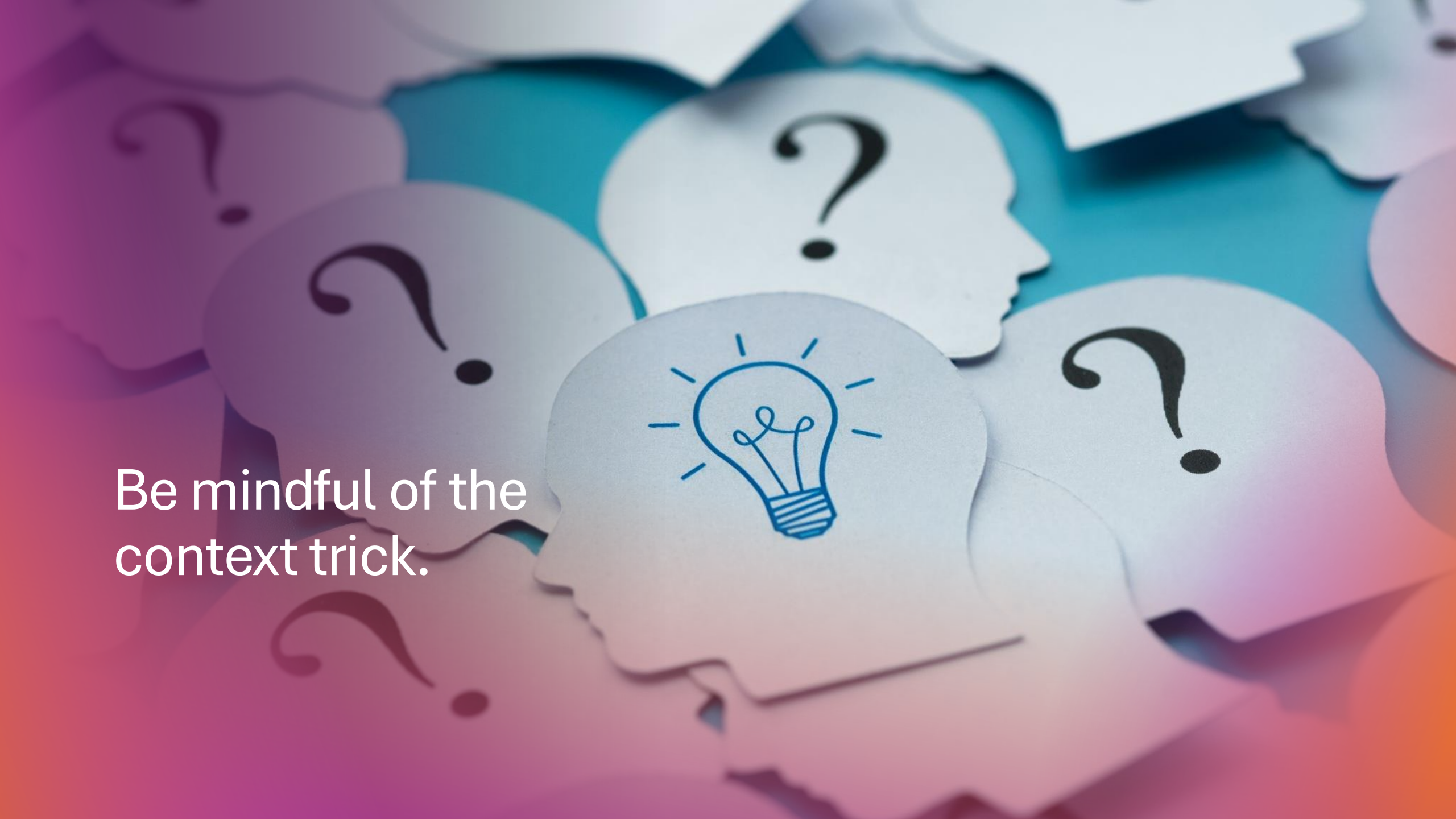
Continue to practice answering the questions

- 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



Be mindful of the context trick.

Time Permitting

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

QUESTIONS

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.

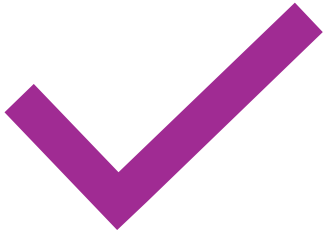
A key discriminator will be how well you control, adapt, transform or manipulate the text structures and language features of your chosen form for effect.

