VCE English and EAL

Units 3 + 4

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HAYLEY HARRISON • JULIA LIPPOLD • VIRGINIA DANAHAY

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We acknowledge the Aboriginal and Torres Strait Islander peoples of this nation. We acknowledge the traditional custodians on whose unceded lands we have created this resource. We pay our respects to ancestors and Elders past, present and emerging.

VCE English and EAL
Units 3 & 4
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Acknowledgement of Country
Matilda Education Australia acknowledges all Aboriginal and Torres Strait Islander Traditional Custodians of Country and recognises their continuing connection to land, sea, culture and community. We pay our respects to Elders past and present.

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Dear student,

Welcome to Year 12 and to all the trials and tribulations that lie ahead of you this year. For many of you, this will be a year filled with waves of certainties and uncertainties and with a myriad of emotions, personal doubts and even misgivings.

English is a subject that can cause high levels of stress and anxiety in many students throughout their Year 12 studies, even in students who appear to be more confident in the subject. The cause of this nervousness often centres on the subject's assessment: the complex school-assessed coursework (SACs) and the dreaded three-hour end-of-year examination, which traditionally takes place on the first day of the VCE examination schedule.

As experienced senior English teachers and assessors, we are here to support you throughout your studies: motivating and encouraging you along your Year 12 English journey. In this textbook, we share knowledge and strategies to support you during this year and to give you the skills to be a confident Year 12 English student.

This textbook takes a uniquely holistic approach to VCE English, providing you with opportunities to reflect on your learning and to dive deeply into your studies rather than just acquiring skills and knowledge. We offer an intuitive and perceptive approach to tackling Year 12 English, equipping you with the tools to successfully complete your Year 12 journey and to come out stronger and more confident at the end. *Reach your potential in Year 12* is this textbook's mantra.

In this resource, we aim to support you in staying grounded while successfully upskilling across the various areas of study. We've provided practical tips and strategies to help you level-up your English game. In addition, motivational advice, study skills and reflection sections are interwoven throughout the textbook to support you in taking stock of yourself and reviewing your progress throughout the year.

A new year offers a new opportunity to reflect on yourself as an English student and to assess your goals for the year.

What type of English student do you want to be? How can you make gains in your English studies and become the best version of yourself? No matter what your confidence level may be, we are here to guide you through this pivotal year.

What TYPE of English student do you WANT to be?
How can you make gains in your English studies
and become the best version of YOURSELF?
No matter what your CONFIDENCE level may be, we are here to guide you through this PIVOTAL year.

Yours in confidence, Hayley, Julia and Virginia

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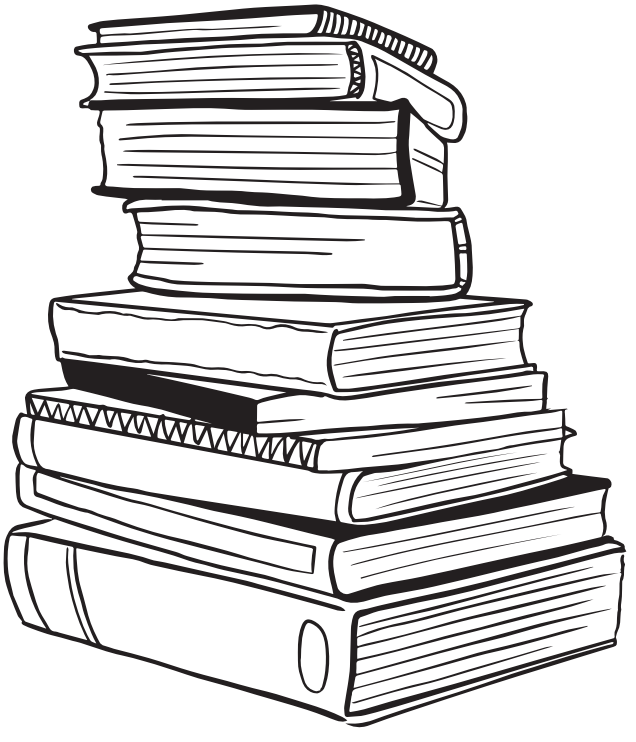


1 Reach your potential in VCE English and EAL Units 3 & 4

Building on Year 11, the Year 12 VCE English and EAL course is divided into four areas of study. While the outcomes and criteria are somewhat different between English and EAL, each area of study is based on a consistent set of key knowledge and skills. During the course, you will read, view and analyse different types of texts, and respond in both written and oral forms for different audiences, contexts and purposes.

Table 1.1: The journey you will take to reach your potential in VCE English Units 3 & 4

English	Area of study 1	Area of study 2	Marks %
UNIT 3	**Reading and responding to texts** An analytical response to text in written form *40 marks*	**Creating texts** A written text constructed in consideration of audience, purpose and context *20 marks* A written text constructed in consideration of audience, purpose and context *20 marks* A commentary reflecting on writing processes *20 marks*	25%
UNIT 4	**Reading and responding to texts in written form** An analytical response to text *40 marks*	**Analysing argument** An analytical response to argument in written form *40 marks* A point of view oral presentation *20 marks*	25%
THE EXAM	**Three-hour examination** Three sections: • Reading and responding to texts • Creating texts • Analysing argument		50%

!! **Notice the only significant differences between the English and EAL course occur in Unit 3. EAL students show their listening skills in a separate comprehension task (circled) for area of study 1 and complete a set of annotations on their own writing, rather than a commentary, (circled) for area of study 2.**

Table 1.2: The journey you will take to reach your potential in VCE EAL Units 3 & 4

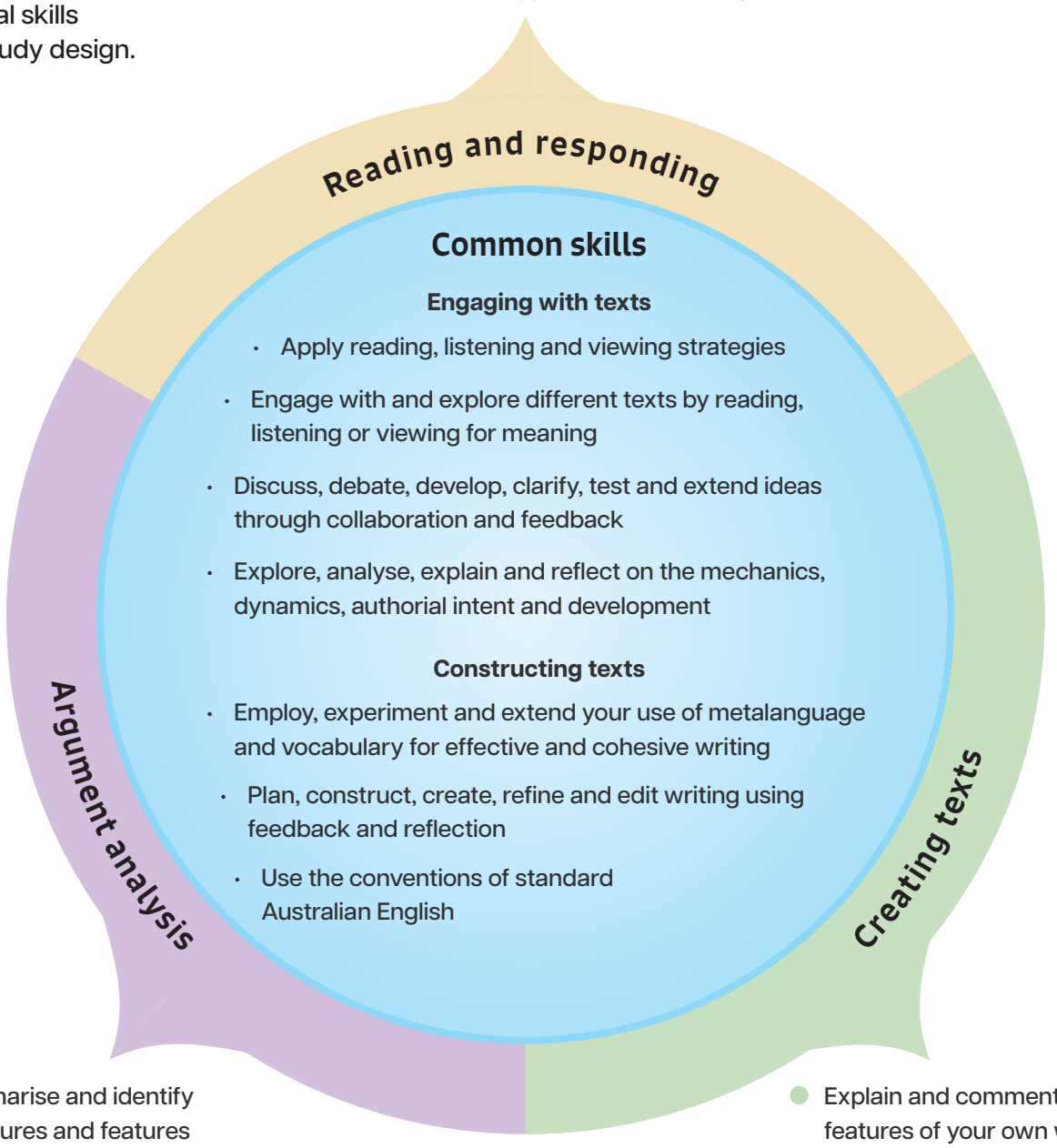
EAL	Area of study 1	Area of study 2	Marks %
UNIT 3	**Reading and responding to texts** An analytical response to text in written form *30 marks* Comprehension of an audio/ audio visual text focused on historical, cultural and/or social values in the set text *20 marks*	**Creating texts** A written text constructed in consideration of audience, purpose and context *20 marks* A written text constructed in consideration of audience, purpose and context *20 marks* A set of annotations reflecting on writing processes *10 marks*	25%
UNIT 4	**Reading and responding to texts** An analytical response to text in written form *40 marks*	**Analysing argument** An analytical response to argument in written form *40 marks* A point of view oral presentation *20 marks*	25%
THE EXAM	**Three-hour examination** Three sections: • Reading and responding to texts • Creating texts • Analysing argument		50%

Skills across the VCE English and EAL course

Many key skills in the VCE English and EAL study design apply to your SACs and the examination this year. While all skills are important, invest your time in developing the skills that are important for success in the whole course and will help you succeed in every SAC and in the examination. In Figure 1.1, we have called these the common skills.

Figure 1.1: Identifying the common and individual skills of the study design.

- Explore and analyse narrative features and the impact of structures and features
- Use evidence to support ideas and analysis



- Summarise and identify structures and features of persuasive texts
- Use evidence to support analytical responses
- Apply the structures and features of a spoken POV

- Explain and comment on the features of your own writing
- Experiment with and explore structures and features
- Create texts with a stated purpose, context and audience, applying writing processes

What do you bring to this subject?

You are not coming into this subject as a blank slate. You have just worked through Units 1 and 2, which are set up to maximise your opportunity to succeed in Units 3 and 4; plus, you have been building your reading, writing, speaking and listening skills in every subject you have ever taken, and with every book or pen you have picked up! In each unit, we want to ensure you recognise how much you already know and what you can already do to answer the key knowledge and skills of the study design. You might be studying new and unfamiliar texts, but everything you have done previously has prepared you for success this year.

Throughout each area of study, we will offer strategies, activities and advice to help you understand, consolidate and develop your knowledge and skills. You can maximise this opportunity by:

- setting aside a realistic amount of time each week to focus on English
- reading your set texts before the area of study starts and being prepared to read them multiple times throughout the year
- keeping your notes and resources in an organised and easily accessible place
- focusing your time on the areas of knowledge and skills you need to improve the most (rather than focusing on the things you can already do!)
- setting yourself clear and achievable goals throughout the year, informed by the feedback offered by your teacher, the success you had during Year 11 and your overall goals for the year ahead.

Knowing yourself as a student

Here is a deep question for you to ponder: What kind of English student do you want to be this year? Setting your intentions at the start of the year is a proven way to focus your attention on the final outcomes and the steps to get you there. Your attitude towards your Year 12 English experience and the effort you put in are the only things you can control this year. All the other factors are out of your control. This means how you approach this year is completely up to you.

It is also important that you take time to pause and reflect throughout the year so that you can monitor your progress. Are you on track? Are you meeting your goals? What personal attitudes and consistent approaches have you maintained? What learnings have you gained from your successes and challenges? What study habits are working? What are not? How can you work more effectively?

Remember, the most effective motivation comes from within; we call this intrinsic motivation. Teachers are always striving to motivate their students to be the best versions of themselves but at the end of the day, you will need to dig deep and find your purpose. Why are you studying English? What do you want to achieve? If you can channel your intrinsic motivation, you will be more inclined to do the work, feel a genuine sense of satisfaction and ultimately reach your true potential.

SOAR analysis

A SOAR analysis is a method of assessing your approach to Year 12 English and will assist you to evaluate and envision your strengths, opportunities, aspirations and results.

1 Consider the following prompts and questions to help you complete the template below to finish your own SOAR analysis.

- **Strengths** are the aspects of the course you are confident about and where you have already established routines you use effectively. What are your greatest strengths in English?
- **Opportunities** are aspects of the course and the learning journey of Year 12 that are ahead of you. This includes being exposed to a wide variety of new texts and developing your capacity to analyse such texts. What opportunities will help you succeed in English?
- **Aspirations** are the elements you care deeply about and the type of learner you aspire to be. What do you want to focus on? How are you going to review feedback? Where or from whom can you seek support? What is one skill you want to improve this year? What are your goals and intentions for the year in English?
- **Results** are meaningful measures that indicate you are succeeding. Think about how and when you are going to monitor and track your intentions periodically throughout the year. How will you know you are achieving your goals and aspirations?

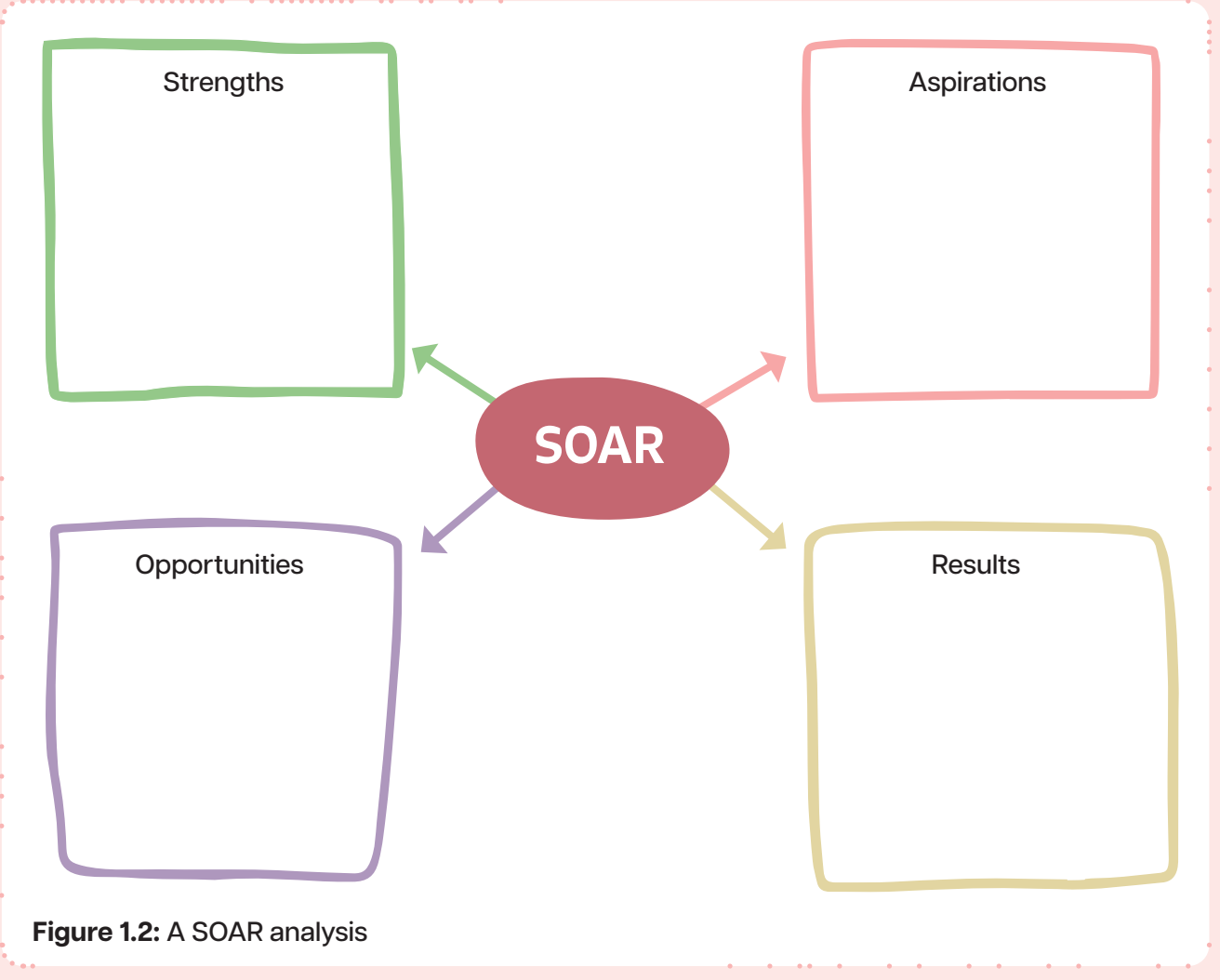


Figure 1.2: A SOAR analysis

Features of this book

The following features will help you navigate this book.

Study design text

> f study, you will explore a different set text i
> SAC is a written analytical response to you

Any time a key word or phrase from the study design is used, it is presented as coloured text. This allows you to connect this material to your learning overall.

Glossary terms

> **Lens**: A channel or way in which something can be seen or understood from a particular perspective

Some words you may not be familiar with have been defined in the margin. This not only improves your understanding; it also helps you grow your vocabulary. Consider how you might use these words in your own writing.

