



Unit 3: VCE English Term 1
Year 12, Area of Study 1:

READING AND CREATING TEXTS

STUDENT WORKBOOK

STUDENT DETAILS

Accreditation period: 2017 – 2020

STUDENT NAME	
CENTRE	

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**NOT EDUCATION TUITION
WORKBOOK**

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NQT EDUCATION

HOW TO USE THIS BOOKLET

NOT EDUCATION CURRENTLY OFFERS CLASSES IN THE FOLLOWING VCE SUBJECTS

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

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

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

VCE ENGLISH AT NOT EDUCATION

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

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

VCE MATHEMATICAL METHODS AT NOT

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

VCE ENGLISH

THE LOWDOWN

SOURCE VCAA ENGLISH STUDY DESIGN 2016 – 2020

RATIONALE

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

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

THIS STUDY ENABLES STUDENTS TO

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

UNITS 3 AND 4 OVERVIEW

WHAT THE YEAR 12 COURSE LOOKS LIKE

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

YEAR 12 ENGLISH TEXT LIST IN 2019

YOUR SCHOOL WILL SELECT TWO OF THESE FOLLOWING TEXTS

LIST 1 FROM AREA OF STUDY 1

*A = Australian text

<i>Novels</i>	<i>Short stories</i>
Doerr, Anthony, All the Light We Cannot See	Kennedy, Cate, Like a House on Fire (A) Stories for study: 'Flexion', 'Ashes', 'Laminex and Mirrors', 'Tender', 'Like a House on Fire', 'FiveDollar Family', 'Cross-country', 'Sleepers', 'Whirlpool', 'Cake', 'White Spirit', 'Little Plastic Shipwreck', 'Waiting', 'Static', 'Seventy-Two Derwents'.
Grenville, Kate, The Lieutenant (A)	
Jordan, Toni, Nine Days (A)	
Le Guin, Ursula, The Left Hand of Darkness	MacLeod, Alistair, Island: Collected Stories Stories for study: 'The Boat', 'The Vastness of the Dark', 'The Golden Gift of Grey', 'The Return', 'The Lost Salt Gift of Blood', 'The Road to Rankin's Point', 'The Closing Down of Summer', 'To Every Thing There Is a Season', 'Second Spring', 'Winter Dog', 'The Tuning of Perfection', 'Vision', 'Island'.
London, Joan, The Golden Age (A)	
Piper, Christine, After Darkness (A)	
Shelley, Mary, Frankenstein	
St. John Mandel, Emily, Station Eleven	
	<i>Poetry/Songs</i>
	Donne, John, Selected Poems Skrzynecki, Peter, Old/New World: New & Selected Poems (A)
<i>Non-fiction texts</i>	<i>Plays</i>
Boo, Katherine, Behind the Beautiful Forevers: Life, Death and Hope in a Mumbai Undercity	Euripides, The Women of Troy
Capote, Truman, In Cold Blood	Rayson, Hannie, Extinction (A)
	Shakespeare, William, Measure for Measure
<i>Other</i>	<i>Film texts</i>
Satrapi, Marjane, Persepolis	Hitchcock, Alfred (director), Rear Window Polly, Sarah (director), Stories We Tell

WHAT STUDENTS ARE STUDYING IN 2019

LIST 1 FROM AREA OF STUDY 2

*A = Australian text

PAIR 1

Non-fiction text

Davidson, Robyn, Tracks (A)

Multimodal text – Film

de Heer, Rolf, Charlie's Country (A)

PAIR 2

Multimodal text – Film

Eastwood, Clint (director), Invictus

Novel

Malouf, David, Ransom (A)

PAIR 3

Non-fiction text

Funder, Anna, Stasiland (A)

Novel

Ishiguro, Kazuo, Never Let Me Go

PAIR 4

Non-fiction text

Szubanski, Magda, Reckoning (A)

Novel

Lahiri, Jhumpa, The Namesake

PAIR 5

Play

Miller, Arthur, The Crucible

Novel

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

PAIR 6

Play

Ziegler, Anna, Photograph 51

Novel

Atwood, Margaret, The Penelopiad: The Myth of Penelope and Odysseus

PAIR 7

Play

Wright, Tom, Black Diggers (A)

Novel

D'Aguiar, Fred, The Longest Memory

PAIR 8

Non-fiction text

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

Multimodal text – Film

Cole, Nigel (director), Made in Dagenham

UNIT 3

THE MAIN GIST

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

AREA OF STUDY 1

READING AND CREATING TEXTS

Source: VCAA English Study Design

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



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

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

AREA OF STUDY 1

OUTCOME 1

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

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

KEY KNOWLEDGE

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

KEY SKILLS

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

AREA OF STUDY 2

ANALYSING ARGUMENT

Source: VCAA English Study Design

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



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

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

AREA OF STUDY 2

OUTCOME 2

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

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

KEY KNOWLEDGE

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

KEY SKILLS

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



UNIT 4 THE MAIN GIST

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

AREA OF STUDY 1 READING AND COMPARING TEXTS

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

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

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

AREA OF STUDY 1

OUTCOME 1

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

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

KEY KNOWLEDGE

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

KEY SKILLS

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

AREA OF STUDY 2

PRESENTING ARGUMENT

Source: VCAA English Study Design

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

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

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

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

AREA OF STUDY 2

OUTCOME 2

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

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

KEY KNOWLEDGE

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

KEY SKILLS

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

AREA OF STUDY 1

Reading and creating texts

Focus:

DIFFERENT TYPES OF TEXTS AND TEXTUAL ELEMENTS

LIST OF TOPICS TO WORK THROUGH

- *What does Area of Study 1: Reading and Creating Texts look like?*
- *How much do you know about your text?*
- *Looking at narrative structure: Setting, context and orientation*
- *Types of narrators*
- *Types of characters*
- *Looking at film*
- *Looking at poetry*

IN THIS FOLLOWING SECTION

You will be looking at the main types of texts you will be studying and their literary elements. Throughout the course of this Area of Study, you are required to bring your studied text to every lesson, as well as any relevant study guides, school work and school notes.

As your classmates are likely to all be studying different texts, you will be expected to work independently with the guidance and assistance from your tutor.

AREA OF STUDY 1

READING AND CREATING TEXTS

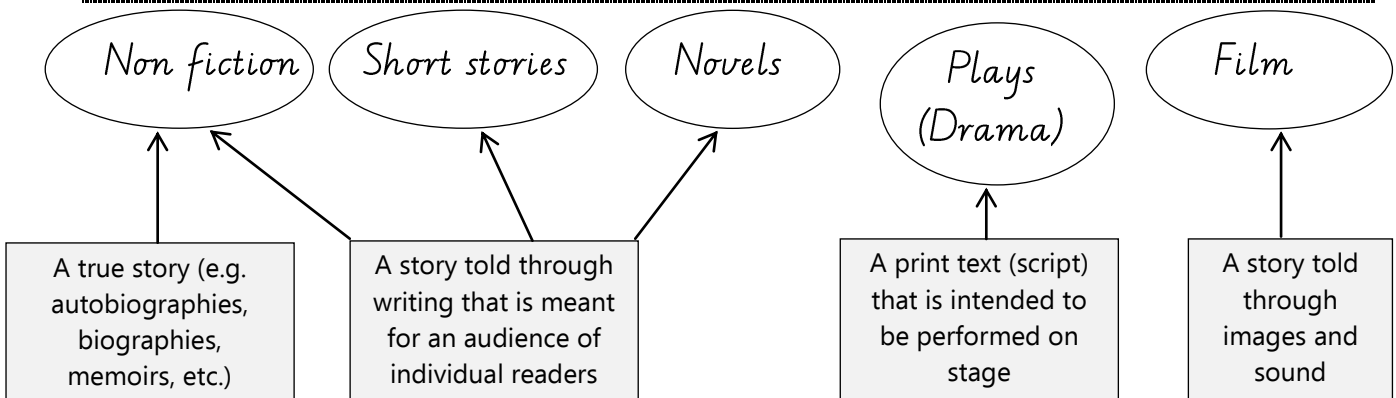
HOW TO USE THIS WORKBOOK

Please note that this workbook will be divided into the following two parts that represent the two outcomes for:

Area of Study 1: Reading and Creating Texts

The activities will focus on the general nature of the area of study and the types of skills you will need to meet the Outcome and the assessment tasks that your school will set.

THE MAIN TYPES OF NARRATIVES



FEATURES OF DIFFERENT TEXT TYPES

	Novel Short story Biography Memoir	Film	Play	Poetry
Creator	Author	Director / Filmmaker	Playwright	Poet
Person who tells the story	Narrator	Narrator/voice-over (if applicable)	Narrator (although not often used)	Speaker / persona
Special features	Prose, chapters, point of view (first-person or third-person), characters, settings, plot	Camera shots, actors, editing, sound effects and music, lighting, sets, costumes and props	Acts and scenes, actors, stage directions, sound effects and music, lighting, sets, costumes and props	<ul style="list-style-type: none"> • Stanzas • Metaphors • Simile • Imagery • Rhythm • Rhyme

GETTING TO KNOW YOUR TEXT



For the next few weeks, it is highly recommended that you bring in your year 12 text along to each tutoring session in order to complete the tasks and to share your responses and ideas with your tutor.

Outcome 1: On completion of this unit, you should be able to produce an analytical interpretation of a selected text, and a creative response to a different selected text.

1. Complete the following sentences about one of the texts you will be studying.

- The text is a _____ (e.g. novel, film, short story collection).
- The name of the author / director is _____
- The text is about: _____

- I predict that **I will** / **I will not** (circle one) enjoy the text because _____

2. What do you already know about the text? Think about what you might know about the text's creator, the subject matter or the plot?

3. One question I have about the text is

UNDERSTANDING YOUR TEXT

- Firstly, you should **read through the text once** (without taking any notes as yet) to get an overall idea of the storyline and characters.
- After you've done this, **fill in the information sheet** on the next page to create a brief summary of the main elements of your text.
- Next, you should **re-read your text** at least once more so that you can get to know your text well enough to analyse key aspects in depth.



Reflection

Activity 1: How much do you understand about your text?

Complete this worksheet and use it as a reference sheet for key text information. Make sure you have correct spelling of names and places. You can set up a similar sheet in your English school folder or even typed up on your computer so that you can expand on your answers if you need them.

Evaluation of your text

1. Tutor and author / filmmaker of your text.**2. What is the text about (very briefly)?****3. What is the form or genre of your text? (Tick one)** Novel Play Autobiography Short story collection Poetry Memoir Film Biography Other _____**4. Setting: where and when is the text set? Why might this be important?****5. a) List 3 – 5 key events briefly.****b) How are the events structured? (Discuss whether in chronological order, how are the events described and by whom?)****6. How are the characters presented? (e.g. how are their personalities conveyed to the reader?)**

7. What are the key ideas or themes that the text explores? (A brief listing will do for this question)

8. Describe the language features used. Think about the tone, word choice, use of slang or culturally specific language, etc.

9. What do you think the author or filmmaker’s purpose might be?

LOOKING AT NARRATIVE STRUCTURE

Activity 2: Plotting the narrative outline

You’ll see below a narrative chart that lets you visualise what a narrative looks like. You will see that there are peaks and troughs that outline the plot of a narrative. This chart shows a typical plot pattern and the way it creates **rising** and **falling** tension.

On the next page, identify the main elements of narrative structure in the text such as crises, turning points, climax and resolution. Fill in the graph with as much detail as the space allows.

Plotting the text's narrative structure



What's the plot?

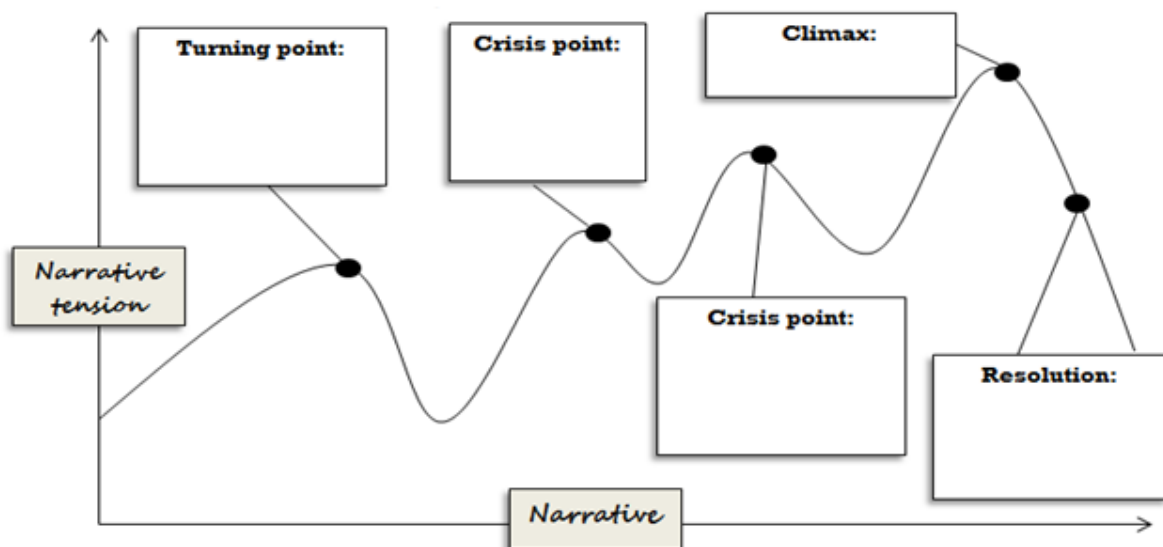
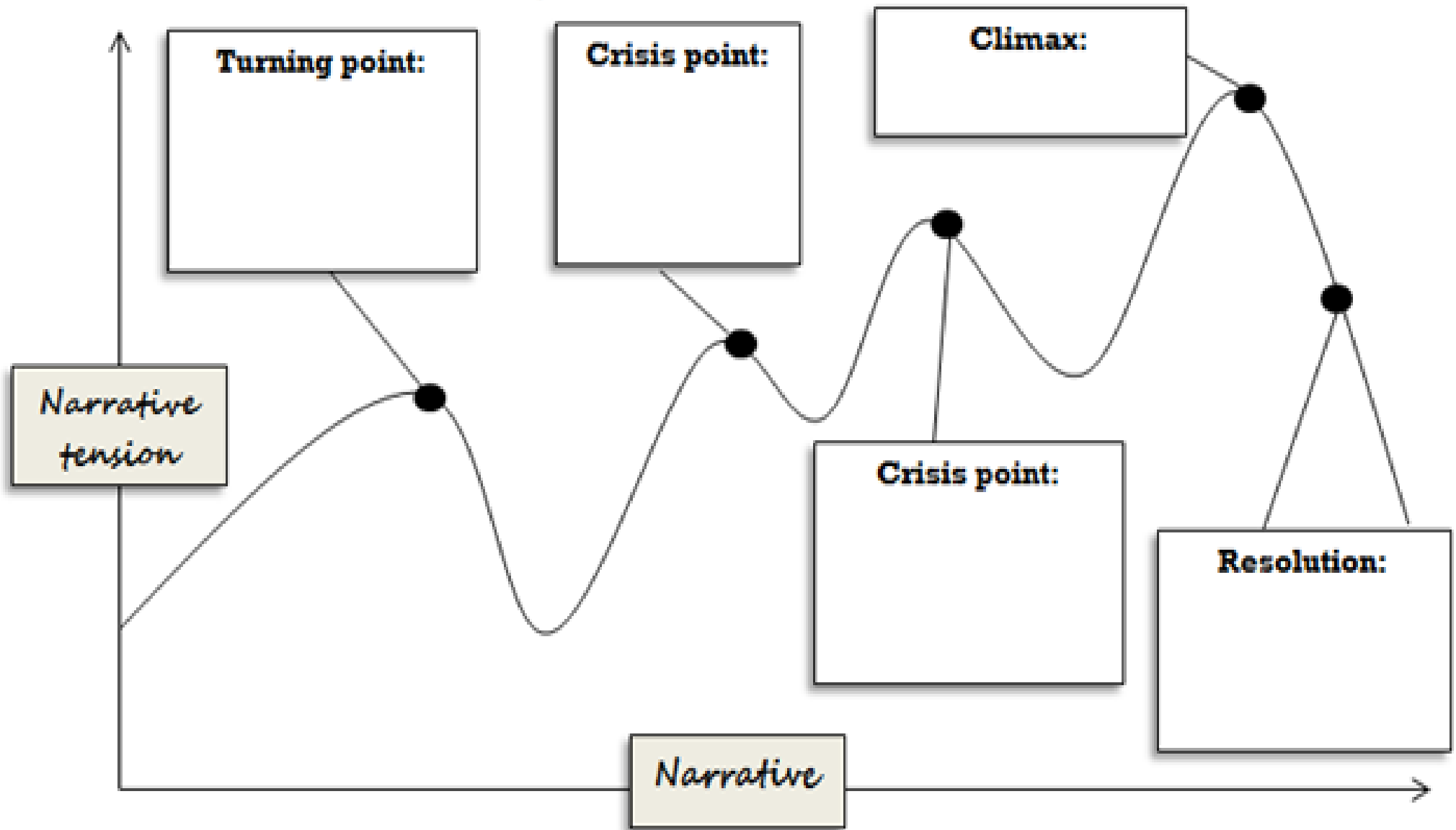


Figure 1: A sample of a narrative chart



KEY POINTS IN NARRATIVE STRUCTURE



Narrative
structure

Activity 3: Let's look at narrative structure in your text

Answer the following questions to see how your studied text is structured. Note the words in **bold** as they are words indicating **narrative structure or element**.