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 – would someone 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 10**

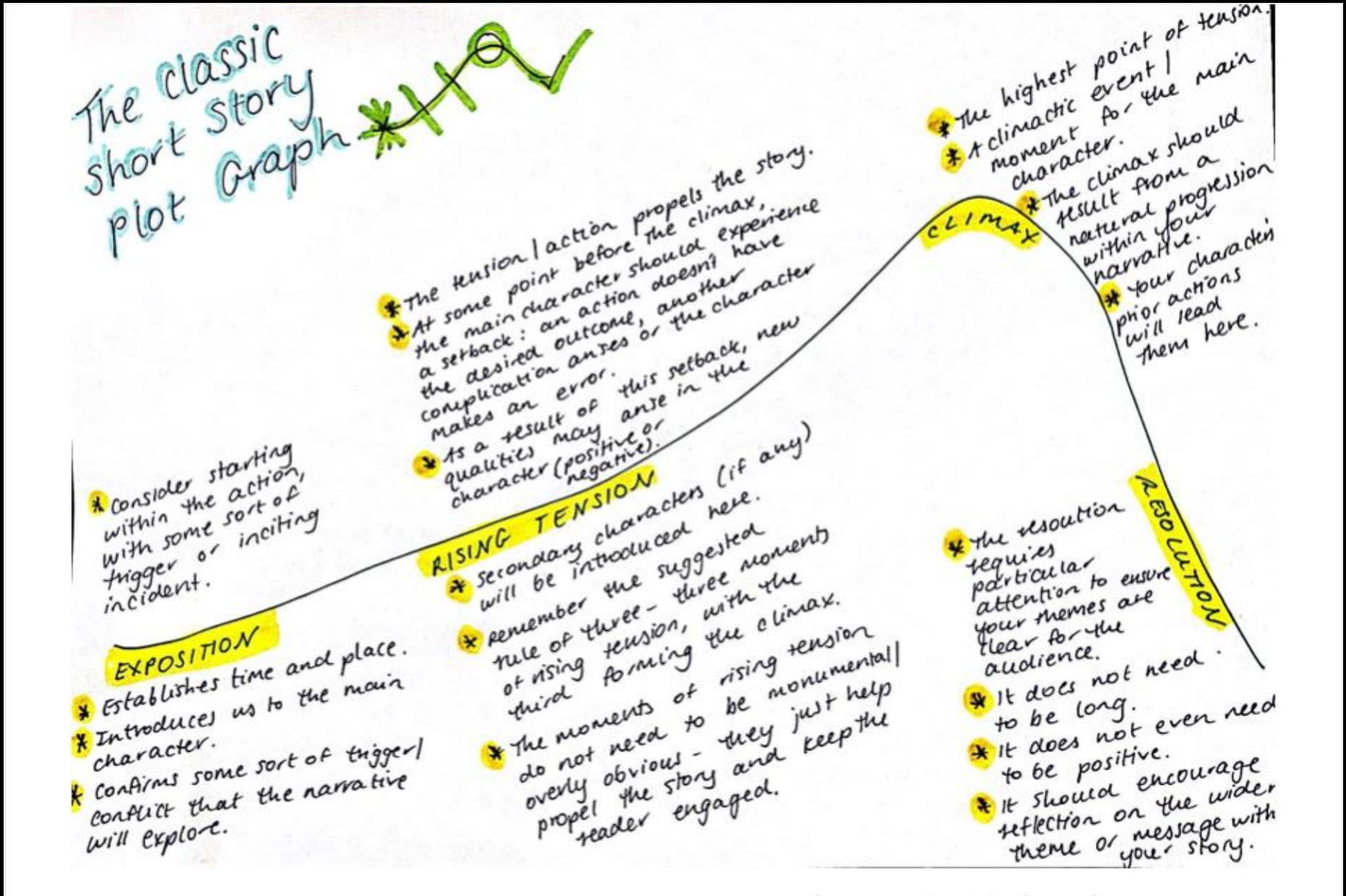
Composing Imaginative Texts

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.