Tips

> **Don't wait to practise listening strategies f during class discussion, in conversations w television or listening to podcasts.**

The book includes tips and suggestions to clarify, extend or offer advice on the information being provided.

Worked examples

> WORKED EXAMPLE

Worked examples have been added to each element being explored. These show you how to apply what you have read, as a model for you to then use in your own work. We know that you will be exploring and writing about very different texts, issues and ideas throughout the year, but we also know how important it is for you to 'see' what different knowledge and skills look like when they are applied in different contexts.

Activities

> **Activity 3.2: Activate and explore**

The activities provide questions and tasks to consolidate your understanding and apply it to your own specific text or context. Your teacher might set them as learning tasks, or they can be used as part of your study plan. Use the activities to understand where you are confident about the learning and where you need to clarify material with your teacher.

Level-up

> **Level-up**

The level-up feature in activity boxes are specific challenges and options we would offer those students who want to take things further, extend themselves and really see how far they can 'level up' their learning in the subject!

Discussion blocks

> **Discussion block**

The discussion blocks use questions to spark your curiosity about the topic and to help you understand what you already do or do not know.

Digital resources

Head to the *VCE English and EAL* digital Student Resource to access content that will help you extend your learning. This includes study advice and activities for each section of the exam, printable templates of tables and graphics used, supplementary text options, mentor text summaries and more.

2 Reading and responding to texts

You will explore the reading and responding to texts area of study twice in Year 12: first in Unit 3 and then in Unit 4. This section of the book will help you to succeed in both units. Follow this suggested pathway to *reach your potential* in the SAC tasks and examination.

Start here!

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Understand the setting and context
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!! Staying organised will make you more efficient and help you to feel less overwhelmed. Take a moment to label your printed and digital folders, and file your resources as you use them. You'll thank yourself later!

STEP 1

Identify what you already understand about reading and responding to texts

In the reading and responding to texts area of study, you will explore a set text in Unit 3 and a different set text in Unit 4. For both units, the SAC is a written analytical response to your set text.

Most commonly, this analytical response will be a 'text response essay'. You are likely to have written this kind of essay many times throughout secondary school. Therefore, much of this area of study is filled with skills and knowledge that you can draw from, sharpen, consolidate and deepen.

EAL students will also complete a listening and comprehension SAC in Unit 3 (see page 60).

To succeed in this area of study, you need to demonstrate the key knowledge and skills as indicated in the study design. Understanding what these are, and how you can develop and demonstrate them, will help you find success in this outcome.

Table 2.1: Key knowledge and skills from the study design to help you find success

	Things I need to know	Things I need to be able to do
Reading and viewing strategies	• I have reading and viewing strategies to draw out meanings in a text [Unit 3]. • I have reading and viewing strategies to elicit meaning from a text [Unit 4].	• I can apply reading and viewing strategies to a text. • I can read and engage with a text for meaning.
Dynamics of a text	I understand the dynamics of a text including: • characters' motivations • the tensions in relationships • the function of settings • the complexities of plot • the role of point of view.	I can explore and analyse the dynamics of a text including characters' motivations, the tensions in relationships, the function of settings, the complexities of plot and the role of point of view.
Ideas, concerns and conflicts	I know the ideas, concerns and conflicts in a text.	I can explore and analyse: • the ideas, concerns and conflicts in a text [Unit 3] • the explicit and implicit ideas presented in a text [Unit 4].
Vocabulary, text structures and language features	I understand the vocabulary, text structures and language features in a text used to construct meaning.	I can explore and analyse the impact of the vocabulary, text structures and language features on a text and how these elements shape meaning.
Historical context and social and cultural values	I understand the historical context, and the social and cultural values in a text.	I can explore and analyse: • the historical context, and the social and cultural values in a text [Unit 3] • how the historical context, and the social and cultural values in a text contribute to meaning and shape readers' understanding [Unit 4] • how the values in a text are conveyed [Unit 4].

	Things I need to know	Things I need to be able to do
Analytical writing and metalanguage	I know the features of analytical writing in response to a text, including the use of appropriate metalanguage.	I can plan, construct and edit analytical writing that: • responds explicitly to set topics • develops and sustains ideas • explores and refines the organisational structures of analytical writing • demonstrates knowledge of a text • uses key evidence from a text to support ideas and analysis • demonstrates understanding of purpose, audience and context I can employ appropriate metalanguage.
Discussion and debate	• I know the conventions of small group and whole class discussion, including ways of developing constructive interactions and building on ideas of others in discussion. • I know the conventions of discussion and debate.	I can engage in discussions to clarify, test and extend views about a text.
Listening comprehension strategies [Unit 3 only]	I have comprehension strategies to develop fluent listening.	• I can listen to a spoken text relevant to the wider study of a text • I can apply appropriate listening comprehension strategies to support understanding of a set text through engagement with a spoken, audio or audio visual source, such as: – using prominent textual cues, such as stressed words and discourse markers – drawing from existing knowledge structures to frame, infer and create meaning from spoken texts to develop understanding of the historical context, and the social and cultural values in a text.
Syntax, punctuation and spelling	I know the conventions of syntax, punctuation and spelling of standard Australian English.	I can use the appropriate conventions of syntax, punctuation and spelling of standard Australian English.

VCE English/EAL Performance Descriptors and extracts from the VCE English/EAL Study Design, www.vcaa.vic.edu.au

Note: Material is taken from the study design and the Unit 3 and 4 knowledge and skills have been combined. Where they are markedly different these have been indicated in brackets.

Reading and viewing strategies

Having strategies to ensure you understand and can infer meaning from the texts you read allows you to approach the text with purpose. You can use these comprehension strategies when you come across an aspect of the text that you do not understand, or if you want to explore the text at a deeper level.

We have compiled a list of word, sentence and text-level comprehension strategies that you can experiment with across the year. You can find them on the digital Student Resource.

Listening strategies

Beyond reading texts analytically, you need to confidently listen to a spoken text relevant to the wider study of your set text. To do this effectively, you need to apply appropriate listening comprehension strategies to support your understanding of the text. Some strategies work whether you are reading or listening. However, sometimes you need to use additional strategies when listening, because you do not always have the written text as well, so you cannot read it if there is something you struggle to understand.

For EAL students, beyond the analytical response you will be required to comprehend an audio or audio visual text focused on historical, cultural and social values in your set text. The knowledge and skill of listening to a spoken text, however, is required of both English and EAL students and, as such, having a number of listening strategies to draw from and practise with will be vital. Successful listeners use *more* strategies than unsuccessful listeners. Drawing from multiple strategies when working through a text will help you develop a far deeper understanding. You can find more information on listening strategies on the digital Student Resource.

!! **Don't wait to practise listening strategies for explicit listening tasks: practise the strategies during class discussion, in conversations with peers, during assemblies and when watching television or listening to podcasts.**

Discussion and debate

Being able to discuss a text orally allows you to formulate your ideas, consider alternate perspectives and holds you accountable to support your thinking with evidence. Practising these skills in spoken form initially can help you clarify your ideas. You can then convert what you have discussed into written form.

Having the language to express your thoughts and feelings, while respecting others' viewpoints is a life skill as well as a way to develop analytical thinking through the course. Use the sentence frames in Table 2.2 when giving and receiving feedback on your thinking, planning and writing.

Table 2.2: Sentence frames for feedback

Phrases to challenge	Phrases to extend	Phrases to reflect
• Why do you think that ... • Could it also be that ... • I respect your opinion, but I believe that ... • What if ... • Where can I find that idea ...	• I would like to know more about ... • I can expand upon that idea by adding ... • Can you tell me more about ... • Can you give me an example of ... • How else could that be proven ... • Who else demonstrates this ...	• If I understand correctly, it means ... • From my perspective ... • This reminds me of ... • One question I have ... • One idea I have about this ... • I wonder if ...

Making meaning

The goal through this outcome is to not simply *comprehend* the narrative of the text you are studying, but also engage with and critically analyse the underlying meaning in text. These inferential skills are built through considering:

- the connotation and impact of the vocabulary and/or images/film techniques of the text
- the historical, social and cultural implications of when, where and who constructed the text
- combining ideas from across the text and exploring the complexity of the way the text has been created.

So, how do you work out what a text 'means' when you are reading, viewing or listening? Making meaning from a text requires you to interpret a text beyond the surface level: What words has the creator used that have more than one meaning? What construction

techniques have been used and how does this affect the meaning? What is the context surrounding the text? You may find yourself contrasting how characters are represented or comparing the techniques the creator has used to evoke emotions around the events. You can then synthesise what you have learned to understanding the meaning of the text as a whole.

Synthesise (verb): bring together multiple pieces into one cohesive whole

Throughout this chapter we are going to show you the process we take to break down a text and consider its language, values and ideas, as well as how we use these elements to help us engage with and analyse the meanings of a text overall. Analysing a text can feel overwhelming at times because there are so many different elements to consider. However, if we take one element at a time and connect that element to the text as a whole, by the end of this chapter, our goal is that you have fully understood the deeper meanings of your set text and you feel confident to write about it!

As you know, you will study reading and responding twice in Year 12: first in Unit 3 and then in Unit 4. To guide you through the course, activity boxes are marked Unit 3 or Unit 4 so that you can use the chapter twice in your studies.

Activity 2.1: Unit 3 – Activate and reflect

1. Thinking about what you have learned in your earlier years of school, what knowledge and skills do you bring with you to help you succeed in reading and responding?
   - a Identify your greatest strengths and the areas you are most confident about.
   - b Identify the areas that you are most concerned or confused about.
2. What actions can you take to resolve your concerns or confusion?
3. What reading, viewing and listening strategies can you use to help comprehend your set text? Make a list of a number of strategies you would like to try throughout this unit.
4. How confident are you in your ability to not only make meaning from your set text but be able to apply that meaning to your SAC response? What strategies can you use to help build your confidence throughout this area of study?

!! **Identifying your strengths will help you to begin this unit with a positive mindset. Acknowledging areas you struggle with will help you focus on building these skills well ahead of the SAC.**

Activity 2.1: Unit 4 – Activate and reflect

Returning to the reading and responding area of study in Unit 4 gives you an opportunity to improve. You have the time to clarify any areas of misunderstanding or confusion and you can see how far your analytical thinking and writing skills have progressed between Unit 3 and Unit 4.

1 Revisit the key knowledge and skills on pages 10 and 11. Draw the table below in your notebook and fill it out.

	Confident	Working towards	Focus needed
Reading or viewing strategies			
Dynamics of a text			
Ideas, concerns and conflicts			
Vocabulary, text structures and language features			
Historical context and social and cultural values			
Analytical writing and metalanguage			
Discussion and debate			
Syntax, punctuation and spelling			

2 What were your greatest strengths during your Unit 3 reading and responding study?

3 What were the areas that you found most challenging or confusing about the Unit 3 reading and responding area of study?

4 What actions can you take to resolve those challenges or confusions in Unit 4?

!! **Have a clear plan to improve and build through Unit 4. You have a second chance to focus on the parts that did not come together during Unit 3.**

Understand the SAC criteria

STEP 2

This area of study requires you to construct an 'analytical response' to a text selected from a predetermined list. This work builds from the personal response you completed in Unit 1 and the reading and exploring analytical response you completed in Unit 2. The criteria between Units 3 and 4 are extremely similar, so taking the time now to understand what you are studying will definitely help you to reach your potential in this area of study.

Table 2.3: English: Area of study 1 performance descriptors

Unit 3 Outcome 1	Analyse ideas, concerns and values presented in a text, informed by the vocabulary, text structures and language features and how they make meaning.				
Unit 4 Outcome 1	Analyse explicit and implicit ideas, concerns and values presented in a text, informed by vocabulary, text structures and language features and how they make meaning.				
SAC task: An analytical response to text in written form.					
	Very low	**Low**	**Medium**	**High**	**Very high**
1	Refers to characters and concerns in the text.	Describes characters and concerns in the text.	Engages with ideas and/or values presented in the text, including discussion of character, setting and other aspects of the text.	Explains interconnected ideas and values presented in the text, including discussion of character, setting and other aspects of the text.	Examines critically the ideas, concerns and values and including discussion of character, setting and other aspects of the text.
2	Refers to the text type or form and/or refers to vocabulary/ features used in the text.	Describes aspects of the text type or form and vocabulary or features in relation to ideas, characters or concerns.	Engages with text structures, language features in relation to the topic, and using vocabulary from the text to discuss ideas and/or concerns.	Explains text structures, language features and vocabulary choices to convey ideas and concerns in the text.	Examines critically relevant text structures, language features and vocabulary choices that convey relevant, complex and nuanced ideas.
3	Recounts key moments in the narrative that have a connection with the topic.	Discusses the text with some reference to the topic.	Engages with/ explores the text in consideration of a topic.	Explains the connections between the ideas and/or values of the text presented in response to a close reading of the topic.	Examines critically and clarifies the connections between the ideas and values of the text: • in response to the topic • in a critical consideration of the topic and its implications.
4	Refers to key moments from the text.	Provides textual evidence in each paragraph.	Embeds selected textual evidence that relates to an appropriate exploration of the topic.	Incorporates relevant textual evidence to explain how the author has conveys ideas in the text presented in response to the topic.	Integrates relevant textual evidence with precision and control to examine critically the ways in which ideas are presented in the text in consideration of the topic.

	Very low	Low	Medium	High	Very high
5	Uses paraphrase to structure the response. Uses language that refers to the text.	Uses a generic paragraph structure to support a summary of the text. Uses generic language to describe the text.	Develops cohesive paragraphs to discuss the text. Uses appropriate language to explore the text.	Creates an exposition, with coherent and cohesive paragraphing. Uses precise and appropriate language and metalanguage to engage with the text.	Composes a complex exposition with sequenced, coherent and cohesive paragraphs. Uses nuanced and appropriate language and accurate metalanguage to examine the text fluently and critically.

VCE English/EAL Performance Descriptors and extracts from the VCE English/EAL Study Design, www.vcaa.vic.edu.au

*For the purposes of this textbook, the Unit 3 and Unit 4 assessment criteria have been merged. Please refer to the VCAA website for up-to-date assessment advice and performance descriptors.

Table 2.4: EAL: Area of study 1 performance descriptors

Unit 3 Outcome 1	Listen to and discuss ideas, concerns and values presented in a text, informed by selected vocabulary, text structures and language features and how they make meaning.				
Unit 4 Outcome 1	Discuss ideas, concerns and values presented in a text, informed by selected vocabulary, text structures and language features and how they make meaning.				
EAL SAC task 1: An analytical response to text in written form.					
	Very low	**Low**	**Medium**	**High**	**Very high**
1	Refers to characters and concerns in the text.	Describes characters and concerns in the text.	Engages with ideas and/or values presented in the text, including discussion of character, setting and/or other aspects of the text.	Makes connections between ideas and values presented in the text, including discussion of character, setting and other aspects of the text.	Examines/critically examines the ideas, concerns and values presented in the text, including discussion of character, setting and other aspects of the text.
2	Identifies the text type or form and/or refers to vocabulary/ features used in the text.	Refers to aspects of the text type or form features in relation to ideas, characters or concerns, includes vocabulary of the text.	Describes text structures and language features to explore ideas from the text using vocabulary from the text to discuss ideas and/or concerns.	Engages with relevant text structures and language features to discuss ideas from the text using selected vocabulary from the text to discuss ideas and/or concerns.	Examines the text structures, language features and selected vocabulary choices to convey relevant ideas and concerns in the text.
3	Identifies key moments in the text.	Describes key moments in the text with connections to the topic.	Engages with the text in consideration of a topic.	Discusses the text through an accurate reading of the topic.	Examines the connections between the ideas and/or values of the text presented in response to a close reading of the topic.

→

	Very low	Low	Medium	High	Very high
4	Refers to key moments in the text.	Provides textual evidence in each paragraph.	Embeds textual evidence that supports the ideas.	Incorporates relevant textual evidence to explain how the author has conveyed ideas in response to the topic.	Integrates selected textual evidence to explain how the author has conveyed ideas in the text and how these connect with the topic.
5	Lists points from the text. Uses language that refers to the text.	Paraphrases points from the text. Uses generic language to describe/paraphrase the text.	Uses generic paragraph structure to summarise the text. Uses appropriate language to describe/explore the text.	Develops connected/ cohesive paragraphs to discuss the text. Selects language and metalanguage to engage with the text.	Constructs coherent and cohesive paragraphs to examine the text. Uses appropriate language and accurate metalanguage to examine the ideas and values of the text.

VCE English/EAL Performance Descriptors and extracts from the VCE English/EAL Study Design, www.vcaa.vic.edu.au

*For the purposes of this textbook, the Unit 3 and Unit 4 assessment criteria have been merged. Please refer to the VCAA website for up-to-date assessment advice and performance descriptors.

Table 2.5: EAL: Area of study 1, Unit 3 only performance descriptors

EAL SAC task 2: Comprehension of an audio/audio visual text focused on historical, cultural and/or social values in the set text, through short-answer responses and note-form summaries. **[UNIT 3 only]**					
	Very low	**Low**	**Medium**	**High**	**Very high**
1	Attempts listening comprehension strategies.	Uses listening comprehension strategies.	Engages with listening comprehension strategies that support understanding.	Utilises effective listening comprehension strategies that support understanding.	Selects and employs effective listening comprehension strategies that support deeper understanding.
2	Responds to questions about the spoken text.	Demonstrates a literal understanding of questions about the spoken text.	Moves towards an inferential understanding of questions about the spoken text.	Uses inferences and textual evidence to support understanding of the historical context, and the social and cultural values in the spoken text.	Incorporates inferences and relevant textual evidence to explain the historical context, and the social and cultural values in the spoken text.
3	Uses language that refers to the spoken text.	Uses generic language to describe the spoken text.	Uses selected language to describe the historical context and social and cultural values conveyed in the spoken text.	Uses accurate selected language to explore the historical context and social and cultural values conveyed in the spoken text.	Uses precise language and metalanguage to explain the historical context and social and cultural values conveyed in the spoken text.