Narrative

- | | | |
|---|------------------------------|-----------------------------|
| 1. Do the main events unfold in chronological order ? | <input type="checkbox"/> YES | <input type="checkbox"/> NO |
| 2. Does the text begin in the middle of the action and include flashbacks or shifts in time ? | <input type="checkbox"/> YES | <input type="checkbox"/> NO |
| 3. Is it divided into 2 or 3 major parts ? | <input type="checkbox"/> YES | <input type="checkbox"/> NO |
| 4. Does it use an organising principle (such as a recurring theme or image; a first-person narrator's point of view; stories or chapters grouped or sequenced according to a number or time period)? | <input type="checkbox"/> YES | <input type="checkbox"/> NO |
| 5. Does it have a main plot and sub-plots ? | <input type="checkbox"/> YES | <input type="checkbox"/> NO |
| 6. Is the plot built around a journey or quest (whether it is emotional or physical)? | <input type="checkbox"/> YES | <input type="checkbox"/> NO |
| 7. Is the plot circular ? Meaning that it begins and concludes in the same point. | <input type="checkbox"/> YES | <input type="checkbox"/> NO |

You may have answered "yes" to more than one of the above.

Where the answer is "yes", think about the **effect** of the author's choices about structure. For example, does the structure:

- heighten the narrative tension or suspense?
- make the opening more exciting, grabbing the reader's attention?
- highlight connections between different characters or events?
- ensure that the reader considers several different points of view on the action?

Complete the following sentences about the structure of your studied text:

One feature of the structure of _____ (name of text)

is the use of _____ (structural feature, e.g. use of *flashbacks*.)

The writer's decision to structure the text in this way creates an effect of _____

_____ (describes the impact this structural element has on the text).

The effect of this structural feature in terms of how we see the main character (protagonist) is

(Think about how new information about the character is revealed.)

SETTING CONTEXT AND ORIENTATION

You should know what orientation is!

The orientation is the moment in which the action of the narrative begins. It's important at the author uses the orientation to try and capture the reader's attention to keep reading. The primary purpose of the orientation is that it's our first introduction to the main character (also known as the **protagonist**) and the **complications of the plot**.

Let's start with setting

The setting is the place and time in which the action of a narrative takes place. Settings are important because they are more than just the "location" in which the narrative takes place, but settings are help to create mood and a sense of the 'world' and context in which the characters live.

- Depending on the text you are studying, the author may describe the physical setting can be very detailed or quite generalised
- Settings are also often sources of images or symbols that stand for larger ideas or themes.

Now let's look at contexts

The context of the narrative is a term that refers to the society that the text is set in and in which the characters live within. The main types of contexts are described below:

<i>Context</i>	<i>What it is</i>	<i>Why it's important</i>
HISTORICAL	This describes the real life key historical events that occurred at the time the text is set (and not when the text was written)	Looking at historical context is very important for texts set in the past and whose characters are shaped by historical events
SOCIAL	The kind of society that the characters live in	Helps us to understand what influences the decisions the characters make in the text
CULTURAL	The cultural backgrounds of the main characters	Different characters could be from different races, cultural or socio economic backgrounds and these bring a variety of perspectives to the text



Setting and
orientation

Activity 4: Give a brief rundown of the setting and context

Answer the following questions briefly. The main idea is to get you thinking about the key ideas surrounding the setting and orientation – especially in regards to the introduction of the main characters.

Textual
elements

1. What is the setting (time and place) of your studied text?

2. How is the setting described or depicted? Look for appeals to the five senses: sight, hearing, smell, taste and touch. Is the environment depicted generally positive or negative?

3. Find one quote from the text that describes and “sums up” the setting.

4. Write down three words of your own to describe the setting.

--	--	--

5. What is the connection between the setting and the personalities of any of the characters in the text? (Think about whether any words describing the setting – such as “empty”, “barren”, “dangerous” and “harsh” – could be used to describe any of the characters.) How do the characters relate to the setting – positively or negatively?

6. What is the historical setting of the text? Is it set in the future? Centuries ago? In the present day?

7. Are there significant changes and contrasts in the settings? YES NO

8. If so, what impact do these changes or contrasts have on the characters and their relationships?

9. Does the social context restrict or enhance the opportunities of the characters? If so, how?

10. Is the author's background relevant to the text? For example, did they live through the particular experience they are writing about, or does the story reflect a theme they have shown a concern with other texts?

TYPES OF NARRATORS

FIRST PERSON VS. THIRD PERSON

You all likely know what the narrator is.

Your studied text should either be written in the **first-person** or **third-person**.

What is first-person narrative?

A first-person narrative – who is always a character in the text – tells the story from their own point of view using first-person pronouns such as “I”, “we” and “us”. The narrator is speaking from inside the world of the text and generates a sense of what it’s like to live inside the world of the text.

The main features of a first-person narrative are:

- *Because everything is told from the narrator’s point of view, this can limit what the author reveals to the reader*
- *Other characters’ points of view can only be conveyed by what they say or do, or by what the narrator supposes they are thinking or feeling.*
- *The story can feel more immediate, as if we – as the readers – are also experiencing the events as the narrator is.*
- *We can be made to feel sympathy for the narrator as we get to know them through we feel we “know” them through access to their thoughts and feelings.*



Because of the above mentioned points, it’s important to note that as readers, we should question the **reliability** of stories told from the first-person. Why is this? It’s because the narrator might be biased towards or against other characters. The narrator might also have personal judgments or prejudices by how they interpret the events in the text and lastly, the first-person narrator might be unable to see or experience something that may affect their own retelling or account.

What is third-person narrative?

A third-person narrator tells the story from outside the world of the text. Sometimes this is called “omniscient narrator”. That term describes the “all-knowing” perspective of a third-person narration. However, if this third-person’s ‘voice’ primarily presents the main character’s (or protagonist’s) point of view, then the narrator doesn’t know more than if the text was told from the perspective of a first-person of the main protagonist.

The main features of a third-person narrative are:

- *A third-person narrator can often sound quite detached and different from someone participating in the events described in the text.*
- *They usually know everything that happens in the world of the text involving all characters.*
- *They have the ability to share with the reader the thoughts and feelings of any of the characters and not just the main ones.*
- *Because they are seemingly impartial, as readers, we assume a third-person narrator's perspective is more believable or accurate.*



Narrator
types

Activity 5: Let's look at narrators

What narrator does your text use?

- first person** **third person**

Choose the relevant set of questions to answer about your studied text.

Textual
elements

Answer the following questions if your text is written in the first person

- 1. How reliable is the narrator? Do we, as readers, believe everything this character tells us about themselves and the world around them? Why or why not? Do they omit any important information?**

- 2. How might the writer's view differ from the narrator's? What makes you think this?**

- 3. What do these differences in viewpoints from the author and narrator suggest about the narrator's character?**

4. Complete the following paragraph with detail about the narrator of the text.

(name of your text) is narrated by

He/she is a/an reliable/unreliable narrator.

demonstrated by

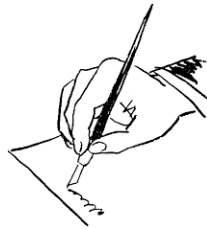
(evidence from the text).

(name of narrator) is

and

(two qualities exhibited by the narrator), as shown by

(evidence from the text, e.g. behaviour or action of the narrator, another character's description of them, a quote from the text, etc.)



*Answer the following questions if your text is written in the **third person***

1. Choose a chapter or short section from your text. Is the chapter written from a completely objective perspective? How do you know?

2. Does the writer present events from the viewpoint of a particular character? Give an example from the text that indicates this.

3. Discuss how the narrative viewpoint in this passage influences your response to one or two main characters. E.g. so you feel critical of them? Sympathetic? Do you admire them? How does the narrative point of view lead you to respond in this way?

4. If possible (and if it exists in the text), find a section in which the narrative shifts from the viewpoint of one character to that of another. How does this shift affect your understanding of these two characters?

Activity 6: Let's look at a narrator in a sample text

Montana 1948 by Larry Watson is a popular English text studied in year 11. The novel focuses on the life of young boy named David Hayden, his family and the fictional town of Bentrock, Montana, and focuses on the struggles of a family torn between loyalty and justice.

The text is told from the first person perspective of the central character, David.

The questions that follow test your *speculation* skills in predicting what will happen in the text. Your tutor will help you guide you through the questions and responses.



Narrative
investigation

Textual elements

Prologue



FROM the summer of my twelfth year I carry a series of images more vivid and lasting than any others of my boyhood and indelible beyond all attempts the years make to erase or fade them. . . .

A young Sioux woman lies on a bed in our house. She is feverish, delirious, and coughing so hard I am afraid she will die.

My father kneels on the kitchen floor, begging my mother to help him. It's a summer night and the room is brightly lit. Insects cluster around the light fixtures, and the pleading quality in my father's voice

reminds me of those insects—high-pitched, insistent, frantic. It is a sound I have never heard coming from him.

My mother stands in our kitchen on a hot, windy day. The windows are open, and Mother's lace curtains blow into the room. Mother holds my father's Ithaca twelve-gauge shotgun, and since she is a small, slender woman, she has trouble finding the balance point of its heavy length. Nevertheless, she has watched my father and other men often enough to know where the shells go, and she loads them until the gun will hold no more. Loading the gun is the difficult part. Once the shells are in, any fool can figure out how to fire it. Which she intends to do.

There are others—the sound of breaking glass, the odor of rotting vegetables... I offer these images in the order in which they occurred, yet the events that produced these sights and sounds are so rapid and tumbled together that any chronological sequence seems wrong. Imagine instead a movie screen divided into boxes and panels, each with its own scene, so that one moment can occur simultaneously with another, so no action has to fly off in time, so nothing happens before or after, only during. That's the way these images coexist in my memory, like the Sioux picture calendars in which the whole year's events are painted on the same buffalo hide, or like a tapestry with every scene woven into the same cloth, every moment on the same flat plane, the summer of 1948....

Forty years ago. Two months ago my mother died. She made, as the expression goes, a good death. She came inside the house from working in her garden, and a heart attack, as sudden as a sneeze, felled her in the kitchen. My father's death, ten years earlier, was less merciful. Cancer hollowed him out over the years until he could not stand up to a stiff wind. And Marie Little Soldier? Her fate contains too much of the story for me to give away.

A story that is now only mine to tell. I may not be the only witness left—there might still be someone in that small Montana town who remembers those events as well as I, but no one knew all three of these people better.

And no one loved them more.



QUESTIONS

1. *How old is the narrator?*

2. *How do the memories from 1948 exist in the mind of the narrator?*

3. *David Hayden's flashbacks in the prologue forebode a dramatic start to the novel. How does Watson use language to create this feeling?*

4. *Why would the deaths of David's parents make it easier for him to tell "a story that is now only mine to tell"? List some possible reasons why this story has not been told until now.*

5. *In the prologue, the narrator, David Hayden, explains a few things: how old he was when the story took place, how old he is now, and what has happened since. List this information, and then speculate: why, perhaps, is he telling the story now? What expectations does this establish for the story to come?*

6. *Also in the prologue, David offers a list of images. What do these images suggest? And why do you think that these images are described simultaneously and **not** chronologically?*

TYPES OF CHARACTERS

We all know that characters in texts are fictional. The author writes characters to think and act in particular ways that we, as readers, can recognise from our own experiences. Writers know that readers are more likely to relate to characters if they are realistically depicted.

Characters that are written “well” are rounded. This means they are neither just good nor bad – they possess both positive and negative qualities. Major characters are written about in more detail than minor ones – although minor characters can serve as very useful vehicles to move a story forward.

How do we study characters?

We learn about characters through the following ways:

- How they are described
- What they say and think
- What they do and how they react to different situations
- How they interact with other characters
- What other characters think or say about them



Characters experience a range of situations, relationships and challenges throughout the course of the narrative. As readers, you will notice how throughout reading your text, your attitudes or feelings towards certain characters might change because we learn more about them as they meet a variety of challenges and interact with different characters. The writer wants you to view the characters in a variety of ways throughout the text as the characters grow, change and most importantly, develop.

Protagonists and main characters

The protagonist is the central character in the narrative. However, in texts where there are two or more key characters, we call them the ‘main characters’. Protagonists are also commonly narrators.

Ideally in a well-developed story, the author manages to:

- Portray characters as complex, well-rounded figures with both positive and negative qualities.
- As readers, we sympathise with them and understand how they think and feel and why they act the way they do – even if we don’t always agree or like their actions.
- Write them in a way that helps develop the characters so they change both in good and bad ways throughout the narrative.

Minor characters

While minor characters aren’t developed in as much detail as the main characters, they still play a vital role in the development of a narrative. Effectively written minor characters:

- symbolise certain attitudes and beliefs that the author wants the reader to think more closely about;
- represent points of view and experiences that are not familiar to the main characters and provide points of difference and contrast; and
- be **catalysts or vehicles of change** in the main characters and can help bring change in them both in positive and / or negative ways.

Let's look at the following adjective word bank

The following word bank gives you a list of adjectives to use when writing about characters in any essays or text responses. Use this reference list to help you avoid using simplistic, common and generalised adjectives. These words will help you precisely communicate what you want to say about a character. **Refer back to this list when needed.**

<i>Common adjective</i>	<i>Synonyms (words with similar but not the same meanings)</i>				
good	honourable	noble	virtuous	compassionate	admirable
bad	malevolent	immoral	vindictive	malicious	corrupt
strong	resilient	forceful	unyielding	powerful	domineering
weak	passive	insecure	gullible	subservient	submissive
happy	positive	ecstatic	joyous	cheerful	buoyant
sad	depressed	despondent	negative	melancholy	gloomy
quiet	humble	reflective	introverted	contemplative	serene
loud	boisterous	extroverted	flamboyant	booming	bombastic
true	trustworthy	steadfast	dependable	loyal	devoted
false	scheming	conniving	manipulative	duplicitous	two-faced
greedy	self-seeking	grasping	materialistic	acquisitive	avaricious
nice	selfless	amicable	kind-hearted	benevolent	pleasant

Let's look at the following verb word bank

The following word bank gives you a list of verbs to use when writing about characters in any essays or text responses. Use this reference list to help you avoid using simplistic, common and generalised verbs to describe how characters feel. These words will help you precisely communicate what you want to say about a character. **Refer back to this list when needed.**

<i>Common verb</i>	<i>Synonyms (words with similar but not the same meanings)</i>			
please	enchant	delight	appease	gratify
annoy	inflame	aggravate	antagonise	provoke
like	approve	admire	desire	appreciate
dislike	resent	despise	reject	disapprove
support	bolster	reinforce	consolidate	endorse
oppose	contest	resist	subvert	transgress



Character

Activity 7: Create a summary of the text’s protagonist

Complete the following reference sheet (this will come in handy later so be as detailed you can be). This should be about the text’s protagonist (main character). You might want to type up these notes for later use in SAC and / or exam preparation.

Textual elements

1. The protagonist’s full name is _____

2. They are _____ years old when the texts commences and _____ at the end.

3. The protagonist lives in _____

 _____ (include any important changes).

4. Their most important relationships are _____

5. Their main personal qualities are _____

6. The most important choices they make are _____

7. The main character changes in the following way(s) _____



Character

Activity 8: Let's look at minor characters

Complete the following character profile cards. Choose the main minor characters only. These don't have to be in great detail but enough for you to gain an overview of the characters described.

Textual
elements

□ MINOR CHARACTER	Name:
	Choose three words to describe them (refer to the list on p.32 if needed):
	Most important relationship:
	Most important thing / event that happens to them:
	The main way in which the character changes:
	Five key quotes:

MINOR CHARACTER

Name:

Choose three words to describe them (refer to the list on p.32 if needed):

Most important relationship:

Most important thing / event that happens to them:

The main way in which the character changes:

Five key quotes:

□ MINOR CHARACTER

Name:

Choose three words to describe them (refer to the list on p.32 if needed):

Most important relationship:

Most important thing / event that happens to them:

The main way in which the character changes:

Five key quotes:

□ MINOR CHARACTER

Name:

Choose three words to describe them (refer to the list on p.32 if needed):

Most important relationship:

Most important thing / event that happens to them:

The main way in which the character changes:

Five key quotes:

LOOKING AT FILM

It is likely that you will be studying a film text this year. It is recommended that you watch your studied film at least twice before attempting any in-depth analysis. The first viewing should be to orient you with the storyline, characters and plot development.

It should also be watched for the pure enjoyment the first time you watch your studied film text. The second viewing should be used to revisit key scenes (you might to pause and take notes here after several viewings of key scenes). You should also be able to take special note of how and when key characters are introduced, turning points, crisis points and the film’s climax and resolution.

With rapid technological developments over the past few years, you now have the opportunity to view such visual texts and to critique them in the same way you would explore a novel or play.

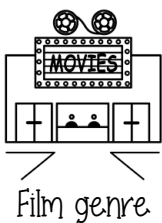
Just as there are specific elements that characterise a novel, a collection of short stories or a play, there are also key terms that are used to describe film texts. Film, in particular, has its own language, and you will need to understand how the film is constructed in order to be able to comment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



There are four elements of film style:

- Cinematography
- Mise en scene
- Editing
- Sound

These film elements are not always detectable to the viewer but worked together, these help to produce an effective film. More about these later.