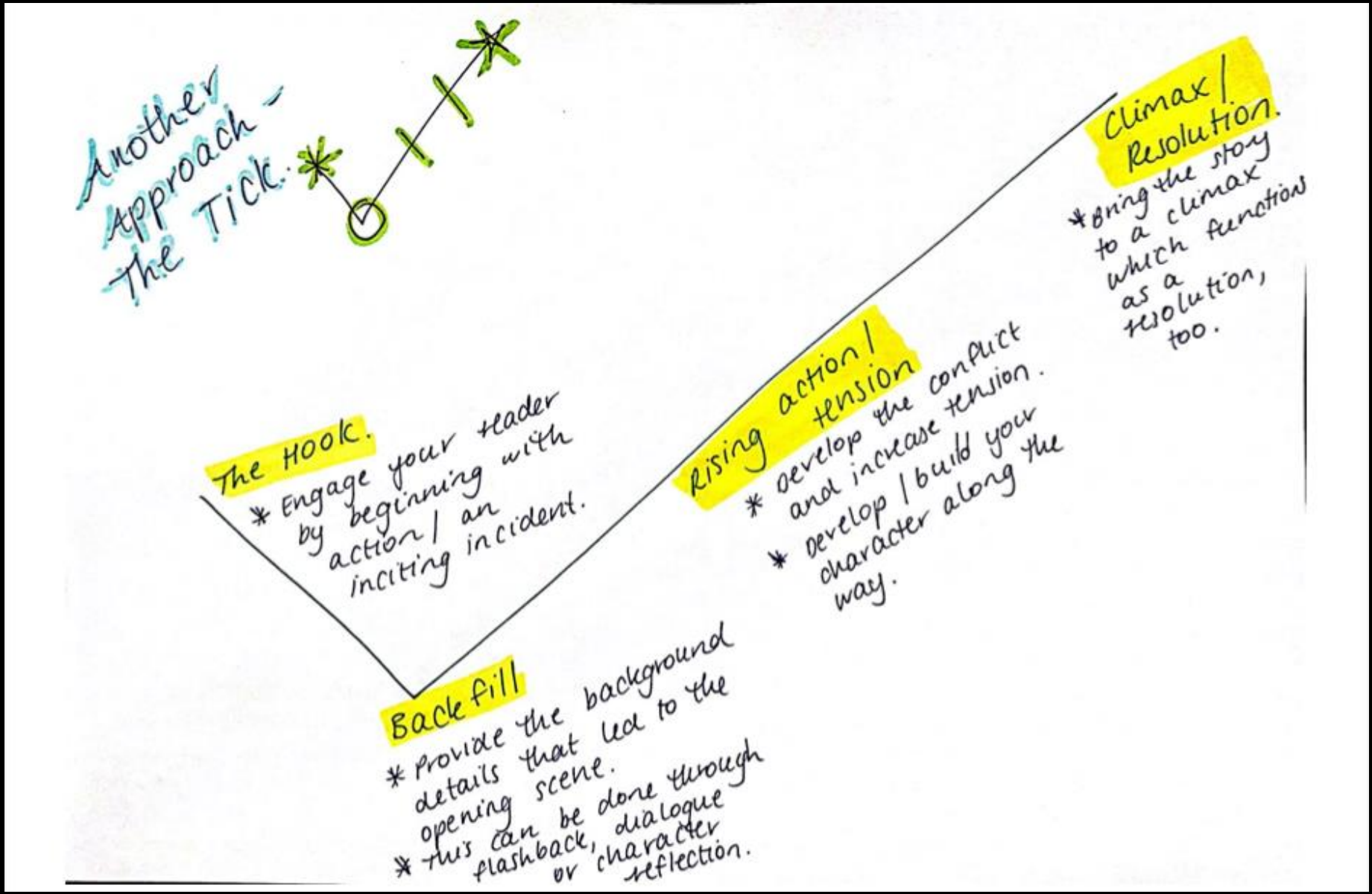
You can use your planning space to draw the plot graph and refer to it whilst writing your narrative.

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:

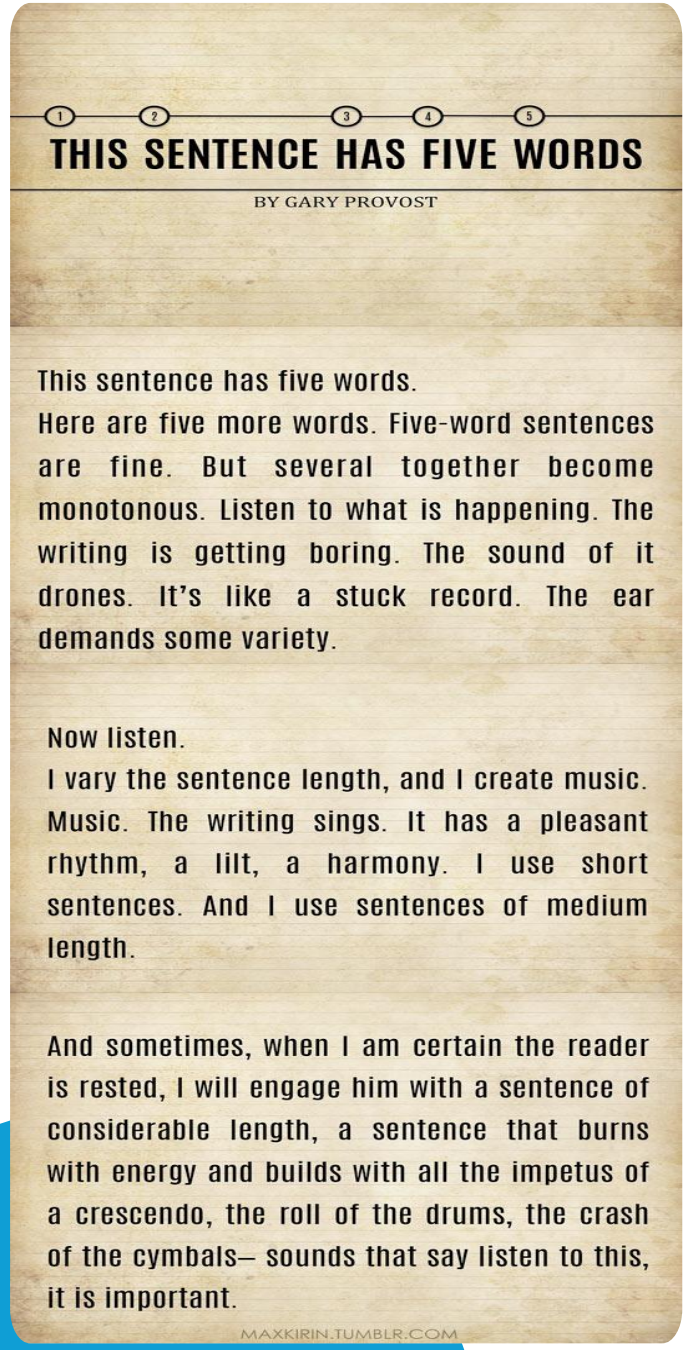
USE SENSORY DETAILS

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.

QUESTIONS

Tip 1
Composing is about <u>writing</u> 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**

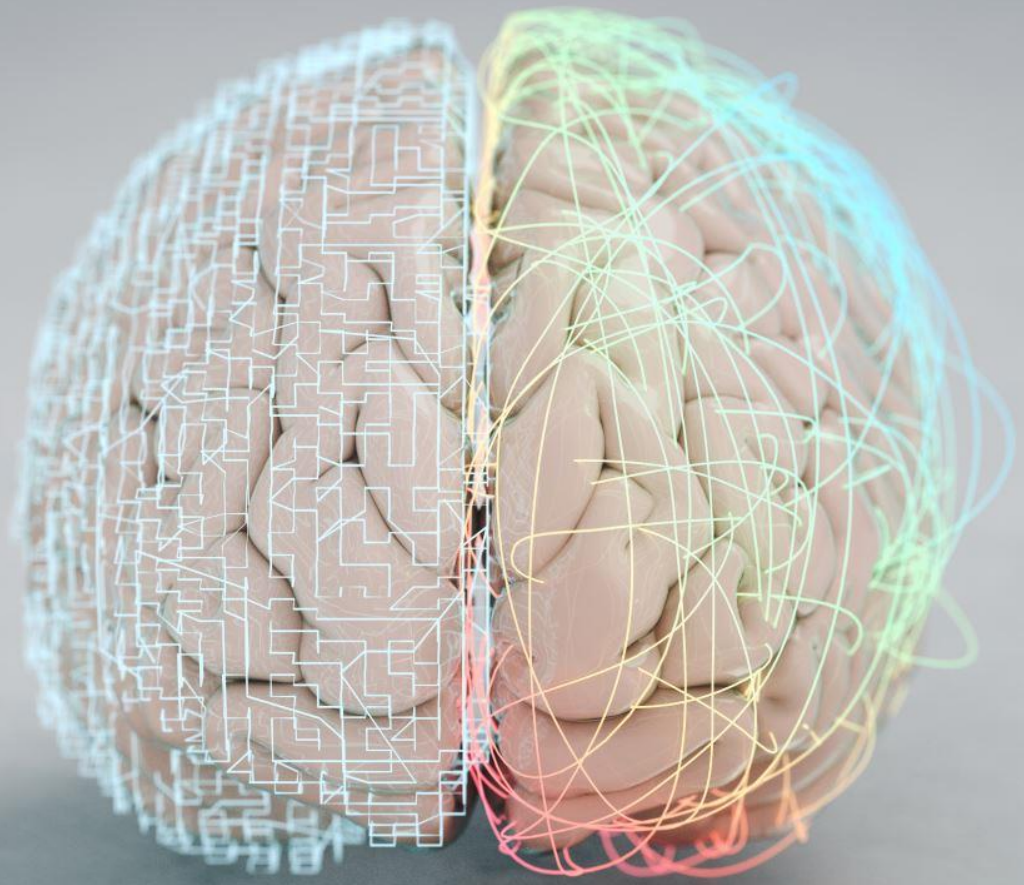
Find compositions to **emulate:**

A persuasive text

An imaginative text

An interpretive text

QUESTIONS



BRAIN BREAK

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.

From the 2024 Examination Report (SCSA Website)

Question 9 **(30 marks)**

In a form of your choice, craft a conversation between two young adults where one is encouraging the other to appreciate the importance of showing empathy.

Question 10 **(30 marks)**

Compose a text in a genre of your choice that endorses a perspective in the following statement:

"It seems to me that the natural world is the greatest source of excitement; the greatest source of visual beauty; the greatest source of intellectual interest. It is the greatest source of so much in life that makes life worth living."

— David Attenborough

Question 11 **(30 marks)**

Write an interpretive text that evaluates the best things you have watched, read, heard, and/or played this year.

Question 12 **(30 marks)**

Develop an argument to persuade an adult Australian audience that volunteering needs the involvement of young people in order to survive.