Activity 2.2: Unit 3 – Identify and explore

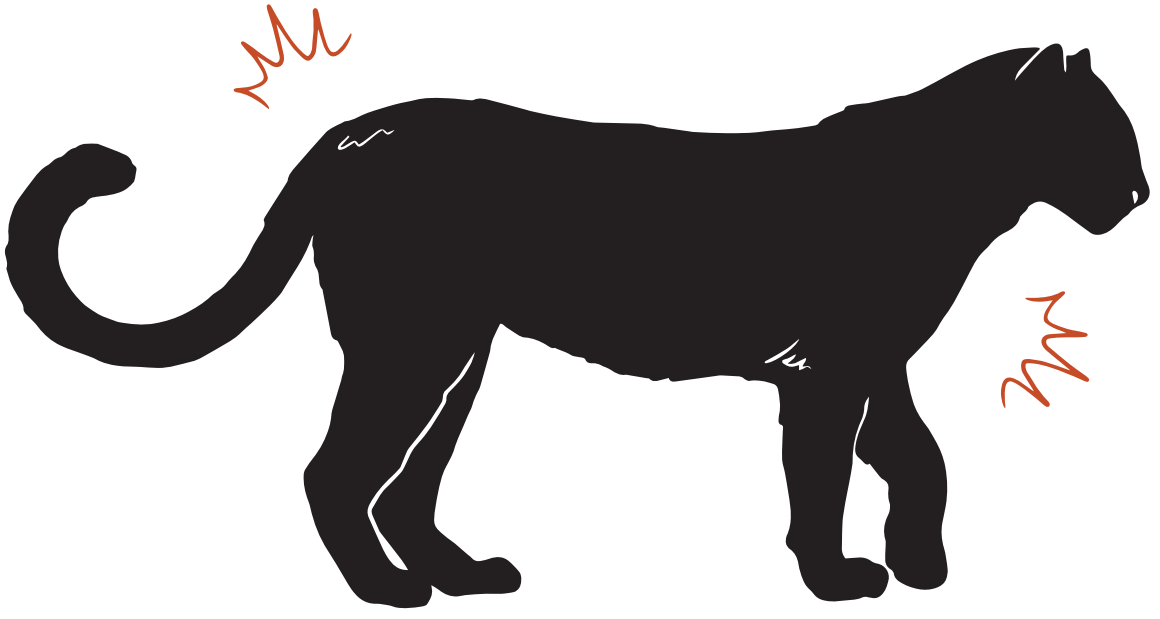
1. Summarise the key focus for each criterion in your own words by giving it a short label. For example, the first criterion could be summarised as narrative knowledge.
2. Notice the direction verbs in each descriptor. What is the difference between the low range and the high range descriptor for each criterion? For example, what is the difference between 'refers' and 'examines'?
3. What specific *actions* are your teachers or assessors looking for you to do to achieve high scores in these criteria? For example, to connect evidence with discussion of ideas while responding to the topic.

!! Notice the difference between each descriptor and identify what you need to do to reach a higher level.

Activity 2.2: Unit 4 – Identify and explore

The changes in the criteria from Unit 3 to Unit 4 are so minor, they are essentially the same. This makes approaching this outcome even clearer, as you already know how you responded to the criteria in Unit 3 and what we need to focus on during Unit 4 to make the greatest impact on your score overall.

1. Go back to your Unit 3 SAC results: which criteria do you need to improve on the most?
2. Look at the descriptors carefully, what features do you need to focus on specifically to move from the range you received in Unit 3 to the higher descriptor?
3. What actions can you employ to improve in these descriptors?



Use a model text to understand reading and responding

STEP 3

Read 'The Leopard Next Door', a piece of flash fiction written by award-winning Melbourne author Chloe Wilson from her 2021 short story collection *Hold Your Fire*.

In this chapter, we will use this short 400-word text to model the process of analysing a text and building towards an analytical essay. You can then apply the same knowledge and skills to your own set text, which might be a collection of short stories or poetry, a novel, film, play, graphic novel or another type of text.

The Leopard Next Door

My neighbour bought a leopard. He bought it when it was eight days old. He said it tried to roar and sounded like a bird.

He had to bottle-feed the leopard every few hours. It's like having a baby, he said: getting up in the night, wrapping the little body in a blanket, and waiting for it to relax and become dead weight in your arms. I asked if I could pay the leopard a visit. He said there was too much risk I'd pass on a disease.

It seems relevant to mention that we lived on the ninth floor of an apartment block. The carpark was a popular location for drug deals, and a body had once been dumped in the lane that separated our building from the next. Real estate agents always claimed that this part of town was 'going places'. Going where, I wondered.

I saw my neighbour almost every day in the months after he brought the leopard home. His beard grew out, and a faint, pissy smell wafted from his clothing.

'How's the leopard?' I'd ask. He'd answer in one-word descriptions: 'restless', 'irritable'. Once he said 'depressed', and I imagined the juvenile leopard sulking on my neighbour's couch, watching re-runs in the dark.

Then I didn't see my neighbour anymore.

I began to worry. I knocked on his door. I knocked for three days in a row, calling, 'Hello? Hello? Is anyone there?'

That third day, I saw a shadow pass in the gap between the door and the carpet, and heard a noise, muffled, a sort of *wumph* – like someone sliding down a wall and slumping on the floor.

My neighbour had given me a spare key, in case of emergencies. The following day, I used it – I threw a raw steak into his hallway, and slid a bucket filled with water in after it. Then I slammed the door.

I did the same thing the next day, and the next. And we went on like this. Because something kept taking my offerings, and something kept *wumphing* and shuffling and pacing in that apartment.

Maybe I should have called the police. But I didn't want to get my neighbour into trouble. Besides, I liked the idea of having a leopard next door – someone who stayed up nights, like me; someone else who knew they were in the wrong place but didn't know how to get out.

Table 2.6: 'The Leopard Next Door' fundamental elements

Author	Chloe Wilson	**Text type**	Flash fiction
Title	The Leopard Next Door	**Publication date**	2021

Activity 2.3: Unit 3 – Apply and engage

1 In your notebooks, create a table similar to Table 2.6 for your Unit 3 text.

Creator	
Title	
Text type	
Publication date	

Making connections to the text can be a powerful way to understand and interpret it in personal and meaningful ways.

2 What personal connections do you have with different aspects of your text?

3 What initial questions do you have about your text?

4 Does your text remind you of any other texts you have read or viewed, or events you know about?

5 Describe what you like and dislike about your set text and why.

!! **If you can make a personal connection with your text, you are more likely to engage with this area of study and level-up to a more personalised, rather than formulaic, response.**

Activity 2.3: Unit 4 – Apply and engage

1 In your notebooks, create a table similar to Table 2.6 for your Unit 4 set text.

Questioning the text, and your response to that text, allows you to begin building interpretations and deeper connections from the very first reading.

2 What initial connections can you make to your set text?

3 What initial questions do you have about your set text?

4 Try not to confuse your Unit 3 and Unit 4 set texts. What are the critical differences between the texts? Which text did you enjoy reading or viewing more? Why?

Understand the dynamics of your set text: the complexities of plot and the role of point of view

STEP 4

The terms 'plot' and 'narrative' are often used interchangeably. However, plot is used to describe the key events or moments in a text (the story), while narrative is the result of all the decisions the creator made (through vocabulary, text structures, language features and conventions and the presentation of ideas). In this way, the narrative is the representation or manifestation of a story. Think of it like this: if you shuffle the order of a story's plot, you create a new narrative of the same story.

Manifestation (noun): the way something becomes clear and visible

The first step to analysing a text is to ensure you understand the key events of the plot. Once this is clear, then the next step is to question the complexities of plot and determine why these events happen and what impact or effect each event has on the narrative overall.

Narrative mapping

Narrative mapping allows you to visually capture the events of a story. You can see the rises in tension within the action and where the key events of a story occur, the order in which events happen and what impact each event has on the narrative overall.

When mapping a narrative, think about how the story is introduced (the orientation), where the tension builds or where the problem is introduced (the complication), identify the critical moment/s of tension (the climax), and where or how the story is left (the resolution, if there is one!).

To find a story's key plot events, look for shifts in scene and changes in time, and identify the action that affects future events in the story.

WORKED EXAMPLE

Q: Create a narrative map of the key plot elements of 'The Leopard Next Door'.

A:

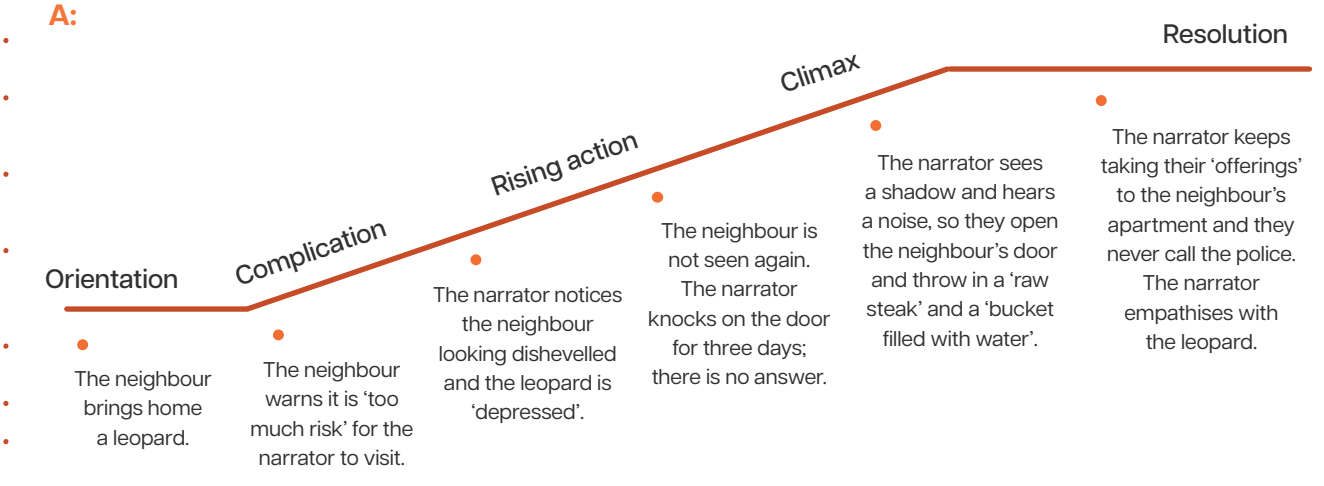


Figure 2.1: A narrative map for 'The Leopard Next Door'

The next step when analysing the narrative of a text is to identify the pieces that make up the text. This involves the story's *narrative structure*, *text type* and *narrative perspective*.

Narrative structure

A **story arc** is a way to categorise a story into four main elements:

- **an orientation (or exposition)**: the way the story begins. This could be the start of the story in terms of time, with events following along in order, but it could also be how the narrative begins, while the story then flashes back to things that happened earlier. Generally, the orientation introduces the character, the world and the overall tone of the story.
- **complication (inciting incident or rising action)**: the event, or events, that begin the story's action and that build towards the climax.
- **climax**: the moment where characters make the most important decision and the value of the story is brought to light. It often has the greatest level of action and drama.
- **resolution (or denouement)**: the way the story ends. This is often where the outcome of the story or narrative is revealed. It can tie up the pieces of the story, or leave the audience with further questions.

However, most narratives go beyond these four elements. For example, many narratives have more than one complication. They may have very little orientation or resolution. The climax of a story does not necessarily mean that the tension is at its highest point or that there is a lot of action. By analysing the choices a creator makes about the order and depth of each of these sections, you can identify their impact and the effect upon the story overall.

Some common narrative structures include:

- **circular (or bookending)**: where the narrative finishes where it began; this can be achieved through a repeated phrase or a flashback to where the story began
- **cliff-hanger**: where the narrative finishes without resolving the conflict, usually with the main character in some kind of dramatic or dangerous situation (such as hanging off a cliff)
- **parallel**: where the narrative involves two different, but related, stories that are occurring (or told) at the same time; the narrative jumps between each story
- **non-linear (non-chronological)**: where the narrative jumps forwards or backwards between time periods
- **linear** (chronological): where the narrative moves realistically from the beginning to the end of the story following the events in their intended sequence and order.

Chronological (adj): shown in the order in which something happens

WORKED EXAMPLE

Q: What narrative structure does the model text follow?

A: The model text follows a chronological structure with an unresolved ending.

Q: What impact does the narrative structure have on the story?

A: This allows the reader to move through the story logically but the reader is left at the end with a number of questions and uncertainties to consider.

If a narrative doesn't seem to make sense, bring your thinking back to the chronological story first. Find the story, then add the narrative choices.

Text type

Identifying and understanding text type is a key step to understand and explore a text. Different types of texts are presented and told in different ways, and each text type has its own signature structures and features.

Table 2.7: Identifying the features of different text types

Text type	Creator	Sections	Stylistic features	Narrative features
Novel	Author	Chapters, sections, prologue/epilogue	Varied: can be told in first-, second- or third-person perspective, in past, present or future tense	Follows a story arc (not necessarily in chronological order)
Short story	Author	• Individual stories • Changes in scene or time might be indicated by an asterisk or dash or paragraphing	• Rapid rising action • Condensed resolution • Various perspectives	Can be presented as part of a collection, often connected through a particular theme or context
Play	Playwright	Acts, and each act is further broken into scenes	Built from stage directions and dialogue, including details of setting, props, lighting, costume and sound effects	• Can follow a story arc or be told as vignettes • Can include soliloquies, asides and monologues
Poem	Poet	Stanzas	Often built with rhyme, rhythm	Often focuses on a central theme rather than a story
Film	Director	• Scenes • Can be paused to consider individual frames (most films use 24 frames per second)	Uses visual and audio elements to tell the narrative	Similar to a novel: it follows a story arc but not necessarily in chronological order
Graphic novel	Author and illustrator	Chapters, individual frames (with or without a border) with a clear reading path	Visual and written features: use of captions, dialogue (in speech balloons) and thought bubbles	Generally follows a clear story arc, though can be told as vignettes
Non-fiction	Author	Depends on the type of non-fiction, can be a selection of vignettes or short memoirs	Depends on type of non-fiction: biography, autobiography, memoir, true crime or journalistic non-fiction	Tells the 'truth', but from a particular perspective and the same story can be told in drastically different ways depending on *who* is telling the story.

WORKED EXAMPLE

Q: Identify the text type of the model text.

A: The model text is flash fiction. This is a type of short story that is under 1000 words.

Q: What significant expected (or unexpected) structures and features does the text follow?

A: It follows a clear chronological story arc, introducing the characters and setting, and told by a narrator. For such a short story, it is unusual that it does follow such a clear story arc and includes specific details around the setting and characters.

Narrative perspective

Narrative perspective is the 'voice' of a text: who is telling the story and how they are telling it. The point of view that a story is told from can influence the narrative because it affects the information the audience does or does not receive.

There are two main narrative perspectives:

- **first-person narrative perspective:** told from the perspective of a character/s using first-person pronouns (I, me) and hearing what they are thinking and feeling
- **third-person narrative perspective:** told from an external perspective using third-person pronouns (he, they)
  - **limited**: reveals certain thoughts and feelings from specific characters
  - **omniscient**: reveals thoughts and feelings from most of the characters.

A text can also be told in second-person narration; however, this is extremely uncommon. This places the reader in the action, using the second-person pronoun 'you'.

The choices a creator has go further than simply considering from whose perspective the story is told. Some narratives will tell the story from multiple perspectives, or may use an unreliable narrator (where the audience cannot necessarily trust the narrator's information or perspective).

WORKED EXAMPLE

Q: Identify the narrative perspective of the model text.

A: The model text is told from a first-person perspective.

Q: What impact or effect does the narrative perspective of the model text have on the story?

A: Using the first-person perspective means the audience can feel more connected to the story. They are seeing the events unfold alongside the narrator and know how the narrator is feeling and thinking about the situation. But readers uncover very little about the narrator: it is unclear how old they are, what gender they are or what they look like. We learn they are discontented with their life, but we never find out why or in what ways.

Discontented (adj): not satisfied with a situation

You may sometimes feel overwhelmed by the text you are analysing. Ask yourself: Can I identify the story and narrative elements of a text? If you are struggling, try:

- putting the events into chronological order (if the story is not told chronologically)
- stripping events back to the key elements
- highlighting, or tracking the actions of the protagonist
- listening to an audio version or reading chapter summaries/plot overviews.

!! It is impossible to analyse a text if you cannot understand what the story is about, so spend the time now and do what you need to do to make sense of the story first, we can worry about analysing it later.

Activity 2.4: Unit 3 – Explore and analyse

Either individually or in small groups, take your understanding of ways to identify and analyse the plot and narrative features in a text and apply this knowledge to your set text.

Narrative mapping

Identify the key plot elements in your set text and use these to map the narrative of your set text. Notice where and how the tension builds and consider the critical elements that affect the flow of the story.

1 Create a narrative map of your text. Think about how your text is broken up. What complications are there and where does the tension build? Remember that there may be more than one complication and the tension may build multiple times. If your text does not follow a narrative arc, how can you map your text to visually see the pieces that make it up?

Narrative structure

The structure of a story can be classified in different ways. Understanding the impact of the decisions the author has made to build the narrative is a critical aspect of analysing a text.

2 a What narrative structure does your text follow?

b How does the narrative structure change or support the way the story is told?

Level-up

c What other impact or effect does the narrative structure have upon the text?

Text types

We can classify any narrative into its text type. This allows us to consider the common structures and features used, how they impact the way the story is told and where the text breaks expectations.