Activity 9: Let’s look at film genre

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

Studying film

Genre	Examples of film titles	General conventions of this genre

FILM ELEMENT CINEMATOGRAPHY

BASIC SHOT TYPES



Long Shot (LS)

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



Extreme Long Shot (ELS)

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



Medium Long Shot (MLS)

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



Medium Shot (MS)

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



Close Up (CU)

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



Medium Close Up (MCU)

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



Extreme Close Up (ECU)

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



Cut-In

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



Reverse-angle shot

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

FILM ELEMENT CINEMATOGRAPHY

BASIC ANGLES AND CAMERA MOVEMENT

VARIOUS CAMERA ANGLES



Low angle

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



Bird's eye angle

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



High angle

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



Worm's eye angle

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



Eye level

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



Canted (also known as Dutch or tilted)

Used to create or convey confusion disorientation in the viewer.

VARIOUS CAMERA MOVEMENTS



Panning (left to right)

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



Tilting

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



Tracking (also called 'dollying')

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



Zooming in and out

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



Quiz time!

Activity 10: Let's look at film genre

Connect each of the following terms to the visual description that best describes it. Share your responses with the class or with your tutor to check how many you have correct.

Camera

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

UNDERSTANDING MISE EN SCENE

Mise-en-scène is a French film term which means 'put in the frame'. Everything that you see and hear in a film has been carefully selected to create meaning. An important part of studying film as text in VCE English is exploring how this meaning has been created and what impact it has in engaging audiences.

The elements of mise-en-scene are:

- *Lighting*
- *Sets and Props (including decor)*
 - *Costume and Makeup*
 - *Action and performance*
- *Camera position and its movement*

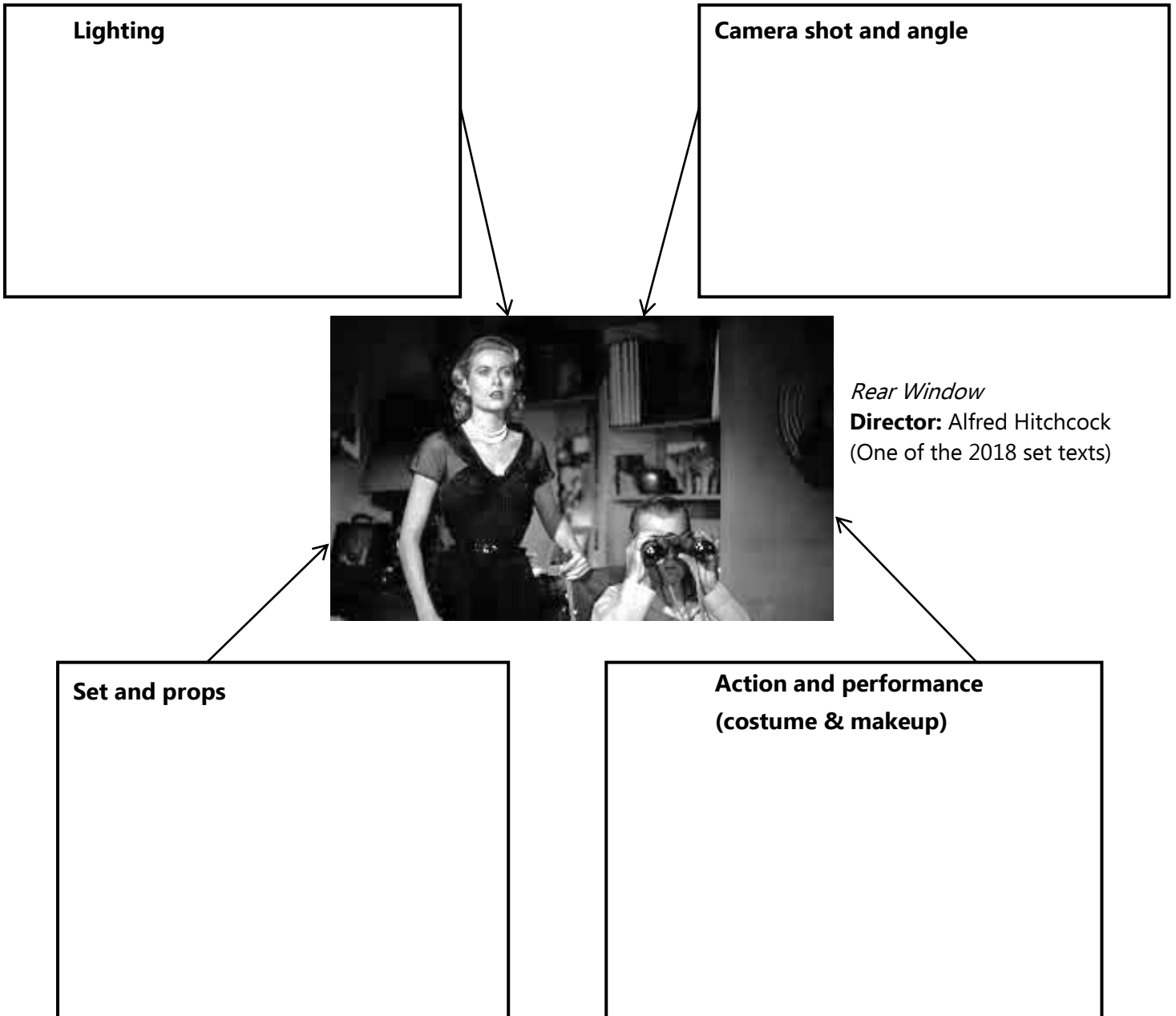


Mise en scene

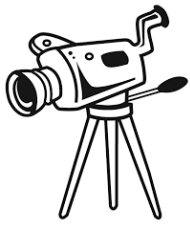
Activity 11: Let's look at mise en scene

Have a go at annotating this frame in terms of mise-en-scene.

Film
element



Rear Window
Director: Alfred Hitchcock
(One of the 2018 set texts)



Mise en scene

Activity 12: Let's look at more mise en scene

Have a look at the following frames selected from former year 12 English texts. Even if you haven't seen these films, you will still be able to complete a mise-en-scene analysis. This activity is useful to help you understand how elements within any given film frame can inform the audience about key protagonists' personality traits as well as convey a film's key themes. Even if you are unfamiliar with these films, have a go. Afterwards, share your ideas with your class and tutor.

Lighting

Camera shot and angle



The Stories We Tell
Director: Sarah Polly
 (One of the 2018 set texts)

Set and props

Action and performance (costume & makeup and consider how the characters are interacting)

JUST FOR FUN

STORYBOARDING ACTIVITY



What is a storyboard?

It is a sequence of drawings, typically with some directions and dialogue, representing the shots planned for a movie or television production.



Storyboarding

Activity 13: Let's have a go at storyboarding

Step 1: Choose one of the following dialogues to use as the basis of a storyboard. Some direction has been given; otherwise it's up to you!

Step 2: Give your characters names and work out how many storyboard frames you will need to illustrate your chosen dialogue.

Step 3: Sketch your storyboard and include all the required details. For example: under SOUND, you should outline the characters' dialogue. It doesn't matter if your drawing skills aren't great – the main thing is to choose carefully your camera shots and angles to convey this conversation.

Filmmaking production
planning

DIALOGUE A

Character	Dialogue	Cumulative time (seconds)
A1	What do you want?	1
A2	You know ... (<i>firm, angryish</i>)	2
	<i>No reply from A1</i>	2.5
A2	Look, don't mess me around. I told you last night.	3
A1	Oh (quietly)	4
A2	What did you think – I was joking?	5
A1	I s'pose so (<i>turns away</i>)	6
	<i>Sound of snuffling / tears and long pause</i>	6.5
A2	There's just no choice	7
A1	(<i>Muffled</i>) But I don't want to. I just can't	8

DIALOGUE A

Character	Dialogue	Cumulative time (seconds)
B1	Oi!	1
	<i>Actions on camera needed here ...</i>	1.5
B1	Have you got it? (<i>direct, aggressive</i>)	2
B2	Yeah (<i>look sheepish – B1 has all the power</i>)	3
B1	Give us it then	4
B2	<i>(Hands it over. Keeps eyes down and shuffles)</i>	4.5
B2	There you go	5
B1	That it all?	6
B2	Yeah	7
B1	Righto (<i>strangely cheerful</i>)	8
B2	Good doing business (<i>unsure</i>)	9
B1	The pleasure's all mine (<i>almost sarcastic tone</i>)	10



**Turn to the next page for a sample storyboard.
Complete the actual storyboarding activity on pages 47 – 48. →**

SAMPLE STORYBOARD

Use this as a reference for your activity

Nanotyrannus Visual Storyboards for Animation – Hunting Sequence (partial)

1/14/03 ver 1.1



Fade up on ECU of eye opening – pupil dilates. Camera slowly dollies back as the creature looks around, blinks, then moves out of frame. Rack focus to another Nanotyrannus traversing the forest of fan palms.



— CAMERA →

CUT TO: Low-angle tracking shot below 3 creatures in hunting mode – sniffing the air, very alert. Behind them, sunlight emerges through huge redwood trees. The creatures hear a distant sound and quickly move towards the source and out of frame. Note: One of the Nanos steps right over camera?



CUT TO: POV of creature moving swiftly through forest, dodging trees and other obstacles. Several Nanos come into frame, heading in the same direction.

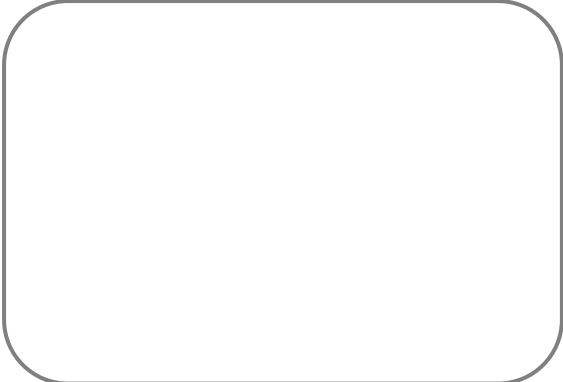




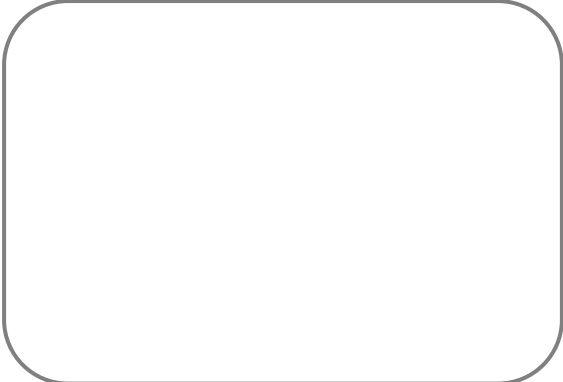


CUT TO: A dinosaur, perhaps Stegosaurus, drinking from a stream, suddenly raises its head as it senses danger.

CUT TO: The pack of Nanos emerge from the forest. The camera moves back into the clearing where the Stegosaurus prepares to defend itself.



CUT TO: WS of the pack of Nanos, surrounding the Stegosaurus. CUT TO: MS of a Nano lurching forward, snapping jaws, ready to attack. CUT TO BLACK.

Shot #	Time	Vision/images	Shot description / Camera movement	Sound
				
				
				

Shot #	Time	Vision/images	Shot description / Camera movement	Sound
				
				
				

LOOKING AT POETRY

Poetry is a popular choice as a year 12 English text. Your school may offer the two set collections of poetry to study. One of the most important things to remember is that poetry is simply not just a written form that rhymes (often, poems do not rhyme).

Poems use language differently from **prose** (i.e. novels and short stories) writers. Poems are not necessarily written to tell a story or to convey a single, clear message, but they often explore ideas and emotions through language. Poems do not necessarily use paragraphs and correct grammar as we know it. Poets play with sounds, word patterns and **imagery**. This is one of the most important functions poems serve – to express ideas through the descriptions of pictures and images.

Poems are also challenging to read. As a reader, you may not immediately understand what the poet is trying to say. Poems often need repeat readings. You will need to look at each component thoroughly and work out what each part is trying to say. Then you will be able to work out the overall meaning of the poem.

MAIN POETIC TECHNIQUES

The following are the most common poetic techniques. Keep this list as a reference sheet.

POETIC DEVICE	WHAT IT IS
alliteration	<ul style="list-style-type: none"> repetition of consonant sounds, usually at the beginning of words, to create smoothness and effect or to emphasize key words. (Sing a song of sixpence; big black bear)
allusion	<ul style="list-style-type: none"> a reference to a well-known person, place, event, literary work or work of art.
assonance	<ul style="list-style-type: none"> repetition of internal vowel sounds in words for aural (hearing) effect.
ballad	<ul style="list-style-type: none"> songlike, narrative poetry, often dealing with adventure or romance;
blank verse	<ul style="list-style-type: none"> unrhymed iambic pentameter. (Shakespeare's tragedies) See meter.
concrete poem	<ul style="list-style-type: none"> a poem that creates a visual image for the reader. The poem's message comes not only from the meaning of the words, but the arrangement of those words.
couplet, rhyming	<ul style="list-style-type: none"> two rhyming lines, usually of the same length and meter; rhyme scheme: aa.
elegy	<ul style="list-style-type: none"> poetic form lamenting the death of a person or decline of a situation.
figurative language	<ul style="list-style-type: none"> not meant to be taken literally. Metaphors, similes and personification are included in figurative language.
free verse	<ul style="list-style-type: none"> poetry not written in a regular rhythmical pattern or meter; seeks to capture the rhythms of speech.
haiku	<ul style="list-style-type: none"> Japanese unrhymed poem of 17 syllables, arranged in three lines of 5, 7, and 5 syllables. A traditional haiku captures a single moment in nature.
limerick	<ul style="list-style-type: none"> a humorous, rhyming 5-line poem, having three strong stresses in lines 1, 2 and 5, and two strong stresses in lines 3 and 4.

POETIC DEVICE	WHAT IT IS
literal language	<ul style="list-style-type: none"> the use of words in their ordinary sense.
metaphor	<ul style="list-style-type: none"> a figure of speech in which one thing is spoken of as if it were something else. ("Life is a broken-winged bird / That cannot fly.") In an extended metaphor, several points of comparison are suggested by the writer.
meter	<ul style="list-style-type: none"> rhythmical pattern of a poem (rhythm). Pattern determined by the number of stresses, or beats in a line.
foot	<ul style="list-style-type: none"> each group of stresses within a line of poetry is called a foot.
iambic tetrameter	<ul style="list-style-type: none"> four-foot lines (8 syllables), stressed on every second beat.
iambic pentameter	<ul style="list-style-type: none"> five-foot lines (10 syllables), stressed on every second beat
metrical romance	<ul style="list-style-type: none"> poetry dealing with chivalry, love, romance and religion ("Idylls of the King," by Tennyson)
ode	<ul style="list-style-type: none"> form of lyric poetry giving praise or showing appreciation.
onomatopoeia	<ul style="list-style-type: none"> use of words that imitate sounds, such as hiss, sizzle.
personification	<ul style="list-style-type: none"> a type of figurative language in which a nonhuman subject is given human characteristics. (Love held James in her arms; fear grabbed her tightly; death peered over my shoulder.)
poem	<ul style="list-style-type: none"> literature other than prose, often with rhythm, rhyme, and lines making up stanzas.
dramatic poetry	<ul style="list-style-type: none"> poetry with characters who speak and act. (Shakespearian plays.)
lyric poetry	<ul style="list-style-type: none"> highly musical verse that expresses the observations and feelings of the writer. (Sonnets, elegies, odes, songs.)
narrative poetry	<ul style="list-style-type: none"> tells a story. (Ballads, epic poetry, and metrical romances.)
occasional poetry	<ul style="list-style-type: none"> poetry written for a particular occasion.
quatrain	<ul style="list-style-type: none"> poem or stanza containing four lines.
refrain	<ul style="list-style-type: none"> repeated line or group of lines in a poem or a song.
repetition	<ul style="list-style-type: none"> repeating sounds, rhyme, words or phrases.
rhyme	<ul style="list-style-type: none"> repetition of sounds at the end of words, such as round, sound.
rhythm	<ul style="list-style-type: none"> the pattern of stresses, or beats, in a line of poetry.
sensory language	<ul style="list-style-type: none"> words that appeal to one or more of the five senses. Writers use sensory language to make the ideas and events they describe more vivid and clear.
simile	<ul style="list-style-type: none"> a figure of speech using "like" or "as" to compare two unlike objects. (Her lips were soft as rose petals.)
sonnet	<ul style="list-style-type: none"> lyric poem expressing one idea, containing 14 lines of iambic pentameter and set rhyme scheme.
stanza	<ul style="list-style-type: none"> group of lines in a poem, usually considered as a unit.
symbol	<ul style="list-style-type: none"> stands for or represents something else. Symbols are usually concrete objects that represent abstract ideas. For example, an eagle is often used as a symbol of freedom. Symbols generally differ from metaphors or similes in that the reader must infer what the symbol stands for. The writer does not explicitly make the comparison.
tone	<ul style="list-style-type: none"> the writer's attitude toward his or her audience or subject. Could be formal, informal, serious, playful, bitter, ironic, sympathetic, grieving, optimistic, pessimistic, sarcastic
theme	<ul style="list-style-type: none"> a central message, concern, or insight into life expressed in a literary work. In poems, the theme is rarely stated directly. More often, other elements of the work – its language, imagery, tone and structure – suggest the theme. Interpretation involves uncovering the theme of a literary work by carefully considering the parts, or elements, of that work.



Poetry

Activity 14: Let's identify poetic techniques

Using the reference sheet of common poetic techniques on the previous page, identify which device is being employed in each sentence or phrase:

Hint: they could be a *simile*, *metaphor*, *personification*, *onomatopoeia*, *alliteration* etc.