Question 13 **(30 marks)**

Drawing inspiration from the image below, craft an imaginative text that starts and ends in the same place, but in a different time.

General comments

The 2024 paper was designed to be fair, youth focused and to allow opportunities for candidates to demonstrate their understandings of texts and concepts. There were few non-attempts by candidates this year suggesting the paper was accessible and that most candidates were well-prepared. Candidates found both texts in Section One accessible and made interpretations of the texts at various levels. Section Two saw the inclusion of questions based on Unit 3 examinable content that requires text comparison. Fewer candidates chose these questions. In Section Three, some candidates presented answers that were completely unrelated to the question.

Advice for candidates

- Read texts carefully and plan answers in Section One in order to comprehend before you begin writing. The suggested working time of 60 minutes allows you to re-read, plan and think before you answer. Aim to show comprehension of the whole text rather than limit your discussion to one or two parts of it.
- Learn the vocabulary of the course, and metalanguage, to allow precise analysis and specific discussion.

- Every word in every question needs to be addressed in your answer.
- You will engage with many texts in your study of English. The Responding section of the examination requires you to know one or two texts in enough detail that you can provide textual evidence to support your points.
- Deviating from the question or writing overly long unfocused answers will not be rewarded.
- Learn the features and structure of introductions to frame your answers effectively.
- Preparing whole answers may seem beneficial as study practice; however, the questions in the examination will be new to you. Clear, sustained engagement with the question is the path to success.
- Crafting answers in Section Three requires as much planning and thought as in Sections One and Two. Preparing stories or persuasive speeches on topics will not help you address specific questions. Instead, practise the features and styles of your chosen forms of writing, rather than information about topics you hope to write on. Always consider the context, audience, and purpose in your answer.

Comments on specific sections and questions

Section One: Comprehending (30 Marks)

The two discrete texts and questions functioned well in allowing candidates to demonstrate reading comprehension. There were several candidates who made a false start to their answer, sometimes writing a whole page before crossing it out and starting again.

Section Two: Responding (40 Marks)

There was an even distribution of answers across the questions that did not require text comparison, suggesting they were considered more accessible. Candidates used a variety of texts and text types to address question requirements that could be answered successfully in four or five pages. Overly long and uncontrolled answers were not rewarded.

Section Three: Composing (30 Marks)

The composing questions were designed to be specific and closed, and to encourage candidates not to write on dark topics. Originality was rewarded in this section. Candidates who tried to force prepared answers to fit a question rarely found success.

From the 2025 Examination Report (SCSA Website)

Question 9 **(30 marks)**

Compose a text in a genre of your choice, making effective use of symbolism inspired by this image.

Question 10 **(30 marks)**

Craft a persuasive text that promotes the value of preserving a local landmark or tradition to a youth audience.

Question 11 **(30 marks)**

Compose an imaginative text in which landscape is integral to the development of theme or character.

Question 12 **(30 marks)**

'The beauty of sharing your passion is seeing the spark of wonder ignite in others' eyes.'

Drawing on this quote, create an interpretive text that introduces a pastime or activity of yours to a new audience.

Question 13 **(30 marks)**

In a form of your choice, compose a text that includes the situation captured in the image below.

General comments

The 2025 ATAR English examination provided candidates with multiple opportunities to demonstrate their understanding of course concepts and proficiency in the required skills. Across the examination, most candidates demonstrated at least a sound engagement with the requirements of each section. While many candidates demonstrated competence in discussing studied texts, often drawing on detailed or narrowly focused examples, some wrote a disproportionate length to their Section Two answer. Prepared answers were evident, with varying degrees of alignment to the question selected. Concepts such as language patterns, style, mode and the distinction between context and setting were not always handled consistently. Section Three allowed for a wide range of text forms and approaches. Many candidates demonstrated originality and a clear sense of voice, audience and purpose. Less successful answers were a result of limited or inconsistent connection to the specific requirements of the question.

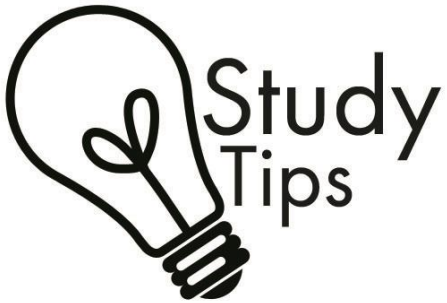
Advice for candidates

- Sustain focus on the question throughout your answer. Avoid drifting into general discussion or adapting material prepared for different questions. Avoid the temptation to include everything you have learned about a studied text.
- For questions in the Composing section, establish and maintain form, voice and purpose.
- Wherever possible, plan and edit answers carefully.