3 a What is the text type of your set text?

b What significant expected, or unexpected, structures and features does the text follow?

Narrative perspective

Who is telling the story can significantly alter the perspective of the events, and this can impact what the audience learns, understands and feels about the situations throughout a text.

4 a What narrative perspective is your text told from? (Be aware this might shift, or there might be more than one perspective.)

b How does the narrative perspective change or support the way the story is told?

Level-up

c What other impact does the narrative perspective have upon the way the text is presented?

!! **Be prepared to read the text multiple times: your first reading is to understand the events that occur and to get a feel for the text as a whole. Your subsequent readings will allow you to examine the features and make connections in order to build interpretations around the text.**

Activity 2.4: Unit 4 – Explore and analyse

Ensure that you fully understand the plot and narrative elements of your Unit 4 text before beginning to analyse it more deeply. As well as knowing the key elements of the story, you need to be clear about the narrative elements that have been used to tell the story.

!! Identify what you found most difficult about understanding the narrative of your Unit 3 text. Focus on this aspect first when interpreting your Unit 4 text to reframe your analytical approach.

Narrative mapping

The importance of understanding the core story of a narrative cannot be overstated. Identifying, understanding and ultimately interpreting the critical points of action within the story allows you to consider a text as a whole and understand how the pieces work together to build a cohesive message and creative piece of work.

Exploring visually how the text shifts and builds can assist you to know where to focus your analysis. Mapping the narrative also allows you to connect complex parts of the plot together and notice patterns of tension that are often more difficult to detect when reading through the text in its entirety.

1 Break the text into its sections (chapters, scenes, individual stories or poems, etc.) and dot point the key action that occurs in each section. Make your points concise, and focus on the driving action. Avoid incidental information to keep the summary purposeful.

2 Take your summaries and plot them against a narrative map, this time considering the rising and falling action and the tension throughout, as well as where, when and by whom this action takes place.

Level-up

3 While the driving action is critical to understanding the central story, often a lot can be interpreted from minor incidents and subtle references. Which of the less critical plot elements do you think are important to the messages being presented throughout? You can add these as a secondary layer to your narrative map.

Narrative structure

Having the language to discuss and explore the narrative structure of a text allows you to consider the choices a creator made about the way they told a story. It means you can discuss these elements in an academic way throughout your analysis.

!! Remember the pieces of a story arc can look very different in different text types and narratives. Just because we jump into the action doesn't mean that the reader doesn't get an orientation, for example. Or even if you are left with questions at the end, this can still be a kind of resolution.

4 a What narrative structure does your set text follow?

b What impact or effect does this narrative structure have upon the way the story is understood?

Level-up

c Consider why the story is told in this order, in this way. What was the intention of the creator? What does the reader gain (or lose!) from this authorial decision?

Text types

Creative texts can be built in an infinite number of ways. Understanding the expected structures and features of your text type and then considering how its creator employed or stretched these expectations is a way to focus on the creator's specific choices and impact of these choices on the texts you analyse.

5 What text type would your set text be classified as? Copy the following table into your notebook and identify the significant structures and features of this text type.

Text type	
Creator classification	
Sections	
Stylistic features	
Narrative features	

6 **a** In what way does your text experiment or challenge the expected structures and features of the text type?

b What impact or effect do these structural choices have upon the text overall?

Narrative perspective

Audiences are only able to process the information they receive. In this way, the perspective the story is told from restricts the information the audience is given, and this can affect how the audience thinks and feels throughout. Questioning who tells the story of a narrative allows you to consider the 'voice' of the text; this voice has a significant impact on how the story is presented.

7 **a** What is the narrative perspective your set text is told from? Are there any shifts in perspective or is the perspective restricted or unreliable at any point?

b What effect does the narrative perspective have upon the way the text is understood and interpreted?

!! **If you are still confused by elements of the texts, take the time now to unlock the puzzle. Use the tips and strategies in this section to ensure you have a firm understanding before you move ahead.**

STEP 5

Understand the dynamics of your set text: characters' motivations and the tensions in relationships

Authors, screenwriters and storytellers centre their narratives around characters who, in essence, bring to life the plot lines of their stories. Without characters, there would be no story. An essential part of reading and responding to texts focuses on how the various characters in a story develop and change over the course of the plot; in particular their relationships with other characters, the tensions within these relationships and how these develop. It is important to understand who these characters are, their motivations, their personalities and what events in the text they contribute to. Furthermore, it is important to distinguish from whose perspective the text is being told (the point of view being presented), as each of these elements can help a reader or viewer to explore and analyse the critical ideas being explored through the characters of a text.

Character mapping

The relationships between characters form a central part of any narrative. It is important you have a clear idea of how these characters connect and interact. This will help you to clarify, test and extend your views about a text.

One helpful way to do this is by using a character map. By placing the central character (sometimes called the **protagonist**) in the centre of the map, then the secondary characters around this character, you can draw connections between the characters by identifying their relationships. This can enhance your ability to read and respond to your text and visually see the interactions between the characters.

WORKED EXAMPLE

Q: Create a character map from 'The Leopard Next Door'.

A:

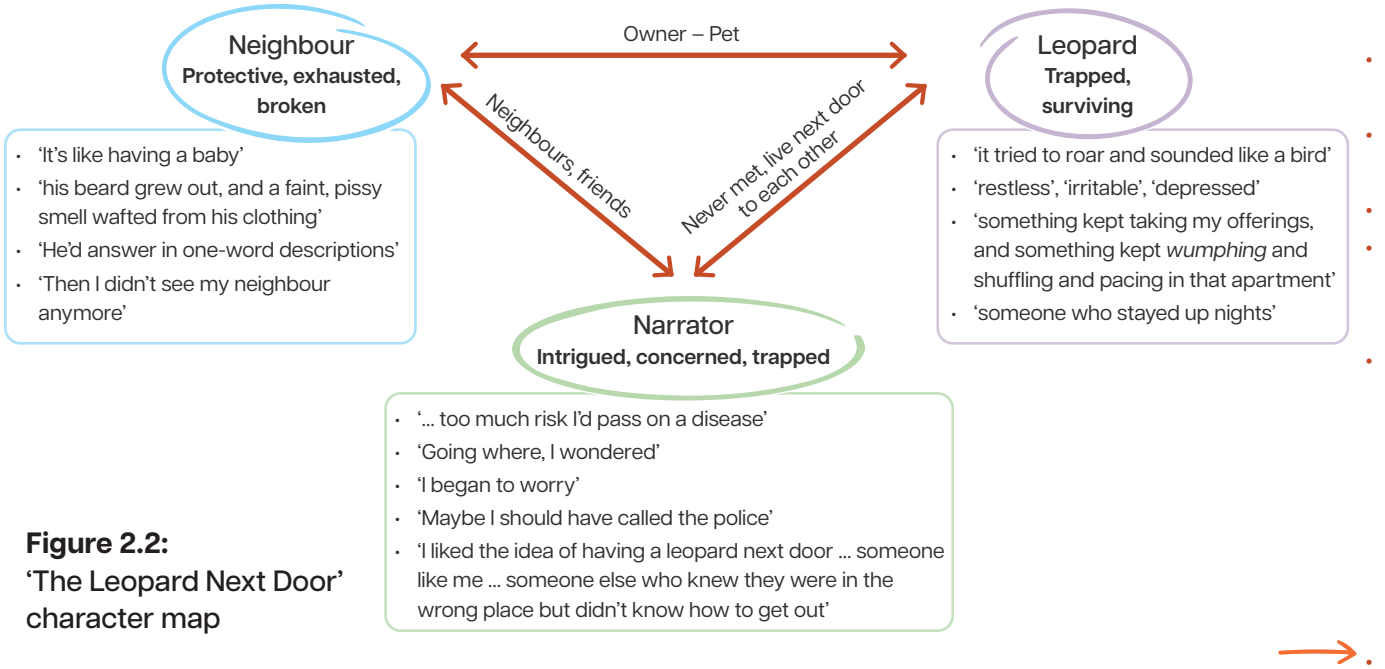


Figure 2.2: 'The Leopard Next Door' character map

Q: What did you notice about the characters after completing the map that you did not notice before?

A: I hadn't thought of the leopard as a character, or that the narrator had never actually seen the leopard in person. I also hadn't realised that none of the characters' names were revealed. I found it surprisingly difficult to try to find adjectives to describe each of the characters, because they are all different at the start of the story from how they are at the end.

Types of characters

Most narratives revolve around a primary character whose role is to drive the action. (If a text balances multiple primary characters in a film or play, this is called an 'ensemble cast'.) Other characters who support the narrative are called secondary characters. Table 2.8 provides academic language we can use to describe the roles of characters.

Table 2.8: Character roles

Protagonist	The main character (there can be more than one)
Antagonist	The character/s who cause the complication for the protagonist
Deuteragonist	The sidekick/s (protagonist's friend/confidant/family)
Tertiary character	Minor characters who enter the story for short amounts of time for specific purposes and effect

Each level of character possesses different qualities, and we can further classify them as shown in Table 2.9.

Table 2.9: Classifications of character qualities

Dynamic characters	Those who develop and change over the course of the story
Static characters	Those who do not develop or change throughout the story
Archetypal characters	Those who have a familiar, often predictable, role within the story
Symbolic characters	Those who represent something larger than their character

WORKED EXAMPLE

Q: How would you classify and describe the characters in the model text?

Character	Character role	Character quality
Narrator	Protagonist	Static
Neighbour	Deuteragonist	Dynamic
Leopard	Antagonist	Symbolic

Looking at types of characters is the first layer of your analysis. Practising orally by talking with your peers can be a great way to begin your exploration. What evidence would you use to justify your thinking?

Q: What impact do these classifications have on the way you view and understand the characters?

A: It makes me think about the narrator in less sympathetic ways because they do not change or grow at all. It also makes me think about the leopard in a really different way as the antagonist, causing the complication in the narrator's (and the neighbour's) life, yet symbolically, although it causes the problem, its choices were taken away from it, so by default, it was the neighbour who caused the problem by bringing the leopard home.

By default (phrase): a situation that only happens because something that might have stopped it or changed it did not happen

Analysing characters

By classifying and identifying the key features of characters, you can uncover the role each character plays within the narrative. These characteristics can be used to clarify, test and extend your views about each character. These views form your interpretations of the characters and support your overall analysis of the ideas, concerns and conflicts presented throughout the text.

Having multiple ways to describe the characters in a text is critical for you to begin analysing them effectively. Adjectives are words that describe and modify nouns, and they are powerful ways to express your interpretations of a character, particularly how they look, feel and behave. Tables 2.10 a, b and c show different adjectives you can use. They are far from exhaustive but can be a starting point for you to think about different ways to express your thinking.

Exhaustive (adj): very thorough and complete

Table 2.10a: Positive character qualities

Positive					
academic	affable	compassionate	confident	determined	devoted
easy-going	efficient	energetic	exuberant	flexible	forgiving
friendly	generous	gentle	helpful	honest	humble
imaginative	independent	individualistic	industrious	insightful	kind
loyal	motivated	observant	open-minded	optimistic	passionate
patient	persistent	reliable	resourceful	responsible	selfless
sensible	sincere	strong	tenacious	thoughtful	tolerant
trustworthy	understanding	versatile	visionary	worldly	zealous

Table 2.10b: Neutral character qualities

Neutral					
alternative	creative	eclectic	formal	frank	frugal
health-conscious	hopeful	humorous	influential	intelligent	inventive
lively	logical	methodical	modest	mysterious	outgoing
patriotic	practical	precise	protective	purposeful	quick-witted
quiet	quirky	rational	realistic	reasonable	self-aware
self-confident	shy	sociable	spontaneous	stoic	strong-willed
style-conscious	talkative	thorough	trusting	unconventional	wary

Table 2.10c: Negative character qualities

Negative					
abrasive	aggressive	amoral	anxious	apathetic	argumentative
barbaric	bossy	complacent	conceited	contemptible	crass
demanding	detached	dishonest	disturbing	domineering	eccentric
egocentric	emotionless	fraudulent	frivolous	graceless	greedy
guileful	gullible	impatient	jealous	malevolent	moody
nihilistic	nosey	obsequious	patronising	pessimistic	racist
self-absorbed	self-conscious	sexist	snobbish	spineless	surreptitious
sycophantic	thoughtless	threatening	unscrupulous	verbose	vindictive

WORKED EXAMPLE

Q: What adjectives can describe the characters in the model text? Think about how they look, feel and behave.

Narrator	Trustworthy, observant, stoic, discontented, imaginative, humorous, curious, unsympathetic
Neighbour	Initially: naive, unintentionally cruel, protective. Then: dishevelled, shattered, overpowered
Leopard	Initially: vulnerable, innocent, dependent. Then: dominant, controlling, threatening, trapped

Your analysis of character should consider more than a static perspective or one-dimensional reading. Good literature shows how complex humans are and highlights how difficult it is to label anyone in one black-and-white way. One approach to acknowledging the complexities of a character is to consider their establishment, motivations and development.

Static (adj): something that does not move or change

WORKED EXAMPLE

Q: Analyse the character establishment, motivations and development by filling in the following table.

Character	Establishment	Motivations	Development
Narrator	Curious but respectful of the leopard and the neighbour. Reflective about the neighbourhood they lived in.	• Concern for the wellbeing of the neighbour • Concern for the wellbeing of the leopard • Desire to feel less alone or different	Little to no development. They delude themselves into doing something morally wrong to make themselves feel better.
Neighbour	Excited and protective of the leopard. He wants to look after it and make sure it is okay, but he is naive about keeping a wild animal in an apartment.	• To care for the leopard • To keep the leopard a secret • To survive	Loses control of the leopard and his life. Is exhausted, unable to function properly, is trapped in the situation that he has put himself into.
Leopard	A baby. Vulnerable, dependent and unable to look after itself.	• To survive • To gain power • To escape	Takes control of the situation as much as it is able to: gain control over the neighbour. Becomes reliant on the narrator to provide food and water. Remains trapped but powerful.

Holistic (adj): looking at something as a whole, rather than its parts

Other elements that may help you explore and analyse the dynamics of characters include identifying specific choices in how the character is built, what the character represents more holistically and the impact of relationships upon the character.

WORKED EXAMPLE

Q: Is there any significance to the characters' names, clothes, position/job, physical features, language choices, etc.?

A: Names: The fact that none of the characters are given specific names allows them to be representative of any person/thing. They become larger than individuals and can be seen more generically as representing different perspectives and approaches to life.

Clothes: The audience is never provided with any information about how the narrator looks, which emphasises how little the audience knows of them, it also helps the audience to identify with the narrator and means the narrator can represent people in general. The neighbour's clothes are used to indicate his decline in health, both mental and physical, though the audience does not know whether the 'faint, pissy smell' is from the neighbour letting himself go or the leopard that he can no longer control.

Q: What do the characters represent or symbolise at a wider interpretation?

A: The narrator represents any individual who is curious, unable to do the things that they want and ends up taking control by doing things that are less than ethical. Their age, gender and ethnicity are never exposed, so the audience can connect with them as themselves or someone they know.

The neighbour represents a person who is naive and well-intentioned, but is unable to control the situation they have found themselves in. He is the person who causes the issue, but he is not strong enough to fix the problem he initiated.

Symbolically, the leopard represents someone (or something) that is strong and powerful, yet powerless within its situation. It can control what is immediately in front of it, but has no control over the situation as other people make decisions for it without considering its desires.

Q: What were the significant relationships between characters and how did these relationships impact the feelings and actions of the characters?

A: The relationship between the narrator and the neighbour is complex. Initially, it is cordial but not close. They would see each other 'almost every day' but never have a deep or meaningful conversation. Yet, the neighbour trusted the narrator enough to give him 'a spare key, in case of emergencies' and rather than do what was necessary to protect and potentially save the neighbour's life, the narrator chooses to ignore the problem, deluding themselves into feeling better by pretending that they 'didn't want to get [their] neighbour into trouble'.

The relationship between the neighbour and the leopard was centred around power. Initially, the neighbour had all the power: he brought the leopard home (at only 'eight days old') and tended to its needs like a parent would to a baby. He fretted over the leopard's increasing stress but still could not see that the problem was the leopard being removed from its natural environment, rather than trying to assimilate the wild creature into life in an apartment. In the end, it can be interpreted that the leopard overpowered the neighbour as 'someone slid ... down a wall and slump[ed] on the floor'.

The narrator and leopard initially did not have a relationship at all. In actuality, the two characters never meet face to face. Yet the narrator feels connected to the leopard and protective of it. They do not want the leopard to be taken away and selfishly continue to keep the leopard trapped so that they feel less alone and feel better about not having the power or control to remove themselves from the situation and setting they find themselves in.

! **The more multilayered the connections between the characters are, the deeper your analysis will be. Add these connections to your character map on page 28.**

Interpreting character-based prompts

During this area of study, you are required to respond explicitly to set topics. Character-based analytical topics can either be in direct response to specific characters in the text or can more generally be speaking about 'the characters' of the text. These types of prompts are looking for responses that demonstrate knowledge of the text by building, developing and sustaining ideas around who the character is, how they are portrayed, how they develop, what motivates or influences them and what the reader learns about people through analysing such personas.

There are different types of character-based prompts:

- A specific character is matched/labelled/identified with specific qualities.

  For example: Although the leopard is imprisoned in the apartment, it retains its freedom. To what extent do you agree?

- Multiple characters are compared.

  For example: Does the narrator have as much responsibility as the neighbour to care for the leopard?

- The author/creator presents a character in a specific way.

  For example: How does Chloe Wilson depict the leopard as having more control than the humans in the text?

Generically (adv): describing something as most usual and typical of its kind overall

Naive (adj): having innocence and not understanding a situation

Deluding (verb): letting yourself believe that something is true, even though it is not true

Fret (verb): to worry about something

Assimilate (verb): to learn and adopt new ideas, techniques, ways of living, etc.