SENTENCE OR PHRASE	POETIC DEVICE
1. Paul was hard as nails.	
2. It is raining cats and dogs.	
3. Vanessa is a rose amongst thorns.	
4. He walked in as quiet as a mouse.	
5. The flowers were dancing in the wind.	
6. William is as brave as a lion.	
7. She was as sly as a fox.	
8. John spent the day with a rain cloud over his head.	
9. The floor was as slippery as a fish.	
10. Carol is the black sheep of the family.	
11. The cats were playing cards.	
12. The book refused to be read by Gruff.	
13. You are the sunshine of my life.	
14. Jonathan is as slow as a snail.	

SENTENCE OR PHRASE	POETIC DEVICE
15. <i>The snail had enough of his house and decided it was time to buy a new one!</i>	
16. <i>He sounded like a broken record.</i>	
17. <i>He came in like a raging bull.</i>	
18. <i>The sun was a light bulb on the sky.</i>	
19. <i>Louise was as happy as a dog with a bone.</i>	
20. <i>The animals were on strike.</i>	
21. <i>A fluttering forest of feathers</i>	
22. <i>It smells like rotten eggs</i>	
23. <i>Spot, the dog, planned a devious plan for the cat</i>	
24. <i>"Hey! Cabbage for brains! I'm talking to you!"</i>	
25. <i>"You wanna take a trip? Pow! Zoom! To the moon!"</i>	
26. <i>Bugs Bunny</i>	
27. <i>Alice ran as fast as she could</i>	
28. <i>Alice ran as fast as a cheetah</i>	
29. <i>He has a swelled head</i>	
30. <i>She has the eyes of a cat</i>	



"Homecoming" is a **free verse** poem written in 1968 by Australian poet, Bruce Dawe, and was published in his anthology called *Sometimes Gladness*. It is a popular text studied in year 11 English. It explores universal themes with an Australian perspective. "Homecoming" and is about the homecoming of Australian soldiers after fighting in the Vietnam War.



Poetry analysis

Activity 15: Let's analyse a poem

Your task is to read through this poem initially and gain a general understanding of the main ideas and themes of the poem. It is a poem that details the impact of war on ordinary soldiers. Pay special attention to the imagery Dawe evokes and what you think the *message* of the poem is.

Your tutor will guide you through the poem with an **initial reading** and any subsequent readings. Then you need to answer the questions to the best of your ability. Your teacher will assist when and if needed.

Text analysis

HOMECOMING

by Bruce Dawe

1 All day, day after day, they're bringing them home,
they're picking them up, those they can find, and bringing them home,
they're bringing them in, piled on the hulls of Grants, in trucks, in convoys,
they're zipping them up in green plastic bags,

5 they're tagging them now in Saigon, in the mortuary coolness
they're giving them names, they're rolling them out of
the deep-freeze lockers – on the tarmac at Tan Son Nhut
the noble jets are whining like hounds,
they are bringing them home

10 – curly- heads, kinky hairs, crew-cuts, balding non-coms
– they're high, now high and higher, over the land, the steaming *chow mein*,
their shadows are tracing the blue curve of the Pacific
with sorrowful quick fingers, heading south, heading east,
home, home, home – and the coasts swing upward, the old ridiculous curvatures

15 of earth, the knuckled hill, the mangrove-swamps, the desert emptiness...
in their sterile housing they tilt towards these like skiers
– taxiing in, on the long runways, the howl of their homecoming rises
surrounding them like their last moments (the mash, the splendour)
then fading at length as they move

20 on to small towns where dogs in the frozen sunset
raise muzzles in mute salute,
and on to cities in whose wide web of suburbs
telegrams tremble like leaves from a wintering tree
and the spider grief swings in his bitter geometry
25 – they're bring them home, now, too late, too early.

Discussion question:

What is this poem about? Discuss with your tutor as a class. There are questions to follow on the next



ANSWER THE FOLLOWING QUESTIONS ABOUT HOMECOMING BY BRUCE DAWES

1. In a few sentences, **summarise** what “Homecoming” is about.

2. Comment on the poem’s title. Explain the **irony** of the title.

3. What is the poet’s **message**? (i.e. What is Dawe’s **purpose** for writing this poem?)

4. What are the **predominant theme(s)** in this poem?

5. What is the **predominant mood** of this poem? (You may find that mood changes throughout the poem, however, confine your selection to one or two words to describe the mood.)

6. What is the **poetic voice** – who do you think is speaking? Why do you think the poem is “spoken” from this perspective?

7. How does the poet try to **engage the reader emotionally**? (i.e. how does this poem make you feel?)

QUESTIONS ABOUT POETIC DEVICES AND IMAGERY

8. **Repetition** is used heavily (e.g. “they’re...”) in the first stanza. What do you think Dawe was trying to achieve through this?

9. Read the following examples of imagery. Identify which **poetic technique(s)** – if applicable – is being employed and the meaning of each one.

a. “the noble jets are whining like hounds” (v.8)

b. “curly-heads, kinky-hairs, crew-cuts, balding non-coms” (v.10)

c. “they’re high, now, high and higher, over the land, the steaming chow mein” (v.11)

d. "on to small towns where dogs in the frozen sunset / raise muzzles in mute salute" (vv. 20 – 21)

e. "telegrams tremble like leaves from a wintering tree" (v.23)

f. "spider grief swings in his bitter geometry" (v.24)

10. "They're bringing them home, now, too late, too early." (v. 25). This is an example of a **paradox** (a statement that seems to be contradictory on the surface but could still be considered truthful). Comment on what you think this verse means and how it relate to the poem's message.



HOW TO ANALYSE POETRY

If you are studying poetry, it is useful to know how to effectively analyse a poem. When you are analysing and discussing poetry, draw on appropriate **metalinguage** (language that describes language). Use the following four steps:

Step 1: Annotate the poem in detail

- Circle any words, lines or images that stand out to you, whether you understand them or not.
- Look up any unfamiliar words in your dictionary and write down their definitions – simplify their meanings in your own words.
- Underline common poetic techniques (refer to pages 49 – 50) that appears in your poem.

Step 2: Identify the effect on these techniques on the reader (you)

- Think about how these techniques make you feel reading them, what they remind you of/make you think of and what they remind you of.)

Step 3: Discuss how these techniques contribute to the poem's overall meaning

- Look below at the list of verbs that are useful when describing what the poet is trying to convey in their poem and the meaning(s) they are trying to impart to you. (If there are any words below that you are unsure of, please ask your tutor or check a dictionary).

<i>condemns</i>	<i>examines</i>	<i>intensifies</i>	<i>undermines</i>	<i>affirms</i>	<i>condones</i>
<i>creates</i>	<i>contrasts</i>	<i>elicits</i>	<i>emphasises</i>	<i>reflects</i>	<i>endorses</i>
<i>evokes</i>	<i>explores</i>	<i>challenges</i>	<i>illustrates</i>	<i>subverts</i>	<i>questions</i>
<i>highlights</i>	<i>reinforces</i>	<i>suggests</i>	<i>surprises</i>	<i>conveys</i>	<i>implies</i>

Step 4: Identify the rhythm, mood and language style used in the poem.

The following table contains good words for describing rhythm, mood and language.

<i>Describing rhythm</i> (what does the poem sound like?)	<i>Describing mood</i> (how does the poem "feel" like?)	<i>Describing language</i> (what kind of predominant language is used?)
bouncy	joyful	striking
quick	excited	sensuous
slow	gloomy	evocative
regular	thoughtful	unusual
irregular	serene	elegant
steady	regretful	simple
jerky	sorrowful	earthy
loose	angry	formal
strong	bitter	conversational

AREA OF STUDY 1

Reading and creating texts

Focus:

TEXTUAL IDEAS AND THEMES

HOW TO WRITE TEXT ANALYSES

LIST OF TOPICS TO WORK THROUGH

- *Themes and ideas in texts*
- *Values in texts*
- *How to write a text analytical response*
- *Investigating and improving model text response*
- *Writing your own text response and tutor assessment*

IN THIS FOLLOWING SECTION

You will be looking at the main types of texts you will be studying and their literary elements. Throughout the course of this Area of Study, you are required to bring your studied text to every lesson, as well as any relevant study guides, school work and school notes.

As your classmates are likely to all be studying different texts, you will be expected to work independently with the guidance and assistance from your tutor.

THEMES AND IDEAS IN YOUR STUDIED TEXTS

You will read and view a variety of texts this year. For you to make sense of what you read – it will be the ideas, themes and issues presented throughout the text that help you do this. The issues and themes provide relevance and will help you to relate personally to what you're reading. These are what give the texts meaning as well and of course, everyone will take away something different from the same text.

Ideas are explored through: **characters, plot, narrative voice** and **language**. When writers convey these ideas effectively, it makes the text very engaging for the reader and can help present the world in interesting and unique ways.

What is the difference between an idea and theme?

In the study of texts, an idea is a concept or thought, whereas a theme is an idea that is explored and developed throughout a text. Some examples of themes are: **freedom, identity, justice, oppression, conflict**, etc.

On the other hand, ideas are quite abstract and broad. Ideas would include things like: **family, life** and **love**. Themes are specific and focused on these abstract ideas. For example, the idea could be **family** and the related theme could be: **the difficult relationship between parents and their children**. Let's consider another idea of **life**. A related theme that spring from that could be **the unpredictability of life**.

There are three main ways in which a theme or idea can be written down:

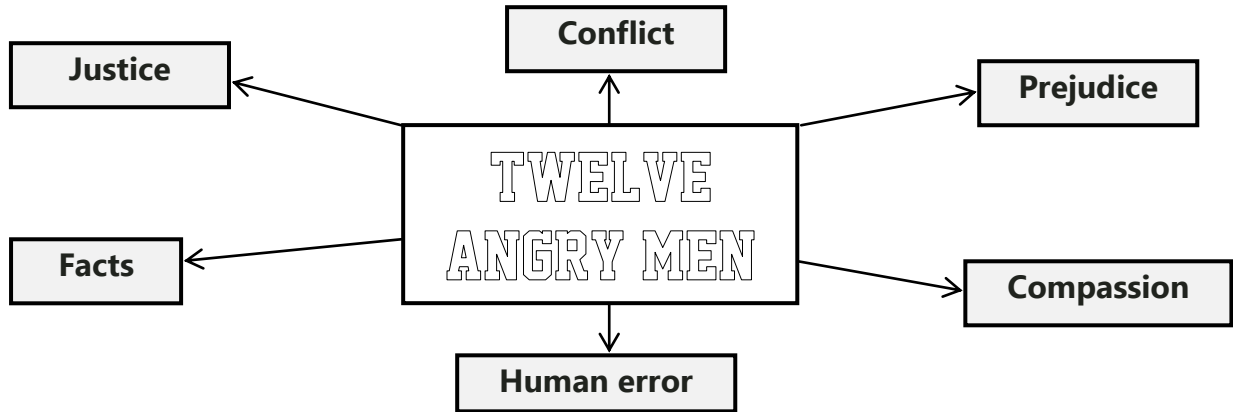
- *As a single word, e.g. "justice"*
- *As a phrase, e.g. "the difficulty in achieving justice"*
- *As a complete sentence, e.g. "justice is difficult to achieve when power is held only in the hands of the few"*

You can see that the last sentence is expressed as a complete thought and expresses a point of view on the theme of justice. The text then conveys this point of view through its characters, situations and events. The point of view expressed can also show the reader what ideas the writers wants to put forward as important.

How do you express or summarise themes?

In any given text, there can be one major theme or several main themes. In the play and film, *Twelve Angry Men*, the playwright, Reginald Rose, explores a variety of themes. One way to express this is through the use of a mind map.

See the example below. You will see that there are 6 different themes. In each box, should include examples from the text as well as quotes.



Activity 16: Create a mind map of themes

In the space below, identify at least 5 to 7 main themes of your studied text and express these as a single word or very short phrase. Draw a mind map similar to the one above, with the themes arranged around the title of your text.

Planning skills

Text:

Essay analysis mind mapping

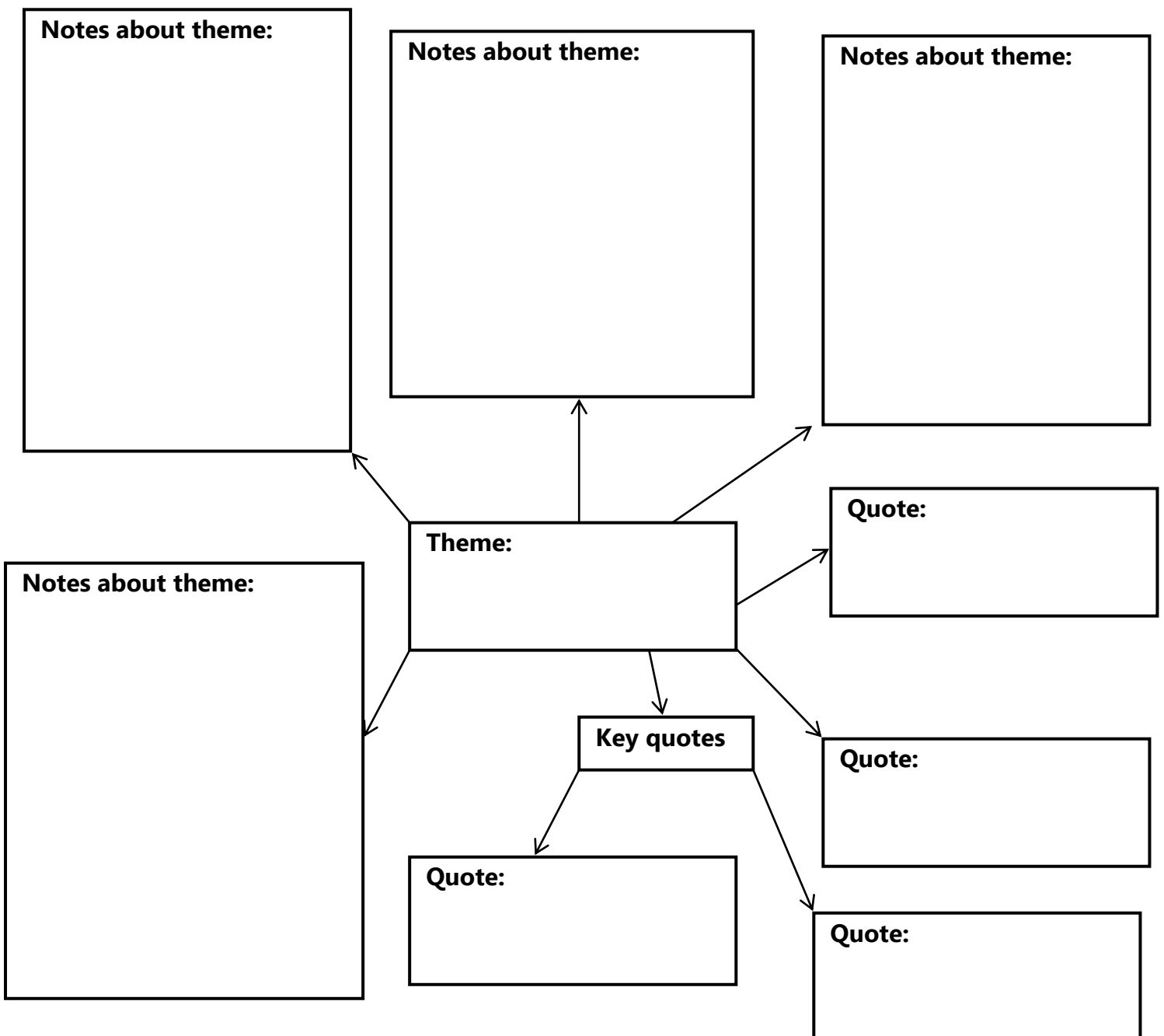
When planning your assessment task (which is likely to be an essay), using a detailed mind map is a great tool. Authors explore themes from different perspectives, using a range of characters and situations to consider different points of view, implications and consequences. This gives rise to different aspects of a theme, as well as different related ideas.



Activity 17: Create a mind map of a particular theme

Create a mind map using the template set out below. Write the theme in the centre of the page, and with several aspects of the theme in boxes around it. In each box, make notes in which the author explores each aspect or perspective on the theme. Include a box with key quotes from the text, showing different aspects of the theme.

Planning skills



VALUES IN YOUR STUDIED TEXTS

When we talk about values, what we are referring to are the ideas, qualities and beliefs are as a society we consider to be right or desirable. Texts often (although not always so obviously) contain a message about the values the author feels are important to lead a good life, or about values they feel are undesirable. Values look at ideas about what it means to be “good”, ethical and moral.

It is important to note that values are often the product of when a text is written, which is why when you read texts written a few decades ago may seem old-fashioned or out-dated.

Have a look at the following values as these may appear in some of the texts you are studying. You will notice that these values are ones as an Australian society; we would hold up as important or shared as a culture.

Are any of the following values evident in your studied text?

honesty	“a fair go”	taking responsibility
loyalty	patriotism	tolerance
integrity	freedom of speech	compassion for others
justice	freedom of religion	respect for others
equality	hard work	

How can characters express values?

One of the ways in which authors often reveal their own values is through the depiction of different characters and events in a text. For example, characters that are portrayed positively may share values important to the writer and characters depicted negatively might share values the writer rejects.

Activity 18: Values in your text

Part 1: In the following section below, fill in the blanks using evidence from your studied text to support your view. Consider how the characters think, the views they express and the decisions they make. Think also about the consequences of the characters’ behaviour – this is especially important as these can show **the writer’s approval or disapproval of their values, or the values of their society.**

Part 2: Authors often show the complexity of values by creating characters whose words, thoughts and actions are **inconsistent or contradictory.** Answer the following questions about your studied text to see how the author explores the complexity of values.