Section Three: Composing (30 Marks)

Candidates provided an impressive range of text forms, encompassing narrative, interpretive and persuasive compositions, such as podcasts, interviews, feature articles, memoirs, scripts and narrative writing. Stronger answers were characterised by a high level of control, authenticity and awareness of audience. Strong answers demonstrated command of form and conventions, establishing a clear and sustained voice, drawing on topics (often personal) and shaping compositions with purpose. Weaker answers were characterised by limited attention to key concepts embedded in the questions, lack of connection between purpose and audience, or by uncertainty in establishing and sustaining form. In some cases, compositions lacked clear purpose, characterisation or structural control, or relied on overly basic language features with limited development of ideas.

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

TED Ideas change everything

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

Share Save Like

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 – that being that 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, unable to go anywhere, which has caused that these films to become so much more emotional. 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 basically 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 purely mean your formatting.

For example:

In an opinion piece or an open letter – a good tactic for structure is to begin small, with an anecdote, in a casual way.

You can then alter syntax to signify a turning point.

You can then move to a wider idea of greater weight, where the tone shifts.

Blog Post

STUDENT EDGE

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News > Music

Music by ABBA is Making a Comeback, So Check on Your Parents

Emma Ruben Jul 08, 2024

Like 0

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.

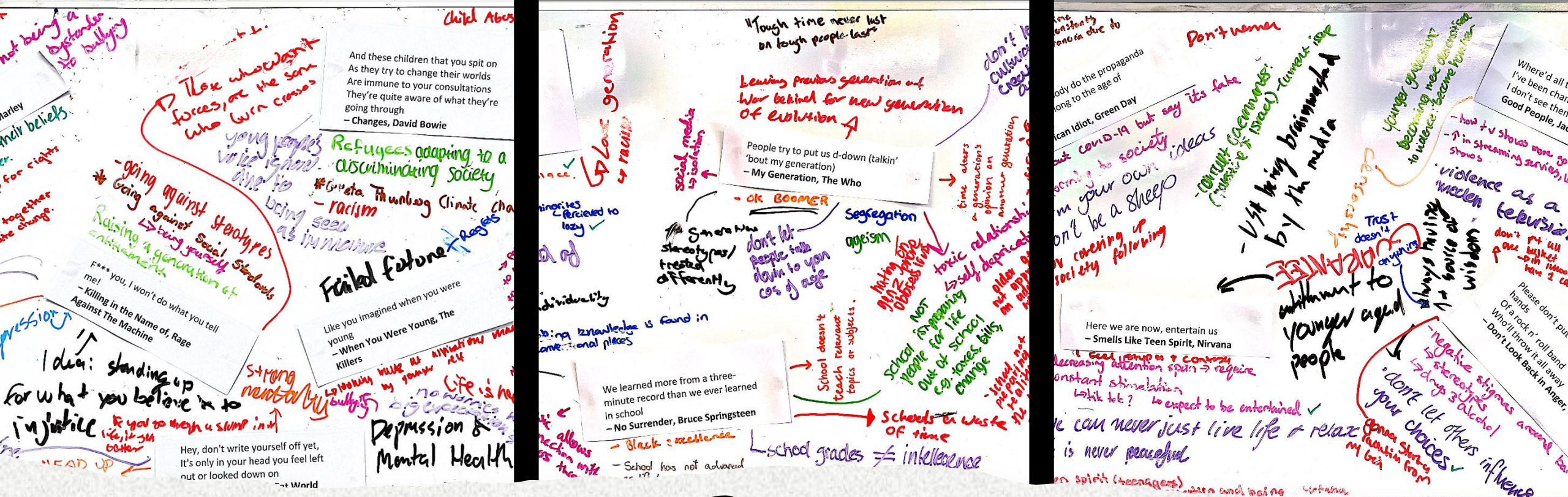
Author of ABBA biography, *Bright Lights, Dark Shadows,* Carl Magnus Palm told the BBC "ABBA didn't just write great songs, they made great records and that was their secret," he said.

"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).



You Can Find Inspiration Anywhere

Study Tips

QUESTIONS

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 arguments** that form each body paragraph

What is an Essay?