- A general descriptive statement is used to refer to all or some of the characters in the story.

  For example, all the characters in 'The Leopard Next Door' are trapped. Discuss.

- The relationship between characters is interpreted in a particular way.

  For example, the neighbour did not feel he could trust the narrator enough to ask for help. Do you agree?

Once you have figured out the type of prompt you are responding to, you can work out how to answer it. Building interpretations of a text by engaging and challenging ideas is the first important step to take before starting to write your response. An interpretation of a character says something about who that character is, what they represent, what they have learned or what we can learn from the character themselves.

WORKED EXAMPLE

Q: For the following character-based analytical prompts: brainstorm three interpretations that could be supported through your character analysis of the model text.

Prompt	Interpretation one	Interpretation two	Interpretation three
Does the narrator have as much responsibility as the neighbour to care for the leopard in 'The Leopard Next Door'?	As soon as the narrator knew of the leopard's existence, they had an ethical responsibility to ensure it was looked after.	It was the neighbour's choice to bring the leopard home and therefore his ultimate responsibility to look after it.	The narrator does not have as much responsibility to care for the leopard as the neighbour, but they had a social responsibility to do something when they realised the leopard was suffering.
All the characters in 'The Leopard Next Door' are trapped. Discuss.	Each character finds themselves in a situation out of their control and where someone else is making decisions for them.	Each character is trapped in different ways, whether that be physically, emotionally or mentally.	The neighbour and the narrator make conscious decisions around their actions and have control to change their situation. The leopard can only react to what is in front of it.

Reflect upon which type of prompts you find the most difficult or the easiest to respond to. Why might this be? Is it the type of prompt or does it depend more on the statement itself?

Using character evidence to support your interpretations

Identifying all the elements of a text is only the first step in analytical responses to texts. It is your ability to *use* these elements as evidence that supports your analysis at a deeper level. Your SAC requires you to respond to specific topics, allowing you to showcase your opinions about the text. Initially, you might explore these ideas through the conventions of discussion and debate, but then you will be required to respond by using organisational structures such as formal essays. Whether orally, or in writing, you will need to support your thinking by deftly integrating evidence taken directly from the text and explaining how that evidence proves what you are thinking is accurate. Understanding how you are going to use the information you have gathered about the characters will help you to respond to specific topics and understand what to focus your study on.

Character-based evidence that could be used to support your interpretation of the text might include direct quotes of:

- something the character said
- descriptions of how the character looked, acted or felt
- something another character said about the character.

Or your evidence could include indirect references or inferences regarding:

- why a character did what they did (their motivations)
- how a character might have felt
- how other characters might feel about the character
- transformations within the character (how they were established into how they developed).

WORKED EXAMPLE

Q: What character-based evidence can you identify from the model text to support your interpretations from page 34?

Does the narrator have as much responsibility as the neighbour to care for the leopard?		
	Direct evidence	**Indirect evidence**
As soon as the narrator knew of the leopard's existence, they had an ethical responsibility to ensure it was looked after.	• 'it was eight days old' • 'it tried to roar and sounded like a bird' • once he said, 'depressed' • 'I began to worry.' • 'Maybe I should have called the police.'	• They knew the leopard was only a baby. • They knew the leopard was struggling and so was the neighbour. • They knew they should have contacted authorities but actively chose not to.
It was the neighbour's choice to bring the leopard home and therefore his ultimate responsibility to look after it.	• 'Bought a leopard' • 'He had to bottle-feed the leopard every few hours.' • 'It's like having a baby' • 'There was too much risk I'd pass on a disease.' • 'We lived on the ninth floor of an apartment block.'	• He actively sought out and paid for the leopard. • He knew the leopard was only a baby and he knew the ways he had to care for it. • He protected it from the outside world. • He chose to bring a leopard home to an apartment block, with no access to the outside world.
The narrator does not have as much responsibility to care for the leopard as the neighbour, but they had a social responsibility to do something when they realised the leopard was suffering.	• 'He bought it when it was eight days old' • 'It's like having a baby' • 'We lived on the ninth floor of an apartment block' • 'Restless', 'irritable', 'depressed' • 'I began to worry' • 'I saw a shadow … heard a noise' • 'Something kept taking my offerings' • 'Maybe I should have called the police' • 'Someone … who … didn't know how to get out'	• The neighbour paid money and chose to bring the leopard back to an apartment building to live. • The narrator knew the leopard was not coping, nor was the neighbour. • They actively chose not to contact the police because they liked having the leopard there more than they wanted to help the leopard (or the neighbour).

Note: some quotes would work well for multiple interpretations. At this point of the analysis, it is good to see quotes that show more than one thing; however, ideally you would avoid using the same quote in different paragraphs of an essay. Try to show as much variety across the text as possible.

!! Remember, finding evidence to support your interpretations does not mean only finding quotes. You need to refer to an event, characters, or setting more generally to support what you assert, and then add a quote to show how the creator's words back up your interpretation.

The analytical paragraph

While analytical writing has particular structures and features, as shown in Table 2.11, there is no single formula to construct a perfect analytical paragraph. Once you can confidently work with organisational structures such as formal essays, you can then begin to refine and enhance different approaches to make your analytical paragraph stand out. Finding your voice in academic writing is a complex but significant part of finding success in this outcome.

Table 2.11: The four elements of a strong analytical paragraph

A clear, central idea	A paragraph, by definition, is a subsection of writing containing one idea that is elaborated upon and developed. Sometimes this idea might be stated in a topic sentence: the first (or one of the first) sentences in a paragraph that sets the idea up clearly. The most important element of an analytical paragraph is how it controls the idea it is exploring.
Evidence	Evidence should be integrated throughout the paragraph. Smaller, more frequent evidence 'sprinkled' throughout a paragraph is more effective than one block. Use evidence to support key points and prove what the paragraph is exploring; make sure it is always connected to an explanation. Avoid 'retelling' the plot of the story or letting the evidence drive your paragraph, the sole purpose of the evidence is to support your thinking, ideas and views.
Explanation/ analysis	This is the critical aspect of an analytical paragraph. Be as clear as possible – the reader should not have to guess or infer what you are trying to say. The important aspect to acknowledge here is that the 'evidence' and the 'analysis' are not separate: they are interwoven throughout. One way to approach increasing your 'capacity to critically analyse texts' is to ask yourself: *why* or *how*? If you have identified a significant element of the text as evidence, then ask: • Why did that happen? Why did they feel that way? Why is it important? and so on. • How has it happened? How did we know what they felt? How has the creator positioned us as an audience? and so on.
Connection to the topic	The purpose of your essay is to respond to a topic, and this should drive your paragraph throughout. While sometimes you can synthesise your interpretation and evidence and how they explicitly respond to the task in a concluding sentence, ideally the connection to the overall purpose of the paragraph should weave through and connect the entire paragraph.

Subsection (noun): a smaller part of a larger thing

Succinct (adj): expressing something clearly and in as few words as possible

Metalanguage (noun): a language to talk about language

!! Refer to evidence from throughout the text to show teachers and assessors you are familiar with its breadth and depth. Avoid using material from only the beginning or the end.

!! Avoid using long quotes as evidence; rather, use succinct quotes integrated into the flow of your sentences. If you take the quote out of your sentence, it should no longer make sense!

Expected language features of an analytical paragraph

- Clear, academic, precise language choices: (no colloquial or informal expression)
- Technical language and applies the appropriate metalanguage
- Active voice, formal register, third-person perspective: No personal pronouns
- No contractions, abbreviations or acronyms
- Accurate and appropriate conventions of syntax, punctuation and spelling
- Use analytical verbs (words that show what the creator is doing specifically) and refer to the author, playwright, poet or director frequently in your analysis

WORKED EXAMPLE

Q: Write an analytical paragraph responding to the character-based prompt: Does the narrator have as much responsibility as the neighbour to look after the leopard in 'The Leopard Next Door?'

A:

Clear central idea

As soon as the narrator heard of the leopard's existence, they had the ethical responsibility to **ensure** it was looked after. The animal was only 'eight days old' and the narrator knew it was as vulnerable as 'a bird' when it arrived and yet they did not question the morality of trying to domesticate a wild animal, instead they asked to 'pay the leopard a visit'. By **stipulating** the inappropriate setting of 'the ninth floor of an apartment block' the narrator **demonstrated** their awareness of the ethical inappropriateness of the situation. However, rather than inform anyone of the situation, they **trivialised** the issue, **personifying** the animal as a 'juvenile ... sulking on **[the]** couch'. While the neighbour was morally obligated to care for the leopard emotionally and physically, the narrator had the social responsibility to alert someone, especially when they 'began to worry' – whether that concern was for the leopard or the neighbour.

Evidence from the text

Analysis

Technical language

Connection to the topic

Analytical verbs

Academic vocabulary

Active voice and formal register

Correct punctuation

Activity 2.5: Unit 3 – Explore and analyse

Either individually or in small groups, take your understanding of ways to analyse characters in a text and apply this to your set text.

Character mapping

Mapping the relationships and key features of a character can help you visualise the interwoven elements of the story and the action of your text.

1 Create a character map to show the relationships between the characters in your set text.

Types of characters

By considering different ways to classify characters, you can begin to analyse the role in the text and see them as creative constructs rather than actual people.

2 Consider different ways to classify and describe your characters and add these to your map.

Analysing character

3 Draw up the following table to begin analysing the primary or significant characters.

Character's name	Establishment	Motivations	Development

4 Build upon your analysis by answering the following questions.

- **a** Is there any significance to the characters' names, clothes, position/job, physical features, language choices, etc.?
- **b** What do the characters represent or symbolise at a wider interpretation?
- **c** What were the significant relationships between characters and how did these relationships affect the feelings and actions of the characters?

Interpreting character-based prompts

Understanding the ways character-based prompts might be posed allows you to see the subtle difference between similar prompts and the responses to them.

5 Brainstorm (and share) some different types of character-based prompts written to analyse your set text. Try to come up with different prompts for individual characters and the characters more generally.

6 Choose three different prompts and brainstorm different interpretations of the text in response to these prompts.

Using character evidence to support your interpretations

Evidence is more than simply using some direct quotes from the text. Building a comprehensive collection of different types of evidence will make it significantly easier for you to draw from when you start considering different questions and interpretations.

7 What character-based evidence can you identify from the model text to support your interpretations? Draw up the following table in your notebook and complete it to ensure you draw from both direct and indirect pieces of evidence.

Question:		
Interpretation	**Direct evidence**	**Indirect evidence**

Analytical paragraph

Finding a balance between the expected structures and features of an analytical paragraph and your own writing style should be a focus throughout the year.

8 **a** Choose one of the character-based prompts you built from Question 5 and write an analytical paragraph.

- **b** Once complete, identify and label the expected structures and language features in your own writing.
- **c** What elements did you have the most confidence in writing?
- **d** What elements do you need to clarify and continue working on throughout this outcome?

Activity 2.5: Unit 4 – Explore and analyse

You might find that the way characters are developed and used within a text changes slightly depending on the text type of your Unit 4 text. Spending the time to consider the individual characters and their relationships will help you see how the action (or ideas) are driven throughout your text.

!! **Identify what you found most difficult about understanding the characters of your Unit 3 text. Focus on this aspect to start with when interpreting your Unit 4 text to reframe your analytical approach.**

Character mapping

Know who all the characters are, how they are related or connected and visually represent how the action is driven through your text.

1 Create a character map to show the relationships between the characters in your set text.

2 What did you notice about the characters after completing the map?

Types of character

3 Think about how to label your characters as constructed entities. Classify and describe your characters using descriptive adjectives: you can use the Tables 2.10a, b and c to help you identify the specific ways to describe your characters and add these to your map.

Level-up

4 What effects do these classifications have on the way you view and understand the characters?

Analysing character

Characters are rarely stagnant, so it is important to consider what motivates their decisions and how they develop throughout the narrative.

5 Draw up the following table to begin analysing the primary or significant characters.

Character's name	Establishment	Motivations	Development

6 Build upon your analysis by answering the following questions:

- a Is there any significance to the characters' names, clothes, position/job, physical features, etc.?
- b What do the characters represent or symbolise?
- c What were the significant relationships between characters and how did these relationships affect the feelings and actions of the characters?

Entity (noun): something that exists; a thing or being existing separately to other things.

Interpreting character-based prompts

Analytical prompts can be different in subtle ways. Build your confidence in responding to character-based prompts to help you make informed decisions through the area of study.

7 Brainstorm (and share) some different types of character-based prompts written to analyse your set text. Try to come up with different prompts for individual characters and the characters more generally.

8 Choose three questions and brainstorm different interpretations of the text in response to these prompts.

Using character evidence to support your interpretations

Providing evidence means more than quoting from the text. Preparing evidence to draw from gives you options as a writer and allows you to be specific when analysing texts.

9 Make a list of direct character-based quotes that you could use to support different interpretations of different characters.

10 Make a list of any interpretations you can make about the different characters in your set text. Identify key evidence (and quotes) you can use to support these interpretations.

Analytical paragraph

While there are expected structures and features of an analytical response, expressive writing is never formulaic. Finding your own voice within the structures and features of analytical writing is the final key to unlocking quality academic expression.

11 Consolidate your understanding of the structures and features of an analytical response from Unit 3 by explaining, in your own words, what the key structures and features of analytical writing are and how they are applied in the context of a text response essay.

Although the criteria between Unit 3 and Unit 4 are remarkably similar there is still an expectation that your Unit 4 response will have greater depth, detail and sophistication.

12 **a** What area can you focus upon in your own writing to build depth, detail and sophistication?

b How are you explicitly going to work on this?

13 **a** Use one of the prompts you brainstormed for Question 7 and brainstorm different interpretations to the prompt and some narrative and character-based evidence to support these interpretations.

b Write an analytical paragraph, remembering to build upon the feedback you received when you completed this activity in Unit 3.

c Once complete, reflect on how you are responding to the criteria and actively working towards the feedback for improvement from Unit 3.

Understand the vocabulary, text structures and language features of your set text

STEP 6

A text is always constructed in a deliberate way. The construction of a text is not just *what* the creator has created but the *way* in which it has been put together. We can connect this concept with the difference between analysing a story and analysing a narrative. Creators build atmosphere and present their ideas through structural and linguistic features known as narrative devices. These affect the way the audience connects to and understands the story and the characters.

Any text that tells a story will use a variety of narrative devices. Written texts such as poems, novels, plays and even film dialogue often use similar literary devices. However, specific text types will employ specific devices, such as cinematic devices for films, poetic devices for poems, staging devices for plays or graphic devices for graphic novels.

Understanding how character and setting have been described, or how atmosphere develops, helps to explain how a text has been put together. This is the difference between describing the text and analysing it. It is not enough to just say what happened, you need to also consider how it happened (and why, though we will consider that next when we look at the ideas being presented).

Narrative devices

Narrative devices can be used in any style of text that tells a story. These devices are the structural and stylistic features that a creator can use to turn a story into a narrative. They impact the way the story is told and the interpretations that can be made around the story and its characters.

We have already discussed some narrative features including text type, narrative perspective, narrative structure, characterisation and we will discuss setting, but some other narrative features your text might use are shown in Table 2.12.

Table 2.12: Some common narrative devices

Narrative device	Explanation
Allegory	The use of characters and plot to depict abstract ideas and themes.
Allusion	The passing, or indirect descriptive reference to another text, person or situation; for example, describing another character as 'getting her Mary Poppins on'.
Anachronism	When something happens in, or is attributed to, a different era than when it actually existed; for example, a story set in the 1960s having a character take a mobile phone out of their pocket.
Anthropomorphism	Applying human traits to a non-human thing: object, animal or the weather. Unlike personification however, it is done through literal (rather than figurative) description. For example, using talking dogs in a film.
Dramatic irony	When the reader or viewer knows more about the situation going on than at least one of the characters.
Doubling	Where setting, characters or significant features are placed together to highlight the similarities. The opposite to juxtaposition.

Narrative device	Explanation
Flashforward/ flashback	Jumping out of chronological order to something that happened previously (flashback) or in the future (flashforward).
Foreshadowing	When hints are given to what is yet to come in the story.
Frame story	A part of a story that 'frames' another part of it, or frames a series of short stories. For example, the story of the elderly Rose in the movie *Titanic* frames the main narrative of young Rose and Jack.
Juxtaposition	Placing two or more dissimilar things (characters, themes, concepts, etc.) side by side so the profound contrast is highlighted.
Metonymy	When something symbolises something else; but more than simply symbolism, metonymy is when an object comes to be a synonym for that thing. For example, the crown = the monarchy.
Motif	A motive is when a symbol, concept or image recurs throughout the text and helps develop the overall messages of the text.
Situational irony	The contrast between what is expected or appropriate and what actually happens.
Symbol	Something that represents or stands for something else: usually either explicitly or in more subtle ways.
Verbal irony	The contrast between what is said and what is actually meant. Similar to sarcasm.

Literary devices

Literary devices are the specific language features a writer can use to tell their story. These devices can be used in any written text: novels, poems, short stories, plays, graphic novels, autobiographies. These features impact the way a story is told. They often come down to the specific vocabulary choices of a writer and are pivotal in building atmosphere, imagery and perspective.

Table 2.13: Some common literary devices

Literary device	Explanation
Alliteration	A series of words, in quick succession, that all start with the same letter or the same sound.
Anaphora	The repetition of a word or phrase at the beginning of a series of clauses or sentences.
Cohesive ties	Words or phrases used to link parts of a sentence, idea or section of writing/spoken text together. Can be a pronoun, repetition or substitution (synonym). Can also be purposefully omitted for effect.
Circumlocution	Expressing a simple idea in a long and unnecessarily wordy way.
Colloquialism	The use of casual, informal or highly realistic language in writing. Often used to provide context to setting and characters.
Cumulative sentence	A sentence that starts with an independent clause and then has additional or modifying phrases and clauses.
Euphemism	An indirect, or more 'polite' way of describing something inappropriate or uncomfortable.
Hyperbole	An exaggerated statement that emphasises the importance of the statement's actual meaning.