Values in text

Values and characters

Activities on the next page

1. The key qualities associated with the protagonist in _____ (name of text)
are _____

2. He/she believes in _____

3. As readers, we know this because _____

4. The protagonist's values reflect/challenge the society's because _____

5. One character who **supports** the protagonist's position/perspective is _____

6. One character who **opposes** this position/perspective is _____

7. The writer endorses _____ 's values by _____

8. The writer is critical of _____ 's position/perspective because _____

9. The resolution of the text suggests that _____

10. Do any of the character's behaviour **contradict (go against or is in opposition)** their values? (This could be due to external forces)? In what way?

11. Sometimes there are **contradictions** between what a character says, thinks and does. What does this say or reveal about the character's personal values?

12. Find an example of a character whose values change. List examples from the text that demonstrate how this character's values change?

13. Referring to the previous question, why and how do they change? Sometimes characters become more aware of their values by reflecting on their experiences throughout the book. Is this true of a character in your text?

ANALYTICAL TEXT RESPONSE

AREA OF STUDY 1

OUTCOME 1

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



It is recommended strongly that you read your English texts before you commence studying. Subsequent re-reads will help consolidate key ideas and themes. It is not recommended you read the texts for the first time whilst studying the text!

NARRATIVE TEXTS – ANALYSING A TEXT

A text response requires you to demonstrate your knowledge and understanding of a text by writing a formal essay on a set topic or question. **Your text response should present your point of view on the given topic. You need to “argue your case” in relation to the essay question.**

THE KEY CRITERIA ON HOW YOU WILL BE ASSESSED

In order for you to do well in this assessment task, you will need to:

- Explain and analyse how the author uses text features (and metalanguage) to create meaning
- Identify and analyse how the author analyses ideas and values in the text
- Develop your own interpretation of a text that is supported by textual evidence
- Draft and edit your written work that is clear, coherent and fluent
- Use appropriate and accurate spelling, punctuation and grammar.



Remember that this Outcome SAC consists of two written tasks. The first is an analytical response and the second is a creative response. Your teacher and school will use two separate assessment criteria sheets as prepared by VCAA.

9. What values are embodied in the text? What **beliefs, attitudes and ways of behaving** does the author hold up as being **right** or **good**? How can you tell?

10. What are some **key quotes** from the text that will help you to remember themes and characters and improve the quality of your analytical response?



You will now have the chance to practice how to plan, write and draft text responses for your first assessment task. You will need to undertake practice writing tasks at school and for homework. Bring in sample essays for your tutor to draft and assist you with.

HOW TO WRITE AN ANALYTICAL ESSAY

Before you begin to analyse a text, you must analyse a question. What are you being asked to write about? Is the question one that focuses on the structures and features of the text, such as the plot structure, the language choices, visual elements, characterisation, etc.? Or does the question focus on the issues raised by the text, the author's concern, or the values that are embodied in the text?

For example, using the example of Shakespeare's *Macbeth*, a question that focuses on the character of Macbeth could be:

“Macbeth's tragedy is that he understands the evil nature of his actions, but proceeds anyway.” Discuss.

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

*How does *Macbeth* show that people best serve their community by being humble and generous, rather than competitive and ambitious?*

ESSAY STRUCTURE

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

1. INTRODUCTION

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



2. BODY

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

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



3. CONCLUSION

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

Recognising different types of essay questions and essay “tags”

TYPE 1: “DISCUSS”. (DISCUSSION ESSAY)

Arguing the essay topic from BOTH sides

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

TYPE 2: “DO YOU AGREE?” (ARGUMENTATIVE ESSAY)

Arguing the essay topic from ONE side (your contention)

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

TYPE 3: “HOW ?”

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

TYPE 4: “WHY?”

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

ESSAY PARAGRAPHS

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



THE “TEEL” PRINCIPLE FOR WRITING ESSAY PARAGRAPHS

T

TOPIC SENTENCE

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

E

EVIDENCE

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

E

EXPLANATION

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

L

LINK

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

LET'S LOOK AT A SAMPLE PLAN

A detailed plan is valuable if you're not in a position to write a complete draft, or simply as a way to practise your skills in tackling any given essay topic. A detailed plan includes an **introduction** that states your **contention** (or point of view in response to the essay topic) and a development of your arguments in support of your essay's contention.

Let's take a look at the following sample plan for an essay about *Macbeth*.

Topic: "Macbeth's tragedy is that he understands the evil nature of his actions but proceeds with them anyway." Discuss.

Introduction

Although, when first examined, Macbeth's tragedy appears to be of the death of a man corrupted by ambition and a victim of manipulation, the real tragedy of the play lies in the fact that Macbeth knows and understands the evil nature of his actions and in his willingness to continue them anyway. Macbeth is not portrayed as a man without personal morals and is shown to be aware of the wicked nature of his actions at the beginning of the play before the first bloody murder he commits. In the middle of the play, he tries to deny his morality by masking his fear and reasoning away the guilt he feels. Finally, at the end of the play, as he prepares to fight the invaders from England and their Scottish allies, he allows some remorse for his actions to show. Macbeth's personal tragedy is not his death, but the slow demise of his morality's effect on his actions.

This is the contention of the essay. It directly addressed the essay topic.

This is the first main argument of the essay.

This is the second main argument of the

This is the third and final argument of the essay.

This is a restatement of the contention in direct reference to the essay topic.

Development of arguments

Paragraph one

- Focus on how Macbeth murders King Duncan brutally despite calling himself Duncan's "subject" and being his "kinsman"
- Also focus on how Lady Macbeth manipulates Macbeth into murder by calling him a "coward" and he would be more of a man if he kills Duncan and seizes the crown
- Also focus on how Lady Macbeth's manipulation is merely a push to commit murder – he wouldn't have committed such an act if he wasn't so blindly ambitious



Paragraph two

- Focus on how Macbeth grows increasingly unhinged and paranoid due to having to deal with his crime. Whilst he feels remorse, he feels trapped due to his crime and continues murdering others including his best friend, Banquo.
- The guilt and distress of Banquo's ordered assassination leads to him imagining a ghost of Banquo.
- Ultimately, Macbeth feels he is too deep to turn back to an "innocent" life

Paragraph three

- Focus on how Macbeth's tragic climax comes as Malcolm and his soldiers fulfil the Three Witches' prophecy
- Macbeth learns of his approaching death and feels remorse for all that he has done.
- His realisation that he has pursued the wrong goals in life has come too late and he meets his death

Conclusion

Although Macbeth is a five-act tragedy, whose main character's death makes it so, the real tragedy of the play is found in Macbeth's awareness of the evil driving his actions. He reaches a point where he feels continuing in a way that tears apart his conscience and racks him with guilt is easier than ceasing to commit his villainous crimes. He begins as "brave" Macbeth and dies a "butcher" in the eyes of all who know him. His evil actions cannot be balanced by his hidden moral awareness and tragically, his choice to continue with his evil acts leads him to a bloody death, a final repayment for the innocent lives he took in the name of his reign.



HOW TO BEGIN PLANNING BEFORE WRITING



Activity 20: Planning an analytical response

Select an essay question that you have been working on – either from school class work or through your school homework. If you don't have an essay question, you can devise your own question using "tag questions" from the previous page or have your tutor formulate an appropriate essay question for you.

Below is a list of essay questions taken from VCAA English sample exam from 2017. **You may choose one of the two questions presented to plan your practice essay on.** As the text list was different in 2017, not all the 2018 texts will be represented.

(If your text **does not** in the list below, then you will need to work on an essay topic either from school or devise a question with the help of your tutor).

Textual analysis

Title:
Author:
Year of publication:
Essay topic:

PRACTICE ANALYTICAL TEXT RESPONSE QUESTIONS

SAMPLE EXAM QUESTIONS

Text	Essay questions
<p><i>Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity</i> by Katherine Boo</p>	<p>i. 'The characters in this text share similar experiences, but do not see things the same way.' To what extent do you agree?</p> <p style="text-align: center;">OR</p> <p>ii. 'Abdul learns that, to survive, it is important to understand the unwritten rules of his society.' Discuss.</p>
<p><i>Burial Rites</i> by Hannah Kent</p>	<p>i. '<i>Burial Rites</i> is about death, but it is also about life.' Discuss.</p> <p style="text-align: center;">OR</p> <p>ii. "I am determined to close myself to the world ..." 'Although Agnes is imprisoned at the farm, she retains her internal freedom.' Discuss.</p>

Text	Essay questions
<p><i>Frankenstein</i> by Mary Shelley</p>	<p>i. 'Both Victor and his creature are motivated by revenge.' Do you agree? OR ii. 'The characters in this novel discover that, without control, human creativity is dangerous.' Discuss.</p>
<p><i>I for Isobel</i> by Amy Witting</p>	<p>i. '<i>I for Isobel</i> depicts a world in which women and girls are unhappy.' Discuss. OR ii. Isobel says: "I want to be one of the crowd." 'Isobel feels a strong need to belong, but does not know how to achieve this.' Discuss.</p>
<p><i>Island: Collected Stories</i> by Alistair MacLeod</p>	<p>i. 'In these stories, MacLeod explores how people are affected by the loss of a way of life.' Discuss. OR ii. 'Clan and family ties dominate the lives of the characters in these stories.' Discuss.</p>
<p><i>Measure for Measure</i> by William Shakespeare</p>	<p>i. 'Angelo is an honourable man who succumbs to temptation.' Do you agree? OR ii. '<i>Measure for Measure</i> is a play that affirms life over laws.' Discuss.</p>
<p><i>Medea</i> by Euripides</p>	<p>i. '<i>Medea</i> is about extremes of human emotion.' Discuss. OR ii. Is Medea an innocent victim?</p>
<p><i>Old/New World: New & Selected Poems</i> by Peter Skrzynecki</p>	<p>i. 'Skrzynecki's poems explain how we come to belong.' Discuss. OR ii. 'Barriers and boundaries are central to Skrzynecki's poems.' Discuss.</p>
<p><i>Selected Poems</i> by John Donne</p>	<p>i. 'Love in its many forms is explored in Donne's poems.' Discuss. OR ii. 'It is Donne's imagery that gives his poetry its power.' Discuss.</p>

Text	Essay questions
<p><i>The Golden Age</i> by Joan London</p>	<p>i. Sullivan tells Frank: "In the end we are all orphans." 'In this text, children learn that they are alone, even within their families.' Discuss. OR ii. '<i>The Golden Age</i> is as much about gain as it is about loss.' Do you agree?</p>
<p><i>The Left Hand of Darkness</i> by Ursula Le Guin</p>	<p>i. How does Genly Ai change during his time as an envoy on Gethen? OR ii. '<i>The Left Hand of Darkness</i> is about loyalty and betrayal.' Discuss.</p>
<p><i>The Lieutenant</i> by Kate Grenville</p>	<p>i. "Sir, your orders were a most gravely wrong thing, I regret beyond words my part in the business." 'Rooke's crisis of conscience forces him into conflict with the governor.' Discuss. OR ii. How is Rooke's sense of identity changed by his experiences in New South Wales?</p>
<p><i>The White Tiger</i> by Aravind Adiga</p>	<p>i. 'Although Balram becomes increasingly corrupt, the reader does not lose sympathy for him.' Discuss. OR ii. "... India is two countries in one ..." How is this concept explored in <i>The White Tiger</i>?</p>

Please note the following texts do not have essay questions attached (as they are newly added texts in 2019). Please devise your own essay question with your tutor's assistance or use practice questions from your school. **You DO NEED to have at least one practice essay completed in class to submit to your tutor for assessment.**

Fiction

Piper, Christine, **After Darkness** (A)

Non-fiction

Capote, Truman, **In Cold Blood**

Play

Rayson, Hannie, **Extinction** (A)

Other (graphic novel)

Satrapa, Marjane, **Persepolis**

Films

Hitchcock, Alfred (director), **Rear Window**

Polly, Sarah (director), **Stories We Tell**

Collection of short stories

Kennedy, Cate, **Like a House on Fire** (A)

Stories for study: 'Flexion', 'Ashes', 'Laminex and Mirrors', 'Tender', 'Like a House on Fire', 'FiveDollar Family', 'Cross-country', 'Sleepers', 'Whirlpool', 'Cake', 'White Spirit', 'Little Plastic Shipwreck', 'Waiting', 'Static', 'Seventy-Two Derwents'.