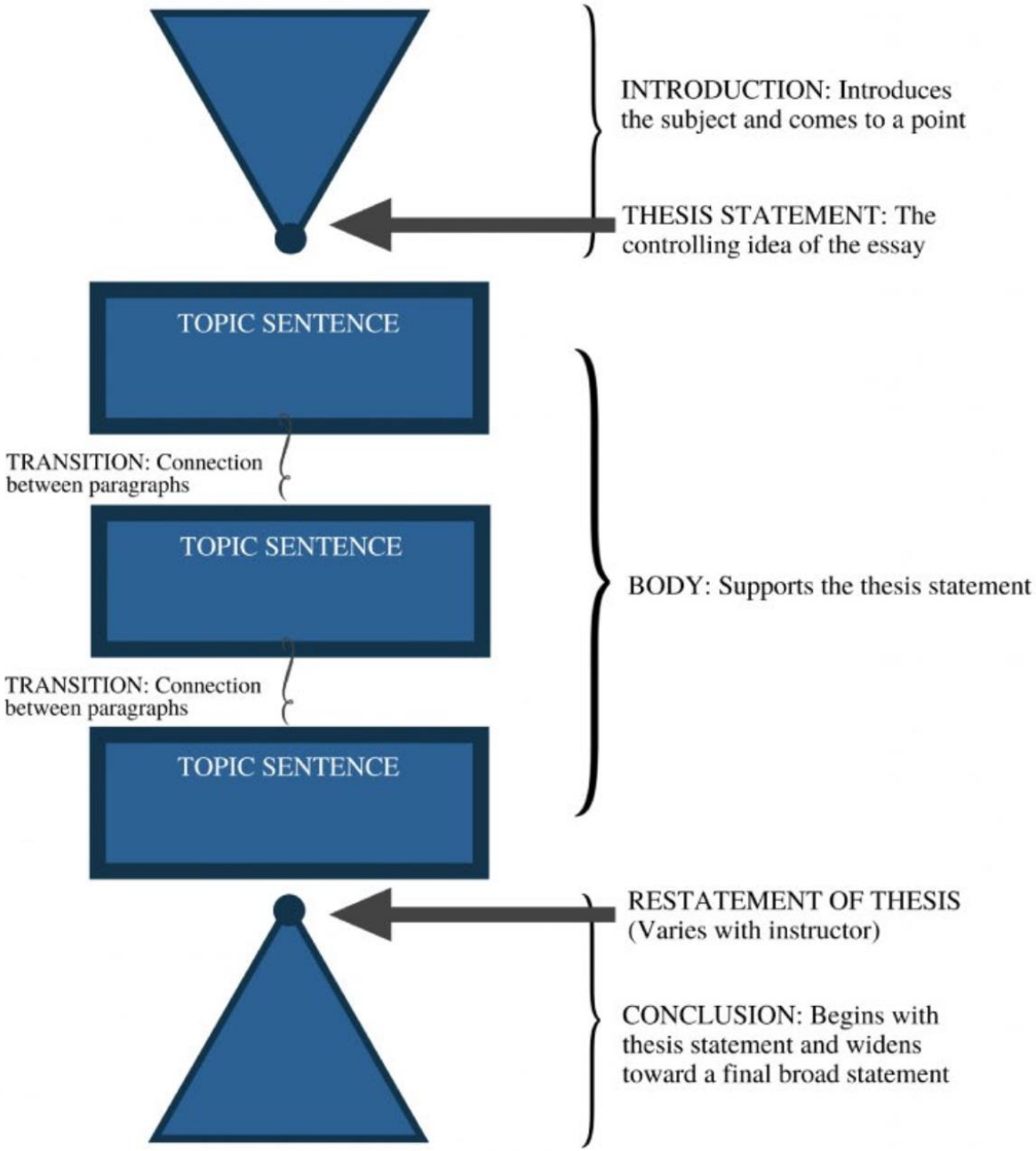
It has carefully structured **paragraphs** that are cyclical – question/argument – text – question/argument

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…



Advice on global statements

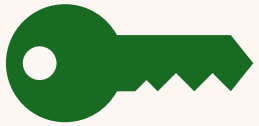
"Outsider perspectives can reveal darks truths about societies that those within them are often unable to see."

"Alabama in the 1930s was a place held fast by poverty and prejudice."

Answering the Question

Judgement Questions

Critically evaluate means to what extent, justify, all, most, every…



Using the key words

Repetition vs synonyms?

Creating a sustained thesis

Ask *why* the question is true…?