→

Literary device	Explanation
Hypophora	Similar to a rhetorical question, where someone asks a question that doesn't require an answer, but in hypophora, the person answers the question immediately themselves.
Imagery	Appeals to a reader's senses through highly descriptive language. Often built through 'sensory imagery' which focuses on the five different senses (sight, hearing, taste, smell and touch).
Cliche	An overused, unoriginal expression that has lost its original impact.
Connotation	An implied meaning attached or associated with a word. it can be negatively or positively connotated.
Litotes	When something is expressed as the opposite *not* being true. For example, 'You're not wrong'; 'I didn't not like it'.
Irony	Expressing something, or something occurring, that seems to be the opposite of what is expected.
Metaphor	Comparing two similar things by saying one of them IS the other. An extended metaphor expands the comparison in different ways throughout a narrative.
Modality	The way we show how much certainty, obligation, probability, importance, frequency, extent, intensity, confidence or emphasis a subject has in a sentence, using modal words such as must, might, should, could, doubtful, will. We can classify writing as having low, medium or high modality.
Onomatopoeia	When a word is pronounced in a similar way to the sound it is referring to.
Oxymoron	A figure of speech where contradictory terms appear together.
Paradox	A statement saying if one thing is true then the other cannot be true.
Pun	A clever or amusing use of a word or phrase that has two meanings.
Parts of speech	The way words can be categorised within a sentence, focusing on their function and purpose syntactically (nouns, verbs, adjectives, adverbs, conjunctions, prepositions, determiners and interjections).
Personification	When human traits are used to describe non-human things through figurative language techniques.
Polysyndeton	Using a single conjunction multiple times in lengthy statements.
Portmanteau	Combining words together to create a new word that describes the mixture of the two. For example, smoke + fog = smog.
Register	Language can be described as having different language registers. Language can be static, formal, casual or intimate.
Repetition	Purposefully repeating words, phrases, clauses, ideas, visuals, etc. Often used to create a certain atmosphere.
Sentence length	Purposefully short sentences can be jarring but impactful. Purposefully long sentences can slow the reader down or connect ideas together.
Simile	Comparing one thing to another similar thing by saying it is 'like' or 'as' the other.
Synecdoche	Referring to a part of something to represent the whole. For example, saying 'Nice wheels you got there' where the wheels refer to the whole car.
Zoomorphism	Giving animal traits to something that is not an animal, which is the opposite of personification or anthropomorphism.

Cinematic devices

Cinematic devices are the specific devices used to create a film. An acronym to remember the six key elements of a film's construction is CAMELS: camera, acting, *mise en scène*, editing, lighting and sound.

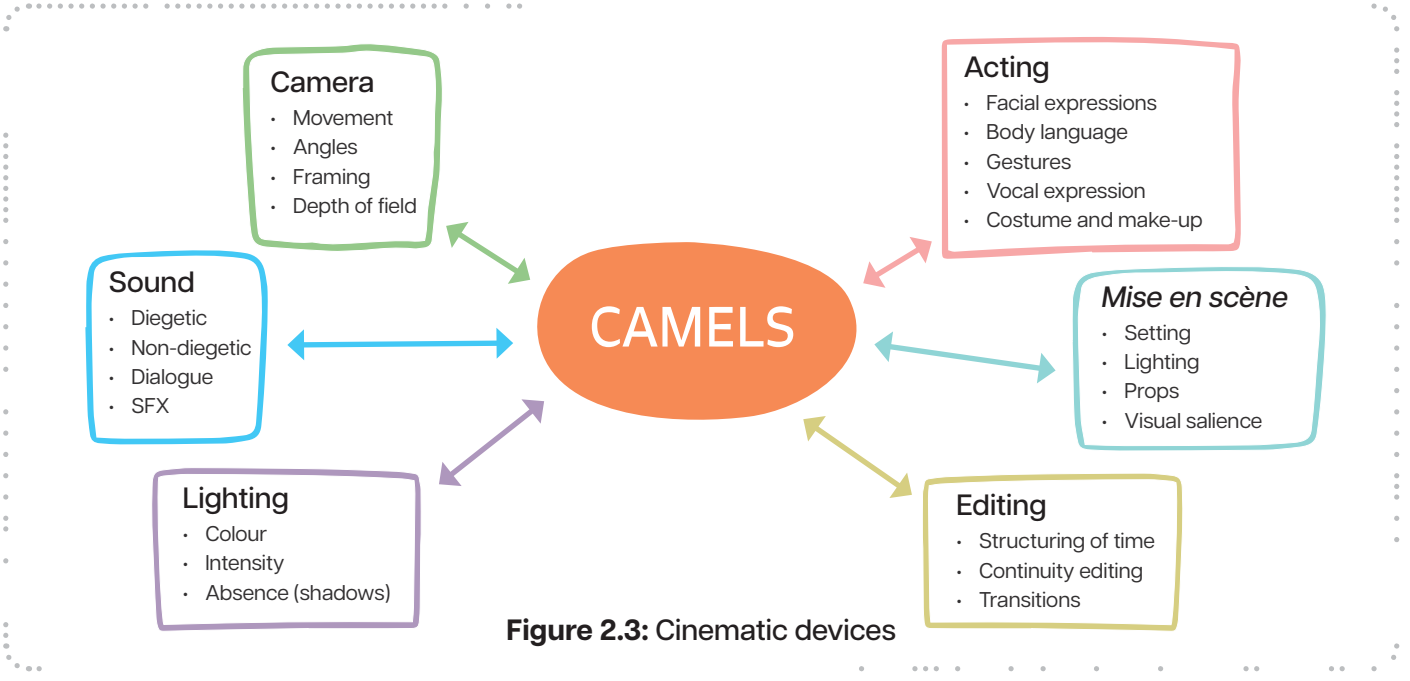


Figure 2.3: Cinematic devices

While movies are a group effort, with elements created by different employees with specific skills, when analysing a film as text, we refer to the choices made by the director as they have the final say in the decisions around all aspects of the film's creation. A film can be analysed at the text, scene or frame level.

Table 2.14: Some common cinematic devices

Cinematic device	Explanation
Camera: Movement	• **Tracking**: the camera moves, following the action of the scene, often, but not always, on tracks. • **Panning**: the camera shot moves left or right, while the camera itself stays in place. • **Tilting**: the camera shot moves up or down, while the camera itself stays in place. • **Handheld**: rather than being placed on a tripod for stability, a camera is held by the operator, so the natural movement can be seen.
Camera: Angles	• **High angle**: the camera is above the action looking down. Often used to make the scene look smaller or vulnerable. • **Low angle**: the camera is below the action looking up. Often used to make the scene look larger or more threatening. • **Canted/tilted angle**: where the camera is unnaturally tilted, either to show the perspective of a character, or make the audience feel uncomfortable. • **Eye level**: the camera is set up where the character's eyes are in the top/midline of the frame. A classic, unintrusive shot.
Camera: Framing	• **Extreme close up**: an 'eye shot' where only a part of a face (or the like) is in frame. • **Close up**: a 'head shot' where a person's head but not much else would be in frame. • **Medium shot**: a 'mid shot' where a person is framed from their waist up. Often can be a two-person frame. • **Long shot**: a 'body shot' where a person is in frame from head to feet. • **Extreme long shot**: framing a scene from a distance: a whole house, for example. • **Establishing shot**: often taken using a drone or crane, a sweeping shot of the setting to establish the location before the action begins.

Cinematic device	Explanation
Camera: Depth of field	A narrow depth of field would have one area of the shot in focus (often the foreground) and the rest of the shot out of focus (often the background). This narrows the focus of what the audience can view clearly.
Acting	An actor can present their character by changing and manipulating their: • facial expressions • body language • gestures • intonation and accent • vocal expression • costume and make-up.
Mise en scène	A French term that means 'everything in the frame'. This encapsulates anything you notice if you pause the film and look at a single frame: lighting, setting, props, costume, positioning of characters and the camera angle/framing.
Mise en scène: Visual salience	Where the audience members' eyes are drawn to. The most salient features are what the audience is drawn to see first. The least salient feature is that which is looked at last.
Mise en scène: Props	Props are any object that is used to establish the setting or the actor uses within the action. Generally, these exist to build the 'reality' of the scene, but they can be used symbolically, or the colour/size/type of prop can represent something about the character or situation.
Editing	Editing is the process of placing images and sounds in an order that tells a story and creates emotion in the audience. Editing can serve three basic purposes: • **narrative function** (developing narrative and character) • **emotional function** (through speed, tone/changing lightning, shot choices) • **intellectual function** (planting a thought in the audience). Editors can use different ways to transition between one image and the next: dissolving, jump cutting or fading. Most narratives use the principle of continuity editing: where the action is joined together without drawing attention to the editing. Sometimes this is broken to startle or highlight something specific. Action can be sped up, slowed down, flashed forward or back.
Editing: Structuring of time	This is the order the narrative is presented in and the duration of each shot. The structuring of narrative time is made up of a combination of three elements: • **temporal order** (the order events occur: chronological or flashback/forward) • **temporal duration** (the manipulation of time from real time to reel time: foreshortening or expansion of time portrayed) • **temporal frequency** (the number of times an event or part of an event is shown).
Editing: Captions and text	Text can be either laid over the vision or added with coloured frame behind it. Text can give information about the time, setting, sequencing of scenes or the character. Text removes an audience from the reality of a scene, so how the text connects with the vision, or what information it provides is important to consider as a directorial decision.
Editing: Montage	A montage is a series of shots (moving or still), often edited together with an overlay of non-diegetic music. Often used for emotional effect, a montage can show the passage of time, multiple events occurring together or large amounts of information presented in a shorter space of time.
Lighting (colour)	Different colours can be filtered through lighting to create feelings, symbolise a theme, the state of mind of a character or indicate the time/season: • black = evil, death, sophistication • white = purity, innocence, sterility • red = love, anger, intensity • blue = calm, secure, cold • green = nature, jealousy, sickness.
Lighting (intensity)	At the most basic level, lighting allows objects and characters to be seen, but it can also be one of the most creative elements. • **High key lighting**: hard and intense: creates strong and distinct shadows and brightly lit areas. • **Low key lighting**: soft and warm: creates feeling of safety, with few shadows and everything in view.

Cinematic device	Explanation
Sound/ soundtrack	Sound can: • create mood or emotion (mystery or fear) • express contrast between characters • help develop character • literally describe what is happening in a scene. When describing sound, we need to consider: • the level • the relationship with the vision • the absence of sound • the manipulation of sound (e.g. sound effects).
Sound: Diegetic versus non-diegetic sound	• **Diegetic**: Any sound that is a part of the world of the film; sounds that the characters can hear. Diegetic sound can be dialogue, music, sound effects, sound bridges (where sound carries over from one scene to the next), simultaneous and silence. • **Non-diegetic**: Any sound that is *not* a part of the world of the film; sounds that the audience can hear but the characters cannot. Non-diegetic sound can be voice-overs, music, sound effects, sound bridges, non-simultaneous and silence.

Poetic devices

Poetry can draw on narrative devices, and will employ numerous literary devices, but poets also employ more specific devices. Poets make deliberate choices to create meaning, often using devices in combination: word choices, sounds, patterns, structures. Different types of poems will include their own individual structures and features common to that text type but there are so many ways poems can break the expected rules for specific creative effect, which is just as important to consider as the expected structures and features being used.

Table 2.15: Some common poetic devices

Devices	Explanation
Alliteration	Use of the same letter (or sound) at the beginning of words that are positioned next to or near each other. For example, *sound stirs the stillness*.
Allusion	When something (for example, an object, situation or person) is referred to indirectly. For example, 'that snake-headed monster' (alluding to Medusa in Greek mythology).
Anaphora	A figure of speech where words are repeated at the beginning of successive sentences (or clauses or phrases)
Assonance	Repetition of vowel sounds. For example, *I see that place upon the lake*.
Anastrophe	A figure of speech where the traditional sentence structure is reversed. For example, 'long I stood there wondering' (*The Raven* by Edgar Allan Poe).
Blank verse	Unrhymed but metered lines (usually iambic pentameter; see below)
Cacophony	The use of harsh sounds that are not harmonious, mostly through the use of consonants or hissing sounds
Chiasmus	When two or more parallel clauses are inverted. For example, US president Kennedy's quote 'Ask not what your country can do for you; ask what you can do for your country'.
Caesura	A break in a line of poetry

→

Devices	Explanation
Consonance	The repeated use of identical or very similar consonants in words used close together
Enjambment	The continuation of a sentence or a phrase that starts in one line and carries over into another line
Euphony	Words and phrases that create a pleasing sound when read aloud. It is the opposite of 'cacophony'.
Isocolon	When two or more phrases or clauses have similar structure, rhythm and length, so if they were laid upon each other, they would line up perfectly.
Metre	The regular and rhythmic arrangement of syllables based around specific patterns
Rhyme	A word that is identical to another in its final sound. Often used to connect different lines of a poem together.
Rhythm	A regular series of sounds (or movement)
Sibilance	The soft /s/ or 'hissing' sound
Synesthesia	A technique used to heighten human senses by combining different senses. Often used in the combination of similes where one sense is likened to another. For example, 'Her voice is green, growing old rekindling nature's minty breath'.

Plays

Plays will draw from many narrative devices and the dialogue will use some literary devices. As a visual text however, it will also use many cinematic devices: such as props, dialogue, lighting, sound, etc.

Table 2.16: Some common theatrical devices

Theatrical devices	Explanation
Stage directions	Explicit instructions provided to explain some of the thoughts, feelings and actions for the actors to employ or information around setting and theatrical elements for the director to employ
Aside	A speech made by a character directly to the audience, but in a way that makes it seem like they are speaking to themselves
Hamartia	An ancient Greek theatre term meaning error, or mistaken judgement, in which the fortunes of the hero are reversed
Soliloquies	A character speaking their thoughts aloud, usually at length. They may be alone or with others, but they are not speaking to anyone; rather, they are reflecting independently.
Monologues	Similar to a soliloquy, a monologue is one character speaking for an extended time. The difference is that a monologue is being spoken to other characters and is a part of the dialogue.
Directions	Facing the stage, your right is house right and your left is house left. but standing on the stage your right is stage right, your left is stage left, downstage is as close to the audience as possible, upstage is as far to the back of the stage as possible.
The fourth wall	An invisible dividing 'wall' between the stage and the audience. Actors will sometimes 'break the fourth wall' and interact or speak directly to the audience.
Dramatic versus physical action	Dramatic action is the main events of the play; it is the storytelling. A physical action is a movement or gesture, like an entrance or exit.

Graphic novels

Graphic novels tell a narrative story in a visual way. They use narrative and literary devices and some of the frame-level cinematic devices (mise en scène). They also use a number of specific features.

Table 2.17: Some common visual devices in graphic novels

Devices	Explanation
Splash page	A single panel on a page
Spread	A single panel that spans two or more pages
Panel (borderless) (guttered)	A single box, or frame, that contains one sequence or moment of action. Pages can consist of a single panel, or multiple panels and can vary in size to impact pacing. Panels can either be guttered, with blank space (a frame) separating each panel, or borderless if the panels are connected.
Tier	A row of panels on a page
Bleed	A panel that goes beyond the edge of a page
Visual composition	The foreground is the part of a panel that is closest to the viewer. Midground is the centre of the panel. Background is behind the action, often giving information about setting.
Colour/ monochrome	Illustrations can either be drawn in full or partial colour. They are described as monochrome if they are only represented in black and white.
Figure	The figure, or representation of the characters, is critical to understanding the narrative. Faces, hands, feet, eyes … features can be fragmented or changed on the page. Body language can reveal mood or tone, facial expressions can reveal feelings and thoughts.
Sound effects lettering	Onomatopoeic words are often separate from speech balloons. The fonts, colours and letters of sound effects are important to consider.
Time	Graphic novels do not have to tell a story in a linear or chronological way. Artists can depict multiple moments in a single panel, like a collage, though it is experienced more like a montage.
Graphic weight/ chiaroscuro	The way some images draw the eye more than others, created using colour, shading and patterns. Graphic weight is about contrast and the degree of contrast that is created. One method to create the weight is chiaroscuro, which is the contrast of light and dark.
Narrative box/ captions	Information that is separate from the panel or page. Used like a voice-over effect to the action in the panels. Sometimes spaces for soliloquies, thoughts and dialogue, but always significant to the story and difficult to articulate through illustrations.
Speech balloon versus thought bubble	The balloon or bubble shape surrounding the words that a character is speaking or thinking. The shape can work as a form of punctuation or expression of emotion and are part of the illustrations, not merely words.
Emanata	Little drawings that show characters' thoughts or feelings in abstract ways. For example, tears, sweat, question marks, motion lines.
Motion lines	Little lines to show movement or pace in a picture (also called action lines or zip ribbons)

!! **You are not required to identify every single device used in your text, but noticing devices that have been repeated, or that have a significant impact upon the text, will help you to understand the critical elements – beyond the plot and characters – that are being used to build your text.**

WORKED EXAMPLE

Q: Identify some of the key construction devices used by the model text for creative effect.