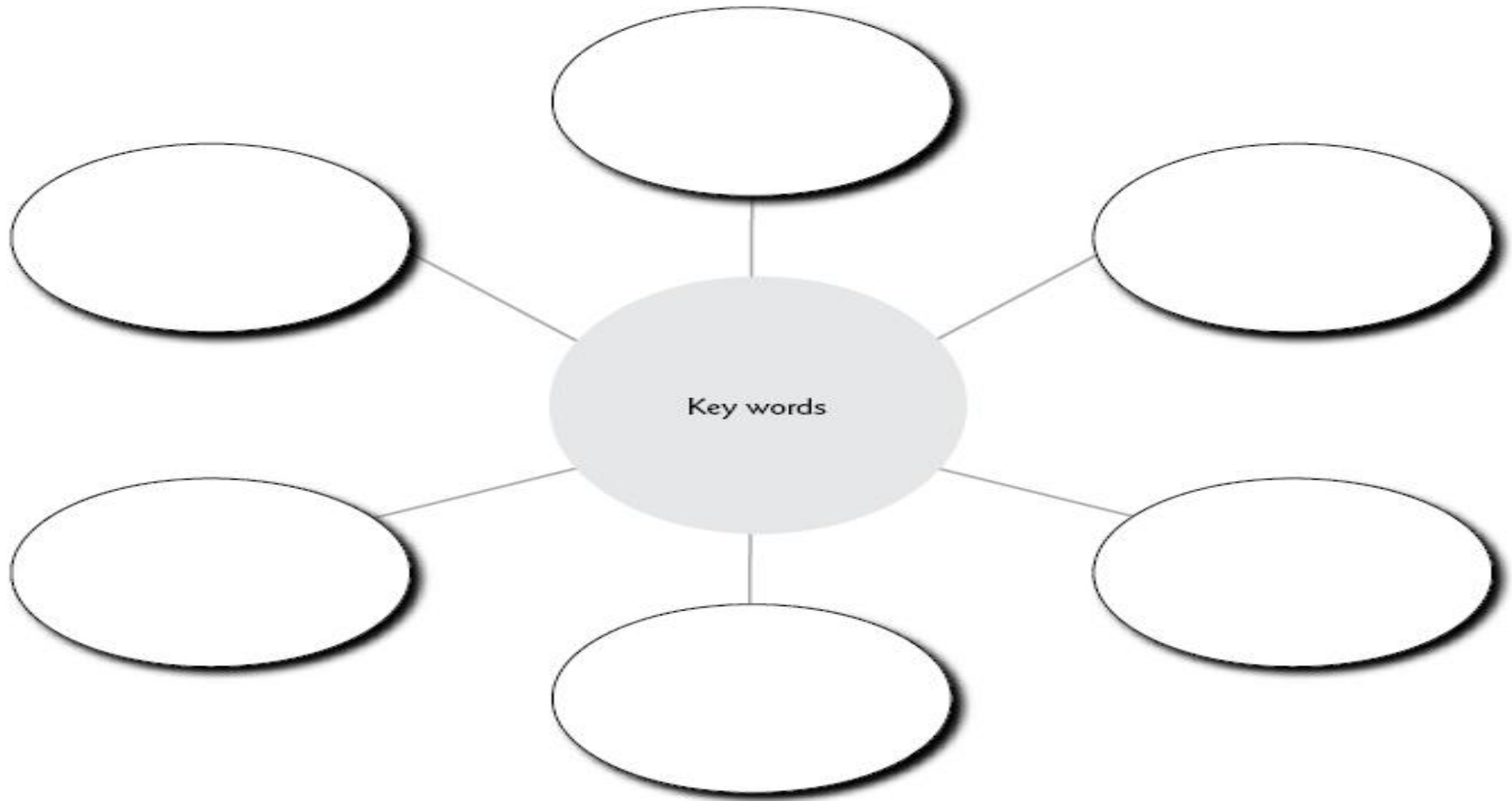


Activity 21: Brainstorming for your essay

Step 1: Brainstorm

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

Textual
analysis





Text analysis

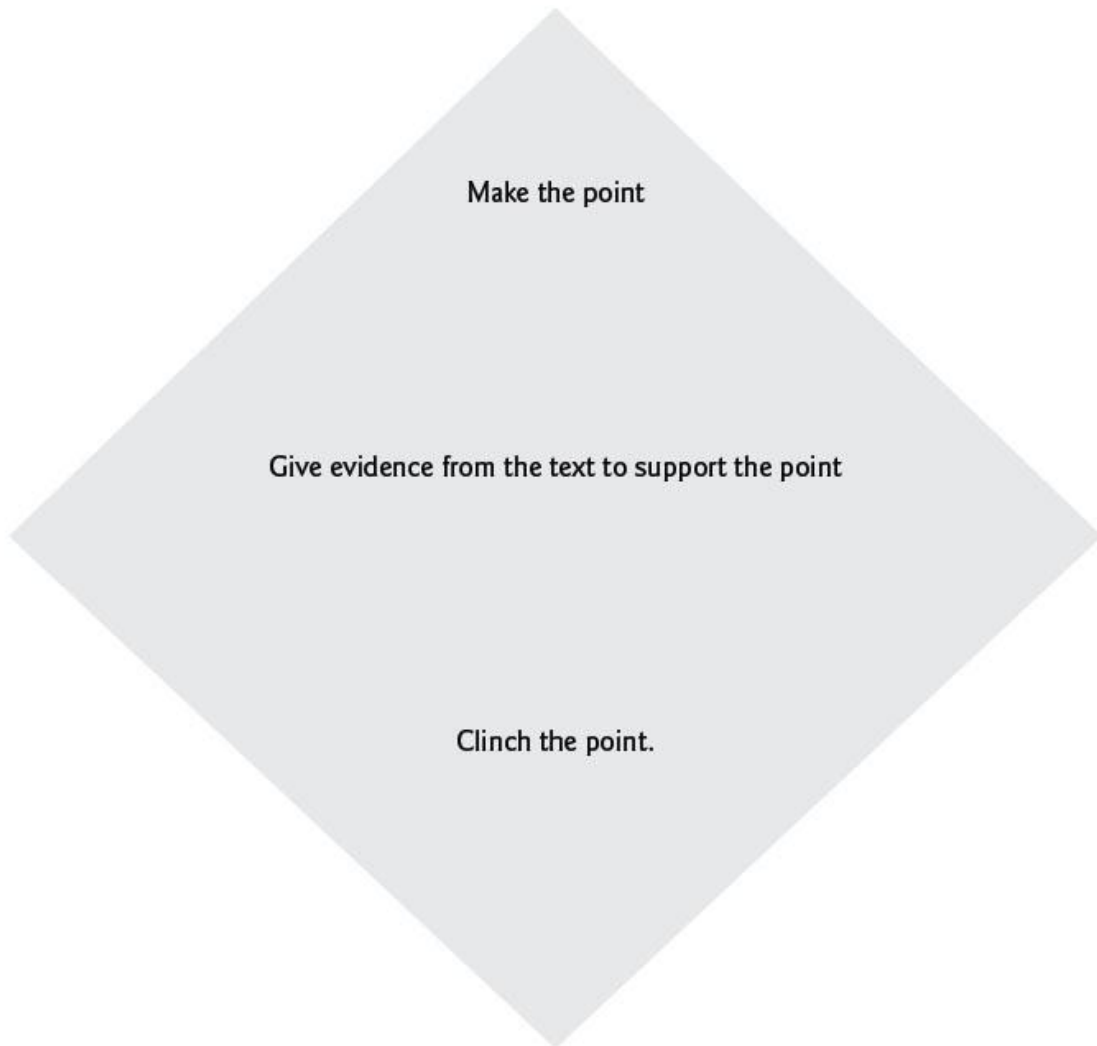
Activity 22: Planning for your essay

Use the diamond planners below to road map your text response.

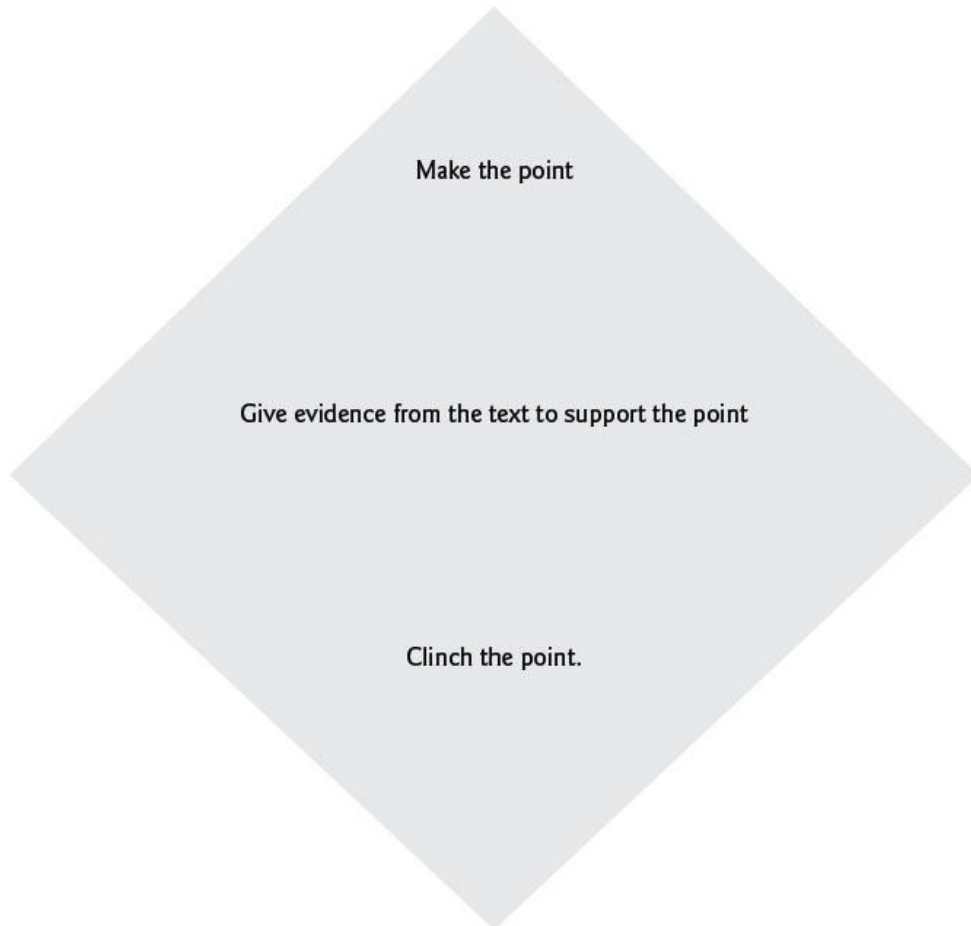
Textual
analysis

Paragraph 1 - Opening paragraph/introduction:

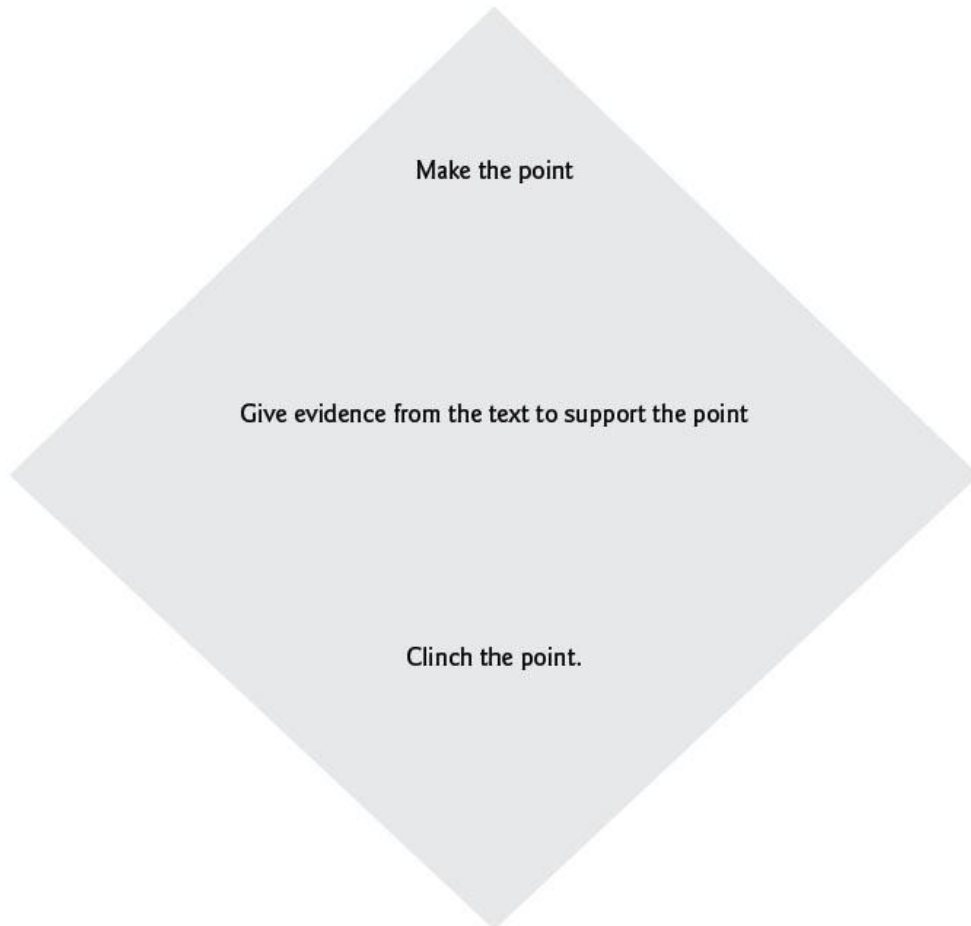
Paragraph 2 – Body and development of essay:



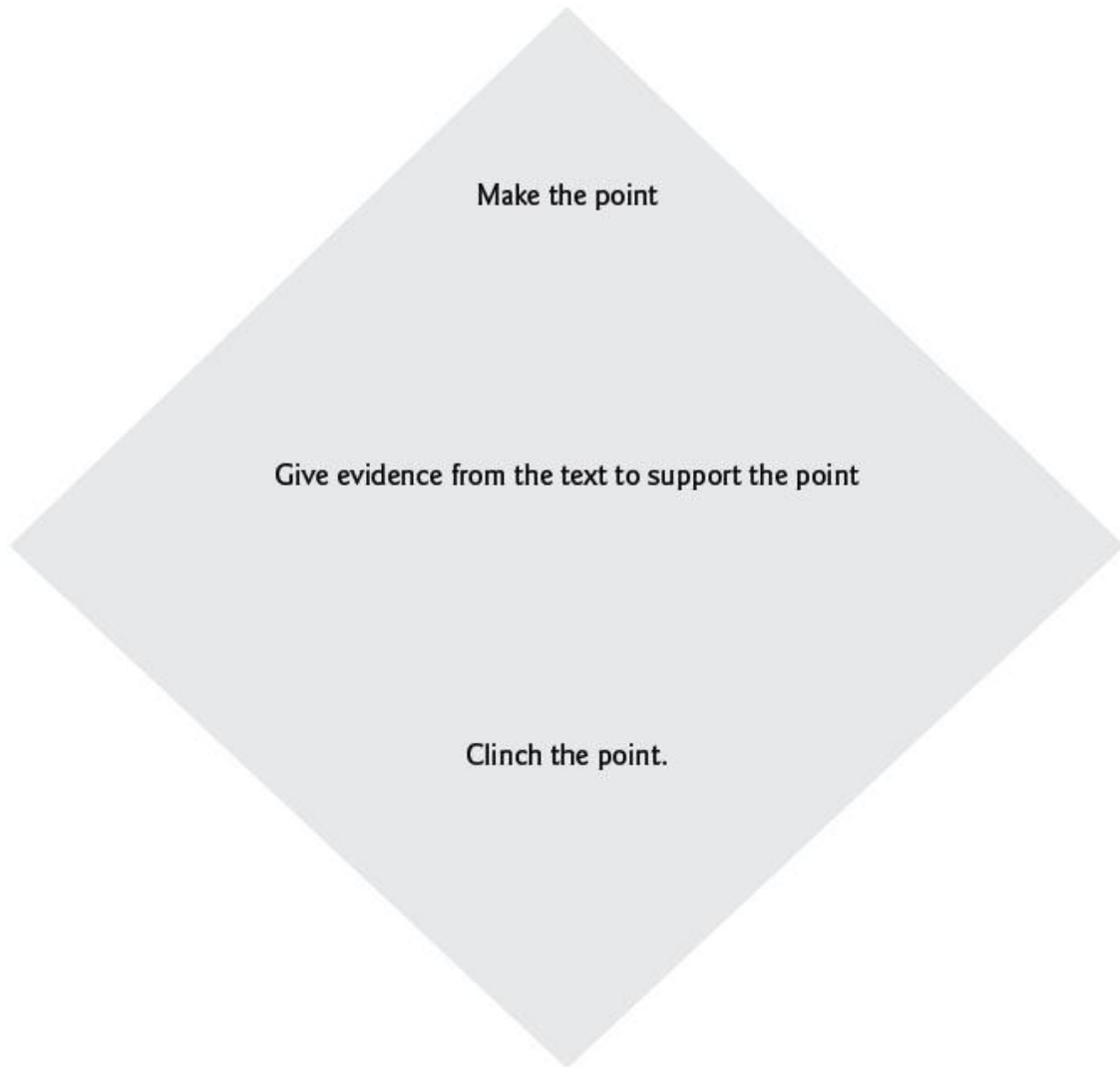
Paragraph 3:



Paragraph 4:



Paragraph 5:



Paragraph 6 – Conclusion:

HOW YOUR TEXT RESPONSE WILL BE ASSESSED

Below is the VCAA created SAC criteria sheet that your teacher and school will be assessing your analytical response against.



A special note to tutors: before commencing the activities with your class, take them through the sample Text Response assessment criteria sheet below and highlight the different aspects that are required in order to gain high marks. Although students may have their work marked using a different assessment sheet, this one below will help give them an idea about what their teachers and assessors are looking for.

	PERFORMANCE DESCRIPTOR: typical performance in each range				
	Very low	Low	Medium	High	Very high
Unit 3 Outcome 1 Part 1 Produce an analytical interpretation of a selected text.	Limited understanding of the world of the text with reference to the values it expresses. Limited awareness of how the author has responded to different contexts, audiences and purposes.	Some understanding of the world of the text through an analysis of the values it expresses. Some awareness of how the author has responded to different contexts, audiences and purposes.	Satisfactory understanding of the world of the text through an analysis of the explicit and implied values it expresses, and how the author has responded to different contexts, audiences and purposes.	Thorough understanding of the world of the text through a detailed analysis of the explicit and implied values it expresses, and how the author has responded to different contexts, audiences and purposes.	Sophisticated understanding of the world of the text through an insightful analysis of the explicit and implied values it expresses, and how the author has responded to different contexts, audiences and purposes.
	Limited interpretation of textual meaning that makes little attempt to analyse features of the text. Limited reference to the text.	Some interpretation of textual meaning through a broad analysis of features of the text. Some use of textual evidence to justify the interpretation.	Clear and appropriate interpretation of textual meaning through a close analysis of features of the text. Suitable use of textual evidence to justify the interpretation.	Comprehensive and logical interpretation of textual meaning through a close analysis of features of the text. Careful use of textual evidence to justify the interpretation.	Sustained and insightful interpretation of textual meaning through a complex analysis of features of the text. Considered and accurate use of textual evidence to justify the interpretation.
	Limited use of the features of an analytical interpretation.	Some use of the features of an analytical interpretation including the use of structure, conventions and language, including the use of metalanguage.	Sound control of the features of an analytical interpretation including the appropriate use of structure, conventions and language, including the use of relevant metalanguage.	Careful control of the features of an analytical interpretation including the careful use of structure, conventions and language, including the use of relevant metalanguage.	Skilful control of the features of an analytical interpretation including the highly proficient use of structure, conventions and language, including the use of relevant metalanguage.
	Written language that shows limited control of spelling, punctuation and syntax of standard Australian English.	Mostly clear written language that employs some conventions of spelling, punctuation and syntax of standard Australian English.	Generally fluent and coherent written language that employs the appropriate use of spelling, punctuation and syntax of standard Australian English	Expressive, fluent and coherent written language that employs the appropriate and accurate use of spelling, punctuation and syntax of Standard Australian English.	Highly expressive, fluent and coherent written language that employs the skilful and accurate use of spelling, punctuation and syntax of Standard Australian English.

KEY to marking scale based on the Outcome contributing 30 marks

Very low 1–6	Low 7–12	Medium 13–18	High 19–24	Very high 25–30
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ANALYSING A MODEL TEXT RESPONSE

MONTANA 1948

Activity 23: Looking at a model text response

Remember in activity 6, you completed a reading comprehension task for *Montana 1948* (a former year 12 text and popular year 11 text) As a class, read through a sample text response and then complete the following:

Part 1: Read through the essay aloud (and again if needed).

Part 2: Make improvements to the essay – read the essay and complete the questions that follow

Part 3: Mark the essay in accordance with a criteria sheet – read through the criteria sheet with the help of your essay and then independently grade it



Text analysis

Model essay analysis

SAMPLE ESSAY TOPIC

“Of all the characters in Montana 1948, only David and Gail Hayden are able to overcome small-town prejudice and see Indians as fellow human beings”. Do you agree?