Add *because* or *in order to*

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

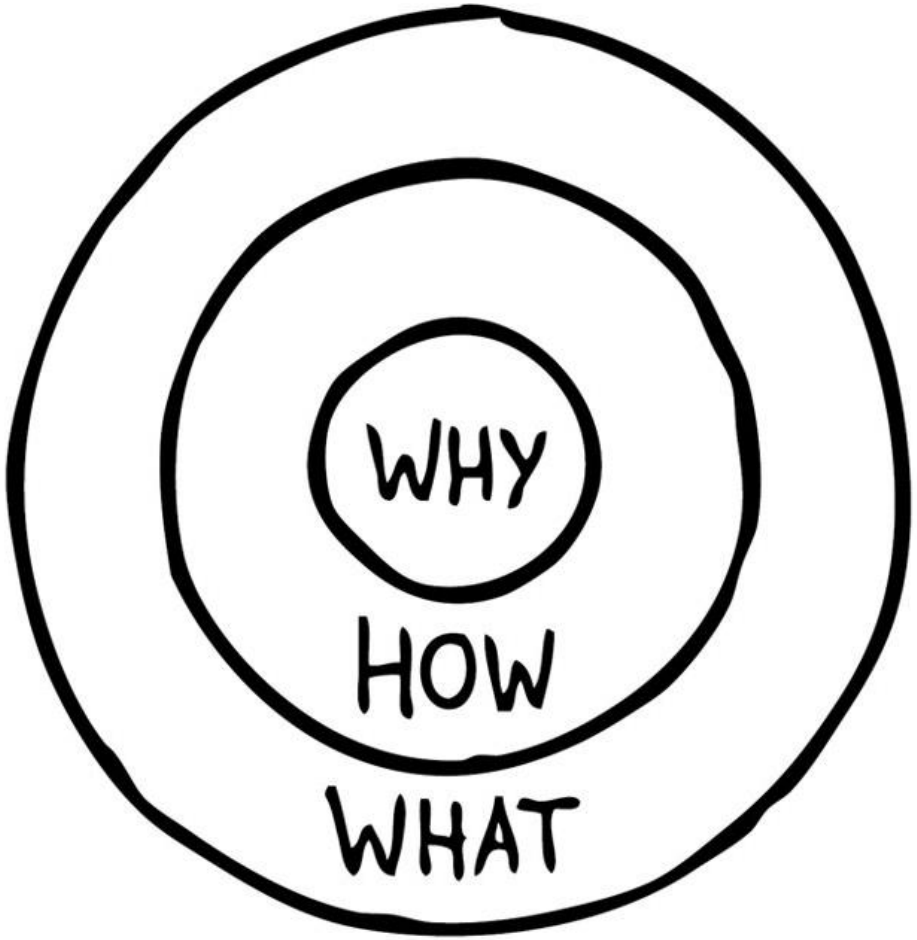
The What – How – Why Approach to Essays

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

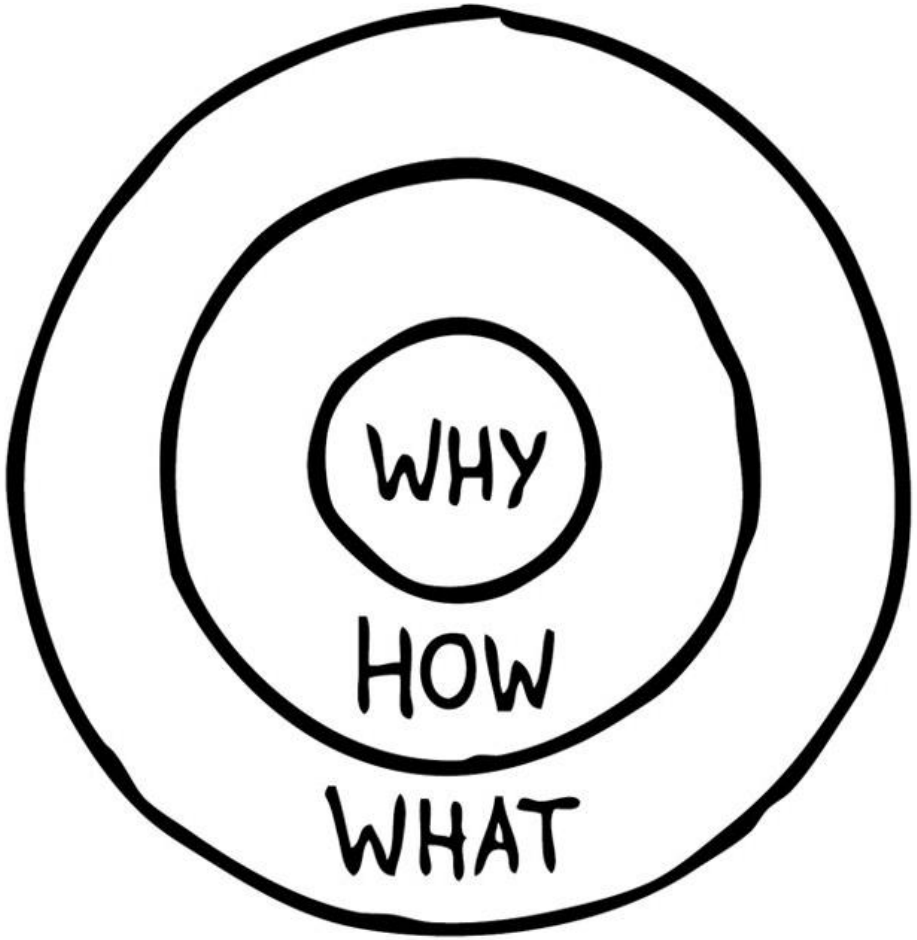


The What – How – Why Approach to Essays

WHAT – The text, the subject, the ideas

HOW – The proof

WHY – Analysis of the concepts



FAILING TO PLAN
IS
PLANNING TO FAIL

Planning

TIP

Weigh up working time vs. writing time

TIP

Think

Select

Organise

TIP

You really 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…

FINAL QUESTIONS

Thank you!

References

- This **2026 ECU Revision Seminar Presentation and Booklet** was adapted from the work of Susan Carrick, 2023
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