A:
- Similes: 'sounded like a bird'
- Foreshadowing: 'He said there was too much risk'
- Personification: 'sulking on my neighbour's couch, watching re-runs in the dark'
- Anaphora: 'I knocked on his door. I knocked for three days in a row'
- Imagery: 'tried to roar', 'dead weight', 'a shadow', 'slumping on the floor'
- Onomatopoeia: 'wumph'
- Sentence length: short, specific paragraphs and single sentences
- Alliteration: 'like someone sliding down a wall and slumping on the floor'
- Inclusive language: 'and we went on like this'
- Pace and rhythm: through changing length of sentences: 'I began to worry.'
- Irony: 'But I didn't want to get my neighbour into trouble.'
- Parallel structure: '*wumphing* and shuffling and pacing'
- Low modality: 'Maybe I should have called the police.'
- Conjunctions: minimal conjunction use until the end
- Connotative words: 'dead weight', 'a shadow', 'my offerings'
- Indefinite pronouns: 'something', 'someone'
- Substitutive phrases: 'little body', 'juvenile', 'a shadow'

The first step is to notice and be able to identify the different construction elements of your text. To analyse your text though, you need to consider the impact these devices had upon the way the story was told.

- What do you gain – or lose – from the devices being used?
- What impact do the devices have upon the way you connect with and understand the character, setting or story overall?
- How do these construction-based choices add meaning to the text?
- How do these choices change the way the audience feels about the characters, setting or story in the moment or overall?

Find a study partner and talk through the questions. This is a powerful way to improve your understanding of these devices and begin thinking analytically.

WORKED EXAMPLE

Q: How do these authorial language choices add meaning? What impact do they have upon the story?

A: Because the text type is flash fiction, Wilson has used short, specific paragraphs and single sentences throughout the story to maximise impact and keep the word count to a minimum. She builds pace and rhythm by juxtaposing longer sentences, including multiple descriptive phrases, against short simple sentences as the narrator 'began to worry' and 'knocked on his door'. Wilson's use of minimal conjunctions throughout the story exposes the fractured nature of the relationships until the final few paragraphs where she begins to connect what the narrator was doing with their justifications of such behaviour. She writes in the first-person perspective and, as such, gives very little insight into how any of the characters feel, what they look like, who they are or what happens to them. This allows the reader to build their own interpretations of the characters, their relationships and make connections to them as they fill in these gaps personally.

Wilson uses several different types of narrative and literary techniques throughout to build the imagery of the dilapidated apartment, the unravelling of the neighbour and the changing nature of the leopard and connect all these to the narrator's experience. However, the use of sound devices, such as onomatopoeia and alliteration bring another layer of the way the story is told. Specific connotative words are used for impact, such as the dark and ominous 'shadow', and the religious tone of 'offerings'. Wilson shows the narrator to have little emotion as they bluntly describe 'a body ... be[ing] dumped' and they 'didn't see [their] neighbour anymore', yet it is this emotionlessness that allows the reader to sympathise with the narrator as they connect with a trapped wild animal, more than the people that surround them every day. She transitions in her use of indefinite pronouns to describe the leopard from 'something' to 'someone' emphasising the shift in the way the narrator connected to and feels about the leopard. The passing of time is highlighted through the substitutive phrases to describe the leopard from 'little body' 'juvenile' to 'something kept wumphing and shuffling and pacing' though Wilson never stipulates that narrator ever actually saw the leopard, it is only described through the neighbour's retelling and this uncertainty allows the reader to question whether the leopard exists at all, or whether it is symbolically representing something wild and trapped within someone.

Interpreting construction-based prompts

Analytical prompts that ask directly about construction-based elements often ask you to connect the impact of the device upon the central ideas or interpretations of the text. However, these prompts often are not directly stated as construction-based. The clue is that any prompt that asks 'how' the text presents an idea or 'in what ways' is indirectly asking for how (and in what ways) the text has been constructed and will require specific details of elements of the way the text has been constructed. For example:

- How does the writer explore the idea of morality in the text?
- In what ways does the text expose the brutality of human nature?

They can also ask about the direct impact of specific construction elements:

- It is the writer's imagery that gives the text its greatest power. Discuss.
- The way the text is told has more impact than the story itself. Discuss.
- What role does the physical setting play in the text?

WORKED EXAMPLE

Q: For each of the following construction-based prompts, brainstorm interpretations from the model text.

Construction-based prompt	Interpretations
How does Wilson explore the changing relationship of the characters in 'The Leopard Next Door'?	• Through a limited narrative perspective • Physical description of characters • Cohesive ties change as the relationships change
In what ways has atmosphere been built to show the danger of the unknown?	• Through setting • Through language • Through what is not told (narrative perspective)
It is Wilson's use of language that shows how trapped we all are in contemporary Australia. Discuss.	• First-person narration • Imagery, anthropomorphism, inclusive language • Symbolism and setting

Using construction-based evidence to support your interpretations

The word 'analyse' means to break down something into individual pieces and consider how these pieces work together to make the whole. Therefore, when analysing a text we need to pull the text apart into what is being said and how it is being said, so we can then have a deeper understanding of what the text means overall. If you only consider the plot and character elements of a text when trying to analyse it, you are missing the critical element of the creator's choice in building the narrative. Remember, a story can be told in an infinite number of ways, and we need to acknowledge the decisions a creator makes when building their narrative. But simply identifying devices and construction elements does not help you to prove your interpretations.

!! **You do not need to explain what the device does as the teacher or assessor already knows this. It is your job to connect the device with how it is used in the text and explain its impact on your interpretations.**

Generally, evidence of a particular device will be proven by providing a direct quote of the device in action, but some devices – particularly cinematic or some narrative devices – cannot be quoted directly. For these devices, you will need to explain the scene with your focus being on the impact of the device in the moment.

WORKED EXAMPLE

Q: Identify appropriate evidence to support the following interpretations of the model text.

How does Wilson explore the changing relationship of the characters in 'The Leopard Next Door'?	
Interpretation	**Evidence**
The changing use of cohesive devices indicates the consistent as well as changing relationships of characters.	• 'My neighbour', 'he', 'his': clear, consistent, emotionless • 'A leopard', 'it', 'a baby', 'the little body', 'dead weight', 'the juvenile' • From 'something' to 'someone': indefinite pronouns
Through a limited narrative perspective, the reader knows very little about the characters and their relationships.	• First-person narration • Only told about the leopard as a second-hand story from the neighbour
The selective decisions to describe the physical elements of characters demonstrate how the characters grow, change and develop independently.	• Little description until 'his beard grew out and a faint pissy smell wafted from his clothing' • Leopard: 'wrapping the little body in a blanket' 'restless' 'irritable' 'sulking on my neighbour's couch, watching re-runs in the dark'

Remember, when discussing construction elements, it is not enough to just mention some of the devices or techniques used. Instead, discuss them in the context of your interpretations of the characters or how the ideas are presented. The sentence stems below provide examples of how to connect the techniques with your analysis.

- The author characterises (character name) as (descriptive adjectives) using (technique) to ...
- (Character) is shown to be (adjective) when the author uses (technique) to ...
- In the opening, the author uses (technique) to establish the idea that ...
- In the conclusion, the author utilises (technique) to highlight ...
- Using (technique) affects the way the audience ...

WORKED EXAMPLE

Q: Write a paragraph answering the construction-based prompt: How does Wilson explore the changing relationship of the characters in 'The Leopard Next Door'?

Adverb

A:

Direct response to the question

Wilson purposefully uses specific **cohesive ties** to indicate the relationship the narrator has with the neighbour and how it is different with the leopard. Throughout the text, the narrator only refers to the neighbour as 'my neighbour' or **masculine pronouns** of 'he' and 'his'. The consistent and detached nature of these **cohesive ties** emphasises the less-than-intimate relationship between the two. While the **inclusive pronoun** 'we' is used to acknowledge their close living quarters 'on the ninth floor of an apartment block', their relationship doesn't become any closer, even when the 'neighbour had given … a spare key, in case of emergencies'. In stark contrast however, Wilson shifts and changes the **pronouns** and **substitution cohesive ties** to indicate the leopard, and these shifts in language demonstrate a clear development of the relation between the narrator and the leopard. Initially 'a leopard' is brought home when 'it' was only an infant. The **indefinite article** shifts to a definite article in the very next paragraph as the neighbour is described as feeding 'the leopard every few hours'. It is in this paragraph where substitute terms are used to help describe the leopard as 'a baby' and 'the little body' and a 'dead weight' highlighting the innocence and vulnerability of the baby leopard and the genuine concern the narrator had towards the creature. As the leopard grew, the narrator began to fantasise sardonically about 'the juvenile leopard' on the couch rather than sympathise with the increasing distress that the neighbour was experiencing as he answered 'in one-word descriptions'. When the narrator 'began to worry' they used the **indefinite pronoun** 'anyone' rather than ask for the neighbour directly and continued to use the **inclusive pronoun** 'we' even after they began feeding the leopard, assuming the neighbour no longer was able. Interestingly, Wilson moves from the **indefinite pronoun** 'something' to 'someone' in the last two paragraphs. This highlights the increasingly personal connection the narrator has with the leopard as they shift from thinking of the creature as a thing to thinking of it as 'someone … like me'. This is emphasised in the final line using 'they' to describe the leopard as a relationship the narrator most relates to in an environment they are surviving but do not 'know how to get out'.

Evidence from the text

Technical language

Activity 2.6: Unit 3 – Explore and analyse

To explore how characters, action and ideas are presented within a text it is vital that you identify and explore the specific authorial choices that were made throughout. Having the metalanguage to discuss the technical elements of a text allows you to analyse the elements that build a narrative and the decisions a creator makes to bring a story to life.

Structural and linguistic devices

Before you can analyse what they are doing, you need to be able to identify the specific techniques and devices that have been used throughout your text.

1. Identify some of the key construction devices your text uses. Include some examples of these choices.
2. How do these choices add meaning? What impact do they have upon the story?

Interpreting construction-based prompts

Construction elements need to be considered and drawn into any analytical response, but prompts that specifically highlight construction require a dedicated focus upon these features.

3. Brainstorm some construction-based prompts that could be asked of your text.
4. Choose three questions and identify three different interpretations that would answer the prompt.

Using construction-based evidence to support your interpretation

Use specific evidence to prove where you identified a narrative device and name it to prove you can use the metalanguage accurately.

5. Identify different types of evidence that could be used to support your interpretations. You will need construction evidence, but you might also be able to use narrative or character-based evidence depending on your interpretation and the prompt.
6. Choose one of your plans and one of the interpretations/evidence to write a construction-based paragraph.

Activity 2.6: Unit 4 – Explore and analyse

You will be working with a new text type for your Unit 4 text, so you will need to consolidate some of the common language features and establish some new knowledge and vocabulary to analyse your new set text.

!! **Identify what you found most difficult about understanding the construction elements of your Unit 3 text. Focus on this aspect to start with when interpreting your Unit 4 text to reframe your analytical approach.**

Structural and linguistic devices

It is important to identify and understand the impact of structural choices such as narrative structure, perspective, atmosphere, sentence length and order, and language choices such as vocabulary, punctuation, imagery, literary devices and so on. Different techniques will have a different impact in different text types.

1 What text type is your Unit 4 text?

2 What types of techniques are relevant for you to consider when analysing your text? (Remember there are likely to be more than one!)

3 Working through the relevant devices tables on pages 41 to 48, identify as many different examples of the features in your text.

4 What impact do these devices have upon the text: its interpretations, the way the narrative is told and so on?

!! Spend the time to activate and extend your vocabulary and understanding around the construction techniques of your new text type. Notice similarities and differences and where the impact is the greatest.

Interpreting construction-based prompts

Different types of construction-based prompts will require slightly different responses, but all will require the discussion of construction elements integrated into the text.

5 Brainstorm some different types of construction-based prompts that could be asked of your set text.

6 Choose three prompts and identify three different interpretations that would answer the prompt.

Using construction-based evidence to support your interpretation

Using construction evidence in your analysis requires confident use of metalanguage. Integrating construction evidence alongside narrative and character-based evidence allows you to holistically respond to the text and the question.

7 Identify different types of evidence that could be used to support your interpretations.

8 Choose one of your plans and write an analytical paragraph responding to the prompt. Remember to build upon the feedback you received when you completed this activity in Unit 3.

9 Once complete, reflect on how you are responding to the criteria and actively working towards the feedback for improvement from Unit 3.

Understand the setting, historical context and the social and cultural values in your set text

STEP 7

There are several different layers to consider when analysing the setting, context and values of a text. The first critical element involves identifying the time and location of the story. Both time and location affect how the story is told, and it is through understanding the impact of the historical, cultural and social values of the text that you can undertake a deeper and more sophisticated reading.

The time period: historical context

The time period of a story gives the audience enormous clues as to the social expectations of the time. Knowing the time period can help you understand the clothing, props and technology described, as well as language features used. While texts created in the future have limitless possibilities for what things might look like, historical or historical fiction texts provide an insight into what society was like within a certain time frame, just as contemporary texts highlight current expectations. When analysing a text, understanding the context surrounding the time period the story is set is critical to fully understanding the relationship between characters, the atmosphere and expectations overall.

WORKED EXAMPLE

Q: What was the time period the model text was set in?

A: Although it is not stated, it is written in a contemporary fashion so it can be assumed to be around the time it was written, 2015 and still relevant when it was published in 2021.

Q: What significant events or expectations were relevant in this time period?

A: Increased access to information and services:

- understanding and acceptance of animal rights
- increasingly disconnected communities
- domestic violence campaigner Rosie Batty named Australian of the Year
- inmates riot at Melbourne's Metropolitan Remand Prison over introduction of smoking bans
- detainees riot at Christmas Island following the death of asylum seeker Fazel Chegeni after he escapes from the detention centre.

Remember that many texts that we perceive to be set in the past were not originally written as 'the past'. There is a difference between a contemporary creator setting their text in the past; for example, the 2020 movie *Emma*, versus a creator setting a text in their own time period; for example, Jane Austen's 1815 novel *Emma*. Even if a text is written in a contemporary setting, as time passes the text will become part of the past. Meanwhile, the views and values of contemporary audiences will shift and change as society changes. Keep this in mind when analysing texts that have been written in the past, as they were not written for a modern-day audience.

Dichotomy (noun): having great difference or opposition between two things

You may want to look at the dichotomy between the attitudes of the writer and the attitudes of today's reader. Understanding the views and values of the time in which the text was written helps us to not only understand what the text was saying, but also understand the time period itself.

WORKED EXAMPLE

Q: When was the model text written?

A: It was written in 2015 (and published in 2021).

Q: What significant events or expectations were relevant in this time period?

A: The time period the text was set was the same as the time it was written, so the expectations and events were the same.

Q: What impact does this have upon the way a contemporary audience might interpret the text?

A: The text is still relevant enough for contemporary audiences to connect with similar views and values of the time. However, through a post-pandemic lens, the text can be interpreted very differently as current audiences connect to the very real feeling of being trapped at home, having strange packages arrive and how people can feel so close yet so far from their neighbours.

The location: social and cultural values

In the same way that the time gives indication of historical context, the location can indicate the cultural and social context of the text. The location not only assists in understanding the events taking place but also builds atmosphere and can reflect aspects of the characters.

When exploring where a story takes place, you need to consider both macro and micro locations.

Macro locations

The macro location is the state, country or even planet where the story unfolds. For example, studying a macro location may mean analysing the difference between an Australian text and a US text. The macro location is useful when considering the creator and the intended audience. You can discuss archetypal cultural expectations (of the characters and the audience) and consider the historical and contemporary contexts of the location.

WORKED EXAMPLE

Q: What is the macro location for the model text?

A: Not stated, though as an Australian writer it can be assumed that the macro location is Australia.

Q: What cultural and social contexts are relevant to consider regarding this location?

A:

- Leopards are not indigenous to Australia, so this makes the leopard even further removed from its natural habitat.
- Australian culture prides itself on the ideals of mateship and support, but the characters do not communicate effectively nor do they help each other when needed.
- City or suburban areas are becoming overcrowded and people more detached. There is less 'community spirit'.

Micro locations

The micro locations are the individual scenes and setting that a character moves through. These might include a home (or specific room in the home), an office, park, school, road, tree or boat ... just to name a few. Each micro setting provides context to the action that unfolds. The micro location can be symbolic, hold a relationship with a character, drive the action of the scene or restrict opportunities and actions.

WORKED EXAMPLE

Q: Identify the micro locations that occur throughout the model text.

A:
- The ninth floor of the apartment building
- Mainly outside of the actual apartments (though exactly where is not stated)

Q: What cultural and social contexts are relevant to consider regarding these locations?

A:
- Apartment buildings are generally cramped, full of people, have little outdoor space and are not appropriate for wild animals.
- People living in close quarters often are not a part or aware of each other's lives.
- People live behind closed doors. We never truly know what someone is doing in their own home.

When considering setting, you also need to explore:

- **physical features**: props, furniture, colours, features, sizes and so on
- **atmosphere**: temperature, light/darkness, time of the day/month/year, season
- **connection with the story**: symbolic features, driving action, interaction with the characters.

The first step is to identify the features, before exploring what interpretations can be drawn from them. What does the story gain by having the setting be at that time and in that specific location?

WORKED EXAMPLE

Q: What are the significant physical features in each of the micro locations in the model text?

A: Very little detail is provided around the physical features of the apartment block; no colours or descriptions are provided. The narrator alludes that the location is run down and uninspiring, but this is not explicitly stated.

Q: What is the atmosphere of each location? How is this developed?

A: The atmosphere of the apartment is established through initially highlighting it as a 'popular location for drug deals' and 'a body' being 'dumped in the lane'. The restrictive nature of the apartment block is also shown where you bump into your neighbour 'almost every day' and this closeness is emphasised when the narrator can hear '*wumphing* and shuffling' through the thin walls of the rooms.

Q: What connections can you make between the micro locations and the story/characters in the model text?

A: The apartment is initially juxtaposed with the idea of a wild creature. As the story progresses, the restrictive and repressive nature of the closed-in setting seems to have further impact upon the characters. The leopard is physically trapped, pacing the small space of the apartment, while the narrator emphasises how much they also feel trapped 'in the wrong place' and does not 'know how to get out'.

Q: What interpretations can we build from analysing the setting and context of the model text?