IDENTIFY AND LABEL AREAS OF IMPROVEMENT	ESSAY	IDENTIFY AND LABEL AREAS OF IMPROVEMENT
	<p>Montana 1948 is written by Larry Watson and it was first published in 1993. It centres on a boy named David Hayden who lives in a small town called Bantrock with his parents. The book is about how he comes to terms with a family secret in the summer of 1948 and his story is told 40 years later as an old man. It's about many issues dealing with family, justice and loyalty. The book also deals with the issue of racial prejudice of the Sioux Indians in Montana. Because it is set in the old days, there was a lot of racism and ignorance towards the Sioux people. But David and his mum, Gail is different. I agree that David and Gail are the only characters in the book who treat the Indians as fellow human beings.</p>	

IDENTIFY AND LABEL AREAS OF IMPROVEMENT	ESSAY	IDENTIFY AND LABEL AREAS OF IMPROVEMENT
	<p>Firstly, Gail allowed Marie Little Soldier, a Sioux Indian to be the housekeeper in her home. She also gave her the responsibility of looking after David, her only son. It wasn't common for the whites and the Indians to share common ground because the Indians were confined only to their reservation. Therefore, it was a big deal that Gail let her into her home. Maybe if Marie was just a cleaner, it would've been much more common, but because she was also caring for David, it showed how Gail was racially tolerant. This may have been because of her strict Lutheran background that she practiced equality. That's one reason why I agree with the essay statement.</p> <p>Furthermore, it was Gail who went to great lengths to ensure that Frank, her brother-in-law who admitted to molesting Indian girls and killing Marie Little Soldier was brought to justice. She could've ignored the accusations against her brother-in-law but had trust in Marie and went to her husband. She was the one to confront Wes with the truth about his brother, "...he does things he shouldn't. He takes liberties. Indecent liberties." (p.45).</p> <p>Gail's actions showed that she was able to put aside prejudicial attitudes that the white population could be above the law when it came to committing offences against the Indians and treat Indians as fellow humans.</p>	

IDENTIFY AND LABEL AREAS OF IMPROVEMENT	ESSAY	IDENTIFY AND LABEL AREAS OF IMPROVEMENT
	<p>Thirdly, David loved Marie. He also admired her boyfriend, Ronnie Tall Bear too. They loved each other unconditionally and because he was only a kid, he didn't have a great understanding of the prejudices that the Indians were experiencing at the time. "...I felt...part of a family...that accepted me for myself and not my blood or birthright." (p.173). This quote shows how he may have not been able to connect to his own parents the way he did with Marie and Ronnie. David is another example of how only he and his mother really showed respect and equality with the Sioux people.</p> <p>However, it is also important to examine the character of Wesley. As the sheriff of Bentrock, he was kind and on the surface, friendly to the Sioux Indians but also couldn't see them as equals. The only Indian he had true respect for was Ollie Young Bear and that's only because he adopted white American values and attitudes. He was married to a white woman and had assimilated within the white community. So even though Wes was outwardly polite to Indians, he also thought they were lazy and irresponsible. This shows how David and Gail were the only Haydens to see Indians are equals.</p> <p>In conclusion, Montana 1948 shows different attitudes to Sioux Indians and how racism was common back then. The book shows that only David and Gail were the only characters who were able to overcome the prejudice of their small town and show they treated the Sioux Indians as fellow human beings. Therefore, I agree with the essay statement.</p>	



Making
improvements
to text
response

Activity 24: Making improvements to a text response

1. **Highlight** the **topic sentences** that you think provide information about the paragraph.
2. In a different colour, **highlight / underline** the sentences / phrases / words that you think are **unnecessary**.
3. Correct all **contractions** (e.g. don't) and change to **full words**
4. Circle all the **linking words** (i.e. conjunctions)
5. Along the two columns of the side of the essay, **draw lines / label areas** in each paragraph that need improvement. **Describe** the **problem** with the paragraph and suggest how the writer can **improve** it.
6. **Rewrite** the **introduction** and **conclusion** of this **essay**, based on the arguments presented in the essay. (**Rewrite** with improved vocabulary and a clear **contention** to the essay topic)
7. **Mark the previous essay based on the provided assessment criteria sheet. Do this as a class if you want but discuss your reasons for allocating certain marks for each criterion.**

Application of analytical skills

Activity 6: Rewrite introduction and conclusion

Introduction

DRAFTING YOUR OWN TEXT RESPONSE

AREA OF STUDY 1

OUTCOME 1

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



Writing an analysis on your own!

Activity 25: Time to write!

With the detailed plan you completed on pages 76 – 78, it is now time to draft your text response to submit for your tutor to assess. The best way to prepare for your school’s assessment task is to practice as much writing as you can.

It is recommended you complete this task under timed conditions as to replicate what your SAC conditions are likely to be. (However, this will depend on whether your tutor thinks this is feasible.)

Application of writing skills

A series of horizontal dashed lines for writing.

Lined writing area consisting of 28 horizontal lines.

Handwriting practice area consisting of multiple sets of horizontal dashed lines.

ASSESSMENT SHEET TO BE COMPLETED BY YOUR TUTOR

Unit 3 Outcome 1 Part 1 Produce an analytical interpretation of a selected text.	PERFORMANCE DESCRIPTOR: typical performance in each range				
	Very low	Low	Medium	High	Very high
	Limited understanding of the world of the text with reference to the values it expresses. Limited awareness of how the author has responded to different contexts, audiences and purposes.	Some understanding of the world of the text through an analysis of the values it expresses. Some awareness of how the author has responded to different contexts, audiences and purposes.	Satisfactory understanding of the world of the text through an analysis of the explicit and implied values it expresses, and how the author has responded to different contexts, audiences and purposes.	Thorough understanding of the world of the text through a detailed analysis of the explicit and implied values it expresses, and how the author has responded to different contexts, audiences and purposes.	Sophisticated understanding of the world of the text through an insightful analysis of the explicit and implied values it expresses, and how the author has responded to different contexts, audiences and purposes.
	Limited interpretation of textual meaning that makes little attempt to analyse features of the text. Limited reference to the text.	Some interpretation of textual meaning through a broad analysis of features of the text. Some use of textual evidence to justify the interpretation.	Clear and appropriate interpretation of textual meaning through a close analysis of features of the text. Suitable use of textual evidence to justify the interpretation.	Comprehensive and logical interpretation of textual meaning through a close analysis of features of the text. Careful use of textual evidence to justify the interpretation.	Sustained and insightful interpretation of textual meaning through a complex analysis of features of the text. Considered and accurate use of textual evidence to justify the interpretation.
	Limited use of the features of an analytical interpretation.	Some use of the features of an analytical interpretation including the use of structure, conventions and language, including the use of metalanguage.	Sound control of the features of an analytical interpretation including the appropriate use of structure, conventions and language, including the use of relevant metalanguage.	Careful control of the features of an analytical interpretation including the careful use of structure, conventions and language, including the use of relevant metalanguage.	Skilful control of the features of an analytical interpretation including the highly proficient use of structure, conventions and language, including the use of relevant metalanguage.
Written language that shows limited control of spelling, punctuation and syntax of standard Australian English.	Mostly clear written language that employs some conventions of spelling, punctuation and syntax of standard Australian English.	Generally fluent and coherent written language that employs the appropriate use of spelling, punctuation and syntax of standard Australian English.	Expressive, fluent and coherent written language that employs the appropriate and accurate use of spelling, punctuation and syntax of Standard Australian English.	Highly expressive, fluent and coherent written language that employs the skilful and accurate use of spelling, punctuation and syntax of Standard Australian English.	

KEY to marking scale based on the Outcome contributing 30 marks

Very low 1–6	Low 7–12	Medium 13–18	High 19–24	Very high 25–30
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Text studied:

Marks allocated

General comments:

AREA OF STUDY 1

Reading and creating texts

Focus:

HOW TO WRITE A CREATIVE RESPONSE

LIST OF TOPICS TO WORK THROUGH

- *What is required in this task*
- *Different types of creative responses you can do*
- *Planning a creative response*
- *Writing your own creative response*

IN THIS FOLLOWING SECTION

You will be looking at the main types of texts you will be studying and their literary elements. Throughout the course of this Area of Study, you are required to bring your studied text to every lesson, as well as any relevant study guides, school work and school notes.

As your classmates are likely to all be studying different texts, you will be expected to work independently with the guidance and assistance from your tutor.

CREATIVE RESPONSE WRITING

WHAT YOU NEED TO DO

The second part of Outcome 1 in Unit 3 is the creative text response task. And just like the analytical task, you will need to demonstrate your thorough knowledge of your studied second text. **Please note that your creative text response will not be based on the same text as your analytical text response.**

You will be required to explain and justify the decisions you made during the creative process. This shorter piece is called the “**written explanation**” and will be assessed alongside your creative response.

You can choose either: a written piece between 800 – 1000 words **or** an oral presentation between 4 – 6 minutes. Whichever method you choose, a written explanation must accompany your creative text response which should be between 200 – 300 words.



A creative response must show your understanding of your studied text, especially its themes, issues and main ideas. You will also need to demonstrate your ability to construct an original piece of writing for a specific purpose, audience and context, using the features of the particular form that you choose to write in.

PLANNING A CREATIVE RESPONSE

Your creative piece needs to use characters, settings and events from your text as well as drawing on its themes and issues. Also, you need to create a complete piece of work with an “authentic” voice, effective structure with interesting and compelling ideas.

Your school will decide whether this assessment task is written or oral. Most schools select a written assessment task, though.

Purpose, audience and context

Three key factors will inform your approach to your creative text response:



Looking at the chart above, an example of a creative response could be: A new scene in your studied text, an article for a newspaper or a short story for your school magazine.

THE KEY CRITERIA FOR YOUR CREATIVE TEXT RESPONSE

To do well in this assessment task, you will need to:

- show understanding of the original text through how you select your text's moments, events, characters and themes to explore in further detail.
- use voice and style to create particular responses in your audience, adapting and transforming the language of the original text.
- use appropriate language and style conventions of the form you choose to write in.
- write fluently, coherently and with expression.

Remember, you are required to write creatively. Ways to do this:

- have a captivating opening where the introduction should signal to the reader or listener (audience) the approach you are taking. Your audience should want to read and listen further
- show, don't tell! This is where you should be descriptive and use literary devices such as similes and metaphors and engage in the five senses: see, taste, hear, smell and feel.
- make your characters believable and three-dimensional: show their strengths, weaknesses, hopes and fears.
- vary your sentences: you can use short sentences for impact and longer sentences to be more specific and descriptive in your details.
- conclude with a resolution of a kind; it's not vital that all loose ends are tied up but your audience / readers should be left with a satisfactory ending for the characters involved.

WHAT YOU SHOULD CONSIDER IF YOU ARE DOING AN ORAL PRESENTATION

Top tips:

- *Be well-prepared — both for your audience and with your material.*
- *Practise! Practise! Practise!*
- *Communicate with your audience — maintain eye contact and speak with enthusiasm.*
- *Do not hold sheets of paper and most definitely do not read from sheets of paper or prepared notes.*

Content Preparation

It may be obvious but it is worth repeating that a thorough knowledge of your topic is the most important component for success in this task. Audiences soon detect speakers who are unsure, who are tentative, who are under-prepared or who don't really know what they're talking about. You should plan and research carefully and don't stick to a narrow or rigid version of your topic, or a question that is just 'outside' your topic may confuse you. That being said, you can't be expected to be an 'expert' and your oral presentation should be focused and tightly planned.



Preparing for an Oral Presentation

Once you have gathered together your notes and completed your research, it is important to distil all that material into a manageable 'bundle' for your audience. In many respects this is the most difficult part of the process; it is tempting to continue collecting information, but the task requires that this material be synthesised and delivered to an audience orally.

- Make sure that your speech is right for your audience; if you know that several people in your class are intending to talk on similar topics then make sure your approach is slightly different, or get together with them to take on various aspects of the issue.
- Practise your speech ahead of time. Take time to pause in the right places to make eye contact and catch your breath. You may want to mark your speech where you want to pause. If the talk is difficult or doesn't seem to flow when you practise, rewrite that section.
- The best way to deal with nervousness is to practise. Practise your speech so much that you can do it without conscious strain or effort; so that it's a familiar task.
- Your audience is there to hear your talk. Concentrate on the ideas, not yourself; acting self-consciously only draws more attention to you and away from the ideas you want to communicate.

<p style="text-align: center;"><i>Using Visual Aids</i></p> <p>If you use PowerPoint slides or overheads, stick to no more than five major points per slide. If you are not going to use technology, it can still be a good idea to provide your audience with some kind of handout summarising your main points.</p> <p>Consider other visual aids; a visual aid is anything the audience can see that helps you get your message across. If you intend using any technology, even something as simple as an overhead projector, check carefully that it is working beforehand. Don't rely on others to know how to fix it for you.</p>	<p style="text-align: center;"><i>Reading notes</i></p> <p>Talk to the audience, not to your overhead or slide, or notes. Everyone (except the most experienced presenters) refers to notes but remember, if you are looking down more than looking at the audience, engagement with the audience is lost. Have your notes in an accessible form so that you can quickly find information by just glancing down. Practise to find out what you feel most comfortable with: extensive point form notes; notes on cards, PowerPoint, overheads, no script, etc.</p>
<p style="text-align: center;"><i>Learning your presentation by heart</i></p> <p>This depends on your experience, but practising (preferably in front of a mirror) will help you enliven a learnt speech.</p>	<p style="text-align: center;"><i>Reading a full script</i></p> <p>This is not recommended because you are simply "reading aloud" (which is not the purpose of the oral presentation) and it is easy to lapse into a monotonous and flat delivery. If you need a script, have it near you, but do not hold it; refer to it only when you need to be prompted or to refresh your memory. Have the script set out very clearly so that you can keep your place. (Some experienced speakers put just one point in large print on each page.) You are strongly advised to prepare a series of "cue cards" that cover the main points of your topic. You will receive very few marks if you are directly reading from sheets of paper or notes!</p>
<p style="text-align: center;"><i>Audience response</i></p> <p>It is important to constantly check how you are impacting on the audience — and this is where varied pace, changing emphasis, eye contact, some gestures if possible and good diction all come into play.</p>	

<p style="text-align: center;"><i>Diction</i></p> <p>Diction is also known as how you deliver your presentation and your general pronunciation. This is most important, easily undermined by nervousness and haste. Avoid swallowing important words. Emphasise key words. Do not run words together. Try practising with a friend and use a home video if you have one to help identify the quality of your diction.</p>	<p style="text-align: center;"><i>Pace</i></p> <p>Vary your pace. The same pace whether fast, slow or average is monotonous and tedious. Guard against rushing. Even though this is very difficult if you are nervous, work out some ways to control the speed of your delivery. Pauses of only a few seconds can be vital; these also provide time for your audience to digest material.</p>
<p style="text-align: center;"><i>Eye contact</i></p> <p>Make eye contact with the audience. Connect with them. Make them pay attention to you. If you're nervous you may want to make eye contact with just a couple of people in the audience; imagine you're speaking just to them.</p>	<p style="text-align: center;"><i>Body language</i></p> <p>Try to be natural and animated; harder than it sounds sometimes. Use hand gestures or move around a little. But don't rock back and forth - that conveys nervousness. If you're nervous while speaking, concentrate on breathing slowly and deeply.</p>
<p style="text-align: center;"><i>Structure — use signposting</i></p> <p>The order of your main points is critical - listeners must get a clear sense of where your talk is going. Signposting is a structuring technique that does this using strategies such as firstly, secondly, thirdly and so on. As well as helping you to be purposeful, this cues the audience into the organisation and direction of your talk.</p>	<p style="text-align: center;"><i>Conclusions</i></p> <p>End on a strong note. Avoid letting your voice fade away as you finish.</p>

HOW YOU CAN START PLANNING

Three great jumping points for your creative response could be:

INSERTING A NEW PART

Finding a gap in the existing story (for example, an event or conversation that is mentioned but not described)

CHANGING WRITING FORM

Adapting part of the existing text to a new form (e.g. an important newsworthy event could be turned into a news report/article/interview for publication)

ANOTHER PERSPECTIVE

Rewriting an existing scene from a different perspective (e.g. from another character's point of view)

TASKS THAT INVITE YOU TO RESPOND CREATIVELY TO A TEXT OFFER MANY INTERESTING CHALLENGES.

Sample tasks that your school could set as assessment tasks could be:

- Writing an **extra chapter**
- **Writing a section of the story** from another character's point of view
- **Recasting a section of the text** in another form (for example, a story into a play) or another setting (for example, pretending to be a character from the text you are studying and delivering a dramatic monologue, etc.)
- **Conducting an interview** with a character; or a conversation between two characters from the text

In a creative response to a text, you must keep the following points in mind, no matter which option you choose:

- You must show your knowledge of the **characters, themes and plot** of the text
- If you are pretending to be a character from the text, you must be **true** to the character's personality and try to capture his / her **unique "voice"** using language that is associated with your chosen character
- If you are writing an **extra chapter** or inserting extra information into the text, you must attempt to sound like writer, using their **language and style**.
- If you are **recasting the text** or a section of it, you must be consistent with the writer's **views and values**.

Whether you are writing a creative or analytical essay or giving an oral presentation in response to a text, the best responses will have the following characteristics:

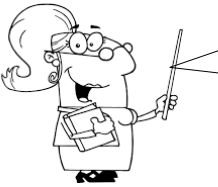
- You must reflect a personal engagement with the text
- You must reveal a detailed and accurate knowledge of places, dates, incidents and characters
- You must show recognition of the various elements of the topic and the essay will be structured accordingly.
- You must have a control of the topic and a control of the language used to address the topic.
- Your work must be well organised into paragraphs, checked thoroughly and presented neatly.
- Creative responses will reveal a good imagination and an ability to capture the essentials of the text and rework them in an original and creative way.
- Oral responses should be engaging for the audience, well-rehearsed and confidently delivered.

DEVELOPING WAYS TO “GET” INTO THE TEXT



One of the key aims of this creative response task is to show that you can write convincingly from “within the world of the text”. There are many ways to complete this task where you write with an **authentic** voice.

Creating convincing character and voice



One of the options you might choose as your creative response is to write from one of your text’s character’s point of view. If you choose this option, you must make sure you write with a strong and very clear sense of the “voice” you are writing in.

What you need to do to write from a character’s point of view: Step by step

STEP 1

What do you already know about the characters and their relationships to each other?

Once you decide whose point of view you want to write from, write a list of this character’s key qualities. Whatever you write, make sure you write in a way that makes the character’s behaviour and actions consistent with the original text.

Consider the following guidance questions:

- How might this character think and feel?
- How might they speak? What words or expressions are they likely to use?
- What motivates what they do?

STEP 2

What do you know about the character’s historical, social and cultural contexts?

Think about the themes and values that the writer embeds in the text. To ensure that you write as authentically as you can, try and make reference to some of these themes and / or values in your creative response.

STEP 3

What do you know about the language and tone of your text?

Use language and tone that is consistent with your text. Read over key passages or chapters to refresh your memory of the writing style and language if needed.

STEP 4

What quotes can you use from the original text in your creative response?

You should aim to incorporate quotes from the text in your creative response if it is suitable and adds an extra dimension to your writing. Just note that this isn’t an analytical essay so you don’t need to put talking marks when using quotes in your creative response.

STEP 5

How can you incorporate vital events like crises or key turning points into your writing?

These sorts of events are excellent springboards for your writing. Events such as these are great to write in the form of a personal letter or as series of diary entries.

What you need to do to write from a different character's perspective

CHOOSE THIS IF YOU WANT...

...rewrite an existing scene or passage from the perspective of a different character other than the narrator's.

As we discussed on pages 20 – 21, there are generally 2 types of narrators (first and third person) and in changing the point of view for the narrative, it opens up interesting possibilities for you as the writer. As the new character, you can comment upon important events and other characters from a fresh perspective. In particular, use the minor characters and detail their situations and relationships.

YOUR WRITTEN EXPLANATION

WHAT YOU NEED TO DO

As mentioned previously, one of the key requirements of this creative response task is to produce a written explanation. This details the decisions you made as a writer during the writing process. Like stated earlier, it needn't be long: approx. 200 – 300 words, but the explanation does need to be very specific. Aim to address the following five points:

DEFINE YOUR PURPOSE	<i>Make clear why you are writing this creative response</i>
EXPLAIN WHO YOUR AUDIENCE IS	<i>Be specific about your audience (e.g. parents, friends, newspaper readers, etc.). Stating who the specific intended audience is shows that you understand the audience's likely expectations.</i>
EXPLAIN THE CONTENT	<i>How does your writing piece relate to your studied text? (e.g. is it a new scene? Rewritten scene/passage from a different perspective?) Which elements of the text have you included and why did you select these? (e.g. which characters and events have you used?)</i>
IDENTIFY THE FORM	<i>Which form are you writing in? Refer to the conventions and structures of this form (e.g. in a short story, the narrative voice, characters, climax and resolution) and explain how you have created them.</i>
EXPLAIN THE LANGUAGE CHOICES YOU HAVE MADE	<i>Explain your use of voice, style and imagery.</i>

You can write in the **first person** for your written explanation (e.g. "I chose to write from the perspective of character X because...") or in the **third person** ("The voice of character X conveys...")

SAMPLE WRITTEN EXPLANATIONS

Sample 1: Creative response written explanation for “The Divine Wind”

*I decided to write from the point of view of Alice in *The Divine Wind* as her voice is rarely heard from in the novel. I thought she would have an interesting perspective in situations which we mainly see from Hart’s point of view. The form of a journal is private and suitable for an open and heartfelt admission of Alice’s feelings. I have included dates above each entry, consistent with the journal form, and the events described closely link with the novel’s events and time line. The journal entries also show Alice’s changing feelings and her increasing awareness (and rejection) of Carl’s prejudiced attitudes, drawing on an important theme in the novel.*

Explains the choice of perspective and form.

Note that this written explanation is in the first person.

Shows an understanding of textual details as well as a central theme.

Sample 2: Creative response written explanation for “On the Waterfront”

This opinion piece is written for one of the New York daily newspapers after Terry Malloy’s dramatic testimony against Johnny Friendly at the Crime Commission hearing. Many journalists and members of the press were present. This piece contends that Malloy’s stand was worthwhile and courageous because it encouraged others to do the same. This piece is highly critical of corrupt union bosses like Friendly, but commends the work of the Crime Commission. Its audience is the average newspaper reader and law-abiding citizen who are concerned about organised crime. The language is fairly formal and the tone is authoritative. Many quotes from the film are used. Like many opinion pieces, it moves from the particular to the general.

Establishes the context for the piece on terms of the world of the film.

Note that this written explanation is in the third person.

Explains the features of the form and how they are used in the creative response.



DIFFERENT TEXT TYPES FOR CREATIVE RESPONSE

TEXT TYPE AND WHAT IT IS	FEATURES	NOTES
<p>Short stories</p> <p>These have small, clearly defined focus and usually cover a particular moment in time. Whilst your story is short, you still need to include the main elements of any narrative: introduction (orientation), problem (complication), climax and resolution.</p>	<ul style="list-style-type: none"> • Start with action or dialogue. Remember: show, don't tell! • Don't give too much detail or information too early. Try and reveal information gradually as to capture the reader's attention. • You can use first-person or third-person narration • Think about how you will structure your narrative. For example, consider whether your short story will be chronological or will the structure be played with a little – maybe the sequence of events will be out of order? • Think about what tense you will write in: past or present? Consider what would be more effective. 	<p>Remember, simply writing just a creative short story that features the characters from the studied text is not enough. You need to ensure that your creative response must be very closely linked with the main and minor characters, settings and situations described in your text.</p>
<p>Drama script or conversation</p> <p>You may want to write a script for one or two scenes if you choose this writing option.</p>	<ul style="list-style-type: none"> • Look at sample plays as you should produce short stage directions at the beginning of your writing piece to set the scene. • Start a new line for each piece of dialogue, starting with the name of a character who is speaking, followed by a colon (:) 	<p>You may choose to restructure a narrated scene in the form of a dialogue, borrowing from actual quotes from your text.</p> <p>You could also choose to write a conversation or dialogue between two characters that may be mentioned in the text but is not specifically drawn out or quoted.</p>
<p>Diary or journal entries</p> <p>A diary or journal is a great way for you to detail a character's (main or minor) private thoughts, feelings and reactions.</p>	<ul style="list-style-type: none"> • Write in the voice of one of the text's characters. Select a character that you feel is most likely to use a diary. Make sure your chosen character is someone who has interesting opinions that you can write creatively about. • Begin with a date. Check the text to ensure you are writing accurately reflects events, settings and time lines. • Do not simply retell the story. The journal should reflect personal thoughts, feelings and reflections in relation to key textual events. 	<p>Four or five journal entries allow you to meet limit requirements and demonstrate through each entry a personal reflection of key events.</p>
<p>Letter</p> <p>Choose 2 characters that have a shared history. The letter can be formal (such as a business letter) or impersonal (such as a personal letter between friends.)</p>	<ul style="list-style-type: none"> • Your letter should begin with an opening address and ends with a sign off • The language and tone with depend on who is writing to whom and the relationship between the characters, and the purpose of the letter • What you write should be consistent with the world of the text you are studying. For example, if you are writing from the perspective of a young teenager, the language and content should reflect this. 	

DIFFERENT TEXT TYPES FOR CREATIVE RESPONSE

TEXT TYPE AND WHAT IT IS	FEATURES	NOTES
<p>Personal reflection</p> <p>Allows you to write in a thoughtful manner from the perspective of the same character in the text. You can reflect upon particular events and circumstances (consistent with the character’s involvement and likely attitude and feelings).</p>	<ul style="list-style-type: none"> Choose a significant moment or point of crisis in the text as the springboard for your reflection. Write in the first person. The language may be informal and the tone conversational. To conclude, you can refer back to your opening comments, or build to a new realisation or decision. 	<p>Please note that this is slightly different from a single diary entry or journal.</p>
<p>Dramatic monologue</p> <p>This is also called a soliloquy which is a speech in which you take on the role of a character in your text and present their thoughts to the audience.</p>	<ul style="list-style-type: none"> Look at sample plays as you should produce short stage directions at the beginning of your writing piece to set the scene. Start a new line for each piece of dialogue. Start with the name of the speaking character, followed by a colon (:) 	<p>You might create a dramatic monologue purely as a written piece, or you might have the chance to deliver it as an oral presentation. A monologue is performed and not merely read out.</p>
<p>Speech</p> <p>This is different from a dramatic monologue because a speech is more formal in tone. The main purpose isn’t to reflect upon events and feelings, but to persuade the reader or audience to a specific point of view. You must acknowledge your audience and make clear your contention early on.</p>	<ul style="list-style-type: none"> The opening should engage the audience immediately You should have a formal introduction that specifies your topic and purpose. Strategies to demonstrate ongoing awareness of your audience. Use direct language like “you” and appeal to them directly. Use simple and clear sentences Use persuasive techniques like rhetorical questions, inclusive language, humour, anecdotes, etc. Use a tone that suits your topic <p>Finish with a powerful and effective conclusion that leaves your audience clear with your contention</p>	
<p>Newspaper report</p> <p>Should answer: Who? What? When? Why? How? You need to offer information that focuses on the facts and is objective, formal and impersonal in tone.</p>	<ul style="list-style-type: none"> Remember that all the important information comes at the start of your article followed by less important information and then finally, background information. Starts with a headline and then followed by a lead (introduction) that is up to 25 – 30 words with key details of the event you are describing from the text The body fleshes out more of the details of the story Use quotes (from the text where appropriate) and you should past tense 	
<p>Letter to the editor/opinion piece</p> <p>This is a good option if the events or topics covered in your text are in the public interest.</p>	<ul style="list-style-type: none"> You should include a headline, appropriate to the media text An opening and closing anecdote (taken from the text) is a good way to engage your reader Reference to the context in which you are writing Use of the first person, but don’t overdo it! 	



Writing practice

Activity 26: Time to write!

Below are a series of writing planners to help you sample different forms before drafting your creative text response. Complete all activities.

Writing

PLANNING FOR DIFFERENT TYPES OF WRITING

Form 1: Planning a short story

1. From one of your set texts, choose a **key idea** that could be explored in a short story:

2. Decide on an appropriate **message**:

3. Decide on an appropriate **purpose**:

4. Choose a **setting**:

5. Briefly **describe your protagonist(s)**:

6. Complete the table below to provide a story outline:

1. Engaging opening : write in full	2. Set the scene : introduce characters and conflict.
3. Build the tension with a complication	4. Build tension with a further complication
5. Crisis : the tension reaches a climax	6. Resolution : resolve the conflict

Form 3: Planning a personal reflection

1. Select a **character** whose thoughts and feelings on the text's events are worth exploring:

2. Which moment in the text will you use as the **springboard** for the reflection? Why have you selected this? (This will be the "present" in your reflective piece.)

3. Which **key events** will your narrator reflect upon in detail?

4. **Name one or two characters** your narrator will focus on.

5. How will your character's point of view on events and characters contrast with the points of views expressed in the original text?

6. What **personal qualities** of the character will be shown by your reflective piece? How will you reveal these? (e.g. attitudes, values, language choice, etc.)

7. **Identify one or two major ideas** in the text that your piece will explore, and your narrator's perspective on these:

Form 4: Planning for a newspaper article

Create the following table by identifying events and issues in your studied text that could be used as the basis of a newspaper article. (Take note that the following planning questions take into account the three forms of newspaper article you could write in: newspaper report, letter to the editor, editorial or opinion piece).

Identify a scene in your text that would be appropriate for a news report. Write a sentence that summarises the event (note the page number from the text as future reference).	
Which idea or argument does this scene or event explore?	
Identify an issue in your text about which you could write an opinion piece with a strong argument.	
Which scenes, events or characters are relevant to the issue you've identified?	
Identify an issue in your text about which you could write a letter to the editor with a strong point of view.	
Whose persona (voice) could you take on for this letter? What is this character's point of view/perspective?	
Identify an issue in your text about which you could write an editorial that provides comments and recommendations.	
What might be the editorial's position on this issue? What is the opposing point of view and who holds it?	

HOW TO BEGIN PLANNING BEFORE WRITING



Activity 27: Planning a creative response

If you have been given practice creative tasks from your school as part of your assessment task preparation, you can proceed with one of those options. However, you can also choose to come up with a topic on your own (with the assistance based on your tutor) based on the creative form you would like to write in.

Make sure you do seek help from your tutor if you are unsure which writing text type you want to write in.

Textual analysis

1. Decide whether your response will **add** to the original or **transform** it: _____

2. Decide on the **form**: _____
3. Decide on the **main character** in your creative piece: _____
4. List some words and phrases to **describe** the **main character**: _____

5. Decide on **one or two other characters** who will also be important in your response: _____
6. List words and phrases to describe **the relationships of these characters** with the main character: _____

7. Make notes on the **basic plot details, settings and events** you will include in your response: _____

8. Make notes on the **main ideas and issues** you will explore in your response: _____

HOW YOUR CREATIVE RESPONSE WILL BE ASSESSED

Unit 3 Outcome 1 Part 2 Produce a creative response to a different selected text.	DESCRIPTOR: typical performance in each range				
	Very low	Low	Medium	High	Very high
	Limited understanding of the original text through reference to moments, characters and themes from the text.	Some understanding of the original text through reference to moments, characters and themes from the text.	Satisfactory understanding of the original text through considered selection of key moments, characters and themes worthy of exploration.	Clear understanding of the original text through thoughtful selection of key moments, characters and themes worthy of exploration.	Thorough understanding of the original text through insightful selection of key moments, characters and themes worthy of exploration.
	Limited development of style by using language and literary devices, with little consideration of the original text.	Some development of style by using language and literary devices to generate responses, with some consideration of the original text.	Clear development of voice and style by transforming and adapting language and literary devices to generate responses, with appropriate consideration of the original text.	Considered development of voice and style by competently transforming and adapting language and literary devices to generate particular responses, with relevant consideration of the original text.	Skilful development of voice and style by carefully transforming and adapting language and literary devices to generate particular responses, with relevant and thoughtful consideration of the original text.
	Written or oral language that shows limited control of conventions.	Written or oral language that employs some conventions to attempt stylistic effect.	Mostly fluent and coherent written or oral language that employs the appropriate use of conventions for stylistic effect.	Generally fluent and coherent written or oral language that employs the appropriate and accurate use of conventions for stylistic effect.	Highly expressive, fluent and coherent written or oral language that employs the considered use of appropriate conventions for stylistic effect
Limited justification of decisions related to content and approach made during the creative process with some reference to the original text and purpose, audience and context.	Some justification of decisions related to selected content and approach made during the creative process, demonstrating tenuous connections to the original text and some understanding of purpose, audience and context.	Sound justification of decisions related to selected content and approach made during the creative process, demonstrating solid connections to the original text and understanding of purpose, audience and context.	Thorough justification of decisions related to selected content and approach made during the creative process, demonstrating relevant connections to the original text and clear understanding of purpose, audience and context.	Insightful justification of decisions related to selected content and approach made during the creative process, demonstrating meaningful connections to the original text and complex understanding of purpose, audience and context	

KEY to marking scale based on the Outcome contributing 40 marks

Very Low 1–8	Low 9–16	Medium 17–24	High 25–32	Very High 33–40
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Marks given to your creative response from your tutor: _____

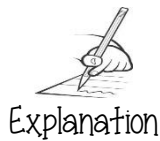
FINAL GRADE: _____

DRAFTING YOUR WRITTEN EXPLANATION

Here's a refresher on what to include in your written explanation (approx. 100 – 150 words)

DEFINE YOUR PURPOSE	Make clear why you are writing this creative response
EXPLAIN WHO YOUR AUDIENCE IS	Be specific about your audience (e.g. parents, friends, newspaper readers, etc.). Stating who the specific intended audience is shows that you understand the audience's likely expectations.
EXPLAIN THE CONTENT	How does your writing piece relate to your studied text? (e.g. is it a new scene? Rewritten scene/passage from a different perspective?) Which elements of the text have you included and why did you select these? (e.g. which characters and events have you used?)
IDENTIFY THE FORM	Which form are you writing in? Refer to the conventions and structures of this form (e.g. in a short story, the narrative voice, characters, climax and resolution) and explain how you have created them.
EXPLAIN THE LANGUAGE CHOICES YOU HAVE MADE	Explain your use of voice, style and imagery.

You can write in the **first person** for your written explanation (e.g. "I chose to write from the perspective of character X because...") or in the **third person** ("The voice of character X conveys...")

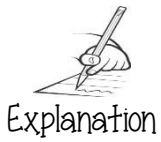


Activity 28: Planning your written explanation

Based on the guidance questions above, write your 200 -300 word written explanation. Make sure that you are clear in your purpose and audience.

Writer
choice

Element of your creative response	How you are planning to address this element
Form	
Connections to original text	
Main ideas / themes explained	
Language	
Purpose	
Audience	
Context	



Activity 29: Written explanation

Based on the guidance questions above, write your 200 -300 word written explanation. Make sure that you are clear in your purpose and audience.

Writer
choice

Write your final written explanation below:

Handwriting practice lines consisting of multiple sets of three horizontal lines (top, middle, bottom) for writing.



PLANNING YOUR CREATIVE RESPONSE

Activity 30: Plan your creative response here

DRAFTING YOUR OWN CREATIVE RESPONSE

AREA OF STUDY 1

OUTCOME 1

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



Writing an analysis on your own!

Activity 31: Time to write!

Part 1: Using your planning notes from page 112, it's now time to draft your creative response to submit for your tutor to assess. The best way to prepare for your school's assessment task is to practice as much writing as you can.

You may want to write this essay under exam conditions as it is likely your school will set the completion of this assessment task in similar conditions.

Part 2: Your tutor will assess your work using the criteria sheet on page 109. You will receive a grade from your tutor. Share your work with your classmates.

Application of writing skills

Lined writing area consisting of multiple horizontal lines for student input.

A series of horizontal dashed lines for writing, spanning the width of the page.