A:
- Individuals can feel as trapped mentally as they are physically.
- Our environment has a significant impact on our mental wellbeing and general outlook in life.
- We cannot be our true self if we are not where we are supposed to be.
- A person's perspective of where they are will impact how they feel about themselves.

The creator

The creator of the text brings their own impact to the text. Their personal experiences and life story, their reason for creating the text and their personal views and values all combine to influence the way an audience connects with and understands the text overall. There is a significant difference between an author who can relate to the experiences of their characters, an author who had to research deeply to understand the context of the story they created, and another author who has built an entire world and context from their imagination.

WORKED EXAMPLE

Q: What was the author's inspiration or motivation for writing the text?

A: Wilson got the inspiration to write 'The Leopard Next Door' from an 'odd-spot' article – a story about a man in the United States who was discovered with a tiger living in his apartment.

Q: What relevant experience, perspective or goals did the author have that is relevant to the text?

A: Wilson was shifting from writing poetry into short fiction pieces and was experimenting with flash fiction of varying lengths. Although she did not set out to write the piece within a particular number of words, the focus on expressing the story in purposeful and condensed ways influenced the outcome of the narrative.

Alternative perspectives

No matter what the creator intended to say throughout the text, different audiences will bring their own experiences and opinions to a text. In this way, the same text can be interpreted in innumerable ways and no single interpretation can be deemed 'correct'. As long as you can support your interpretation of the text with specific, relevant and rational evidence, then your interpretation is just as valid as one found in a study guide; even if you discover that your opinion is different to the authors original intentions.

Innumerable (adj): an uncountable number of things

We can also apply different literary theories to a text we are analysing. A literary theory is a way to read or view a text. It provides a specific lens for you to consider what the text is saying and applies different 'schools of thought' to how people might interpret the text in different ways. Literary theories go back thousands of years to Aristotle's Classical Theory, and different schools of theory are continually being built: from Marxist Theory emerging in the 1800s, Feminist Theory starting in the 1970s or Queer Theory beginning in the 1990s. There may even be an emerging 'Post-Pandemic Theory' lens with which to analyse texts. By considering different theories, you are able to see outside your own experiences and consider alternative perspectives of the same text, allowing you to analyse it in entirely new or more nuanced ways.

Nuance (noun): a small, subtle, but specific variation

WORKED EXAMPLE

Q: What interpretations may other people have of the text that challenge your own perspectives of what it is trying to say?

A:
- Some may say that the leopard is in fact not real, and is something the narrator has imagined to validate their detachment from society and give them purpose when they feel out of control in their life.
- That the leopard is symbolic of an addiction and the neighbour has actually become addicted to drugs; losing control of his life. The narrator continues to 'feed' the neighbour's drug habit rather than deal with the 'beast' that has been created.

Q: What literary theories would most support or challenge your current interpretations of the text?

A:
- Feminist theory: might suppose that the narrator was a female and the relationship between the neighbour and narrator was sexual rather than platonic. She is drawn to the neighbour as a 'wild animal' and is consumed by his alternative world but continues to 'slam the door shut' when she gets too close.
- Post-modernism: might suppose that the text is highlighting the fractured and dissonant experience of the current world: where everyone is connected through location and the need to survive, but that we never really understand other people or what is going on in their world.

Dissonant (adj): something that is out of harmony, a sound that is harsh or jarring

Comprehending spoken texts

Listening is an important skill for all students in this area of study, but for EAL students building their listening comprehension skills is a formal part of Unit 3. You will be required to comprehend an audio or audio visual text focused on historical, cultural and social values in your set text, through:

- short-answer responses
- note-form summaries.

Comprehension and understanding of audio or audio visual texts relies on your ability to understand the speakers in the text and make connections to your set text. To improve your listening skills, you should listen regularly to audio or audio visual material related to your text such as:

- interviews with the creator
- documentaries about the time period and setting
- podcasts about the time period, the creator and the text itself
- recorded lectures and presentations
- YouTube videos/vlogs about the historical, cultural and social values presented in your text and the text itself.

You can access many of these materials online, and you should try to listen to speakers and texts from diverse backgrounds, genders and ages. Take notes as you listen, as this will deepen your connection with the material presented. Then summarise your notes in note form.

Preparing for the EAL SAC

The best preparation is authentic preparation: activities that mimic the actual SAC itself. Consider completing some of the following activities to prepare for the comprehension SAC:

- immerse yourself in spoken Australian English as much as possible, in different modes and contexts
- understand and practise different question types
- practise summarising spoken texts in different visual ways
- recognise the types of questions you find most difficult and focus on these
- write your own questions after listening to a short text; ask others to write or ask questions and attempt to answer them
- record your own talk about your set text and write questions for a classmate (pretend to be the author or an expert about a part of your text)
- review homophones, idioms, colloquialisms and cliches
- practise dictation
- know the difference between literal and inferential meanings and how to provide evidence for both.

Table 2.18: Tips to improve understanding

What do you do if you do not understand a word or phrase when listening?	What do you do if you do not understand what a question is asking?
• Keep listening! Do not panic! • Is the word crucial to your understanding of the text, or to respond to a question? You do not have to understand every single word to still make sense of the text. • Go back and consider what the word or phrase is doing in the sentence. Is it describing something, or it is a technical term? • Process the main information first, then go back and consider the details and specifics to respond to the questions. • Take lots of notes: different types of notes. You do not want or need to transcribe the whole text, so identifying key words and inferring information relevant to respond to the questions is your focus.	• Identify the key parts of the question: the question word, the main and supporting nouns. • Connect the parts to the type of response that is required: are you looking for a word, a phrase or evidence from the text? • Look at the parts of the question: which part is confusing? • Identify what the confusing part is doing in the question. Is it describing something, showing a relationship, identifying a thing, etc.? • Look up the word's meaning and consider familiar synonyms to simplify the meaning of the question.

Interpreting setting and context-based prompts

While setting and context-based prompts are much less likely to be found in the SAC or exam, this does not mean that they are not there. Being able to answer these types of specific prompts will increase the way you see these elements of the text and make it easier for you to employ these types of evidence when building interpretations in other types of prompts and responses.

Setting or context-based prompts can be:

- direct:
  - How does the setting impact the interactions between characters?
  - How does the author use setting to reflect the experiences of family?
  - How does the author contrast the life of the city with country life?
- indirect:
  - How does the text explore the connections that keep people together?
  - The author shows their desire to understand both the old and new world. Discuss.
  - The text shows how difficult it is to maintain culture and family ideals.
  - To what extent are the lives of the characters limited by social expectations?
  - The story explores the challenges encountered at different stages of life. Discuss.

WORKED EXAMPLE

Q: Brainstorm different interpretations for the following prompts:

Prompt	Interpretations
The setting of 'The Leopard Next Door' exposes human vulnerabilities. To what extent do you agree?	1 The closer people live, the less they know about each other. 2 The environment people live in can change a person's perspective of their capabilities and options in life. 3 It is not just a person's environment, but the choices they make that exposes their vulnerabilities.
How does 'The Leopard Next Door' highlight how detached contemporary Australia has become?	1 Living in close quarters can push people to know each other less. 2 People are often unwilling to accept help or interfere with others' lives to help. 3 It is important to recognise the importance of connection, but often people do not know how to connect with others.
The characters in 'The Leopard Next Door' are trapped both mentally and physically. Discuss.	1 People often feel trapped in their own mind. 2 An individual can feel trapped mentally when they are physically trapped. 3 Sometimes people feel safer being trapped in the known and are scared to explore the unknown.

Using setting and context as evidence

Setting is one of the least used sources of evidence, yet its potential to support interpretations around atmosphere and connection with character is almost limitless. The trick to using setting as evidence is to connect it with other aspects of the narrative:

- What connections does the setting and context have with how we understand the characters?
- What connections do the setting and context have with how we understand the actions of the plot?
- In what ways can the setting and context symbolise or support the ideas and perspectives of the text?

WORKED EXAMPLE

Q: Identify key evidence that would support the following interpretations. First, consider setting and context and then add any plot, character or construction-based evidence relevant depending on your question and interpretation.

Prompt: In the text, the environment strongly influences the characters' actions. Discuss.	
Interpretation	**Evidence**
The more confined the environment, the more anxious an individual becomes.	• close quarters, lack of trust, fear of diseases • 'too much risk I'd pass on a disease'
You have little respect or inspiration from a dysfunctional environment.	• 'The car park was a popular location for drug deals, and a body had once been dumped in the lane that separated our building from the next. Real estate agents always claimed that this part of town was "going places". Going where, I wondered.'
Often people know the negative impact an environment is having upon them, but they do not know how to escape.	• '... someone else who knew they were in the wrong place but didn't know how to get out.' • 'It seems relevant to mention'

Q: Choose one of the interpretations and corresponding evidence and write an analytical paragraph responding to a setting-based prompt.

A:

Direct response to the question

Often people understand the negative impact an environment is having upon them, but they simply do not know how to escape. The situation appears so restrictive that the narrator deemed it 'relevant to mention' the inferior area where their apartment block is located. By spending a full paragraph and four sentences describing the setting of the apartment block, Wilson **spotlights** the significance place has upon how a character feels and what they do. She **promotes** the idea that people can feel trapped within a hostile environment, so rather than fight to escape, they will search for ways to survive and connect with others who are sharing their experience. The narrator understands their environment is not 'going places' and accepts they are 'in the wrong place' but Wilson wants to **emphasise** that when people consciously rationalise a negative situation it is often because they do not 'know how to get out'. The narrator was willing to convince themself that they 'didn't want to get [their] neighbour into trouble' by 'call[ing] the police' so they could feel more connected to 'someone ... like [them]' who 'knew' they were trapped but 'didn't know' any other way to escape the situation they found themselves in. Morally, Wilson is able to **acknowledge** why people consciously do not seek change in bleak environments but rather their actions indicate their active search for connection and day-to-day survival.

Direct evidence from the text

Analytical verbs

Note-form summaries

A note-form summary is a less formal way of summarising the key ideas presented in a text and does not rely on traditional sentence structures and grammatical features. The summary must still be comprehensive and must make sense to someone else reading it, not just yourself. A good way to practise this skill is to make a list of dot points about the text that summarises the main points raised. Then organise these dot points under some summary headings such as setting, background, characters, themes, cultural, social and historical values.

WORKED EXAMPLE

Q: Go to https://mea.digital/vce34_2_1 to view an interview with Chloe Wilson, the author of 'The Leopard Next Door' and complete a note-form summary.

Glossary terms for interview

Aristocratic (adj): noble; belonging to or typical of the aristocracy (the highest social class, who have special titles)

Cloistered (adj): protected from the problems and dangers of normal life

A dead end (idiom): a point at which you can make no further progress in what you are doing

A: The summary is shown in Figure 2.4.

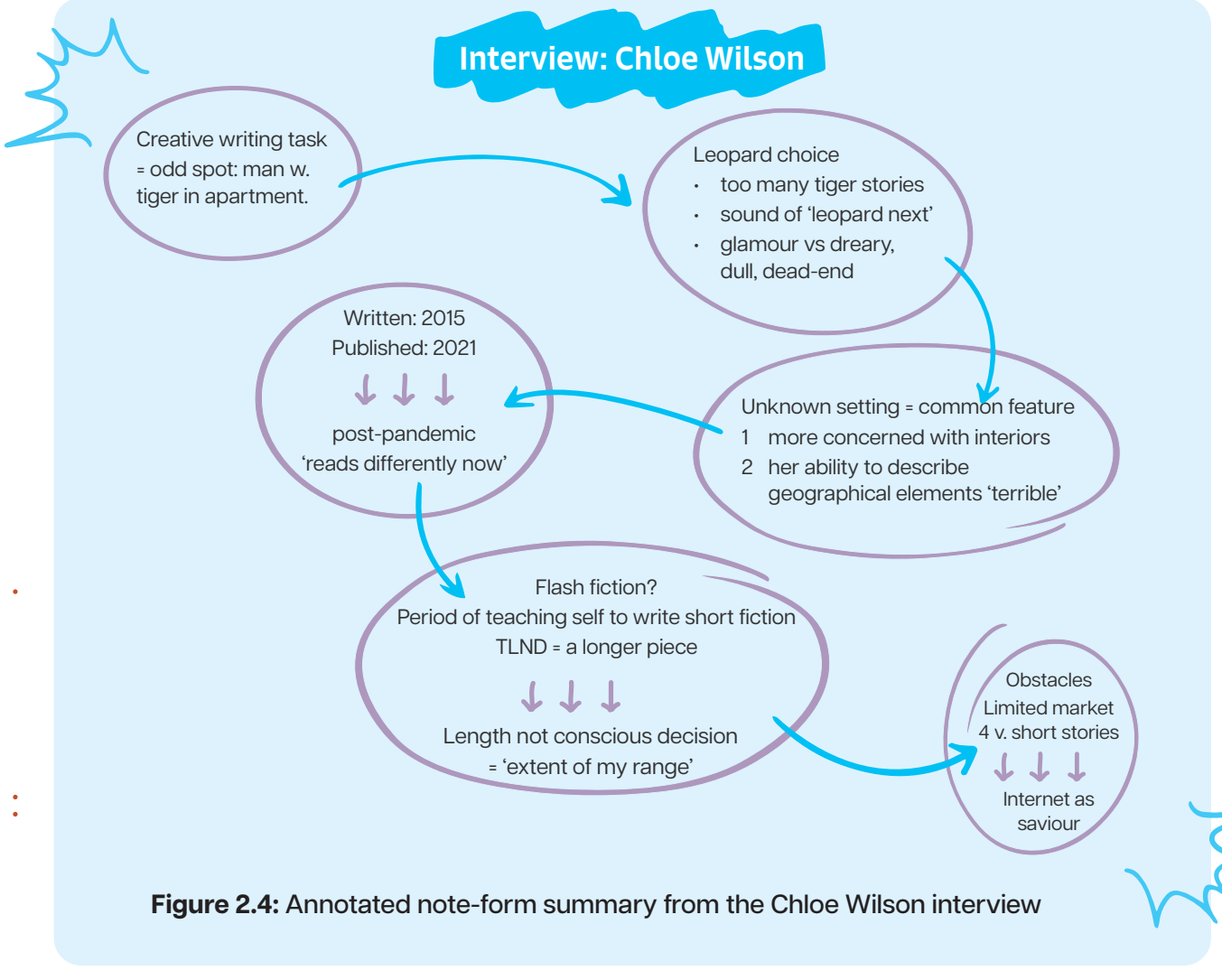


Figure 2.4: Annotated note-form summary from the Chloe Wilson interview

Short-answer responses

Short-answer responses look for you to respond to questions and prompts at a word, phrase, clause, sentence or short paragraph level. Responding to these questions means being explicit and direct about what the question is asking. For example, identifying two reasons Wilson used a leopard rather than a tiger in the story means you provide two of the three reasons the author provided.

Literal (adj): an answer that comes directly from what was said or shown

Inferential (adj): an answer that comes from your interpretation of what was said

These questions can either be literal: requiring you to draw directly from the text in your response, or they can be inferential: requiring you to use the text to infer what a person was meaning or feeling as they were speaking. For example, what was the inspiration for Wilson writing 'The Leopard Next Door'? What is inferred by Wilson when she makes the comment 'Thank god for the internet'?

Some responses will require you to integrate evidence to prove your thinking. Other questions will just require your thoughts and opinions. For example, 'Why is the geographical location in the story not important? Support your response with evidence from the text.' Obviously you need to provide evidence. But the question, 'How does knowing Wilson's intentions and context for the text support or challenge your interpretations of the story?' is asking your opinion. Understanding what the question is asking and what type of response is expected, is the first and most crucial element to succeeding in this section.

WORKED EXAMPLE

Using the interview with Chloe Wilson, complete the following comprehension questions.

Q: What was the inspiration for Wilson writing 'The Leopard Next Door'?

A: An odd-spot story about a man in the United States who was keeping a tiger in his apartment. Wilson used it as an exercise for her creative writing students and years later it inspired her.

Q: Identify two reasons why Wilson used a leopard rather than a tiger in the story.

A:
- She had already written about tigers previously.
- She liked the sound of: 'leopard, next'.

Q: List the ways Wilson describes the comparison between the leopard and the living quarters.

Leopard	Living quarters
• Glamorous, prestige, luxury • Something an aristocrat might own	• Very dreary, dull, a dead end

Q: Why is the geographical location in the story not so important? Support your response with evidence from the text.

A: Because Wilson is more concerned with exploring the 'interior spaces' of her stories and she thinks her ability to describe geographical setting is 'terrible'.

Q: What is the meaning of 'cloistered'?

A:
- Having your feelings clouded by irrational judgement.
- Living quietly, without getting involved in the chaos around you.
- Living recklessly, without caring about those around you.
- Feeling the joy of success.

Q: How does knowing Wilson's intentions and context for the text support or challenge your interpretations of the story?

A: It supports my interpretation of the leopard and the contrast with the setting – that both were used as a stark juxtaposition. It challenges my interpretation around why so little information was provided about the narrator and the setting. I thought that was purposeful, but it was not.

Q: When was 'The Leopard Next Door' written?

A: 2015

Q: Why does Wilson think the story potentially 'reads differently now'?

A: Because after the pandemic, readers' 'perception of reality' has changed and they can empathise with feeling trapped.

Q: Describe the main obstacle Wilson faced in writing the story.

A: There is a limited market for very short stories in Australia and it can be hard to find somewhere to publish very short stories.

Q: What is inferred by Wilson when she makes the comment 'Thank God for the internet'?

A: That the internet is not entirely the place she wants to publish her work, but that she is grateful it is there, so she has access to publish her work in different ways and be seen by different people.

Activity 2.7: Unit 3 – Explore and analyse

The setting, historical context and social values of a text underpin the way that an audience connects, understands and learns from it. Using this analysis shows a more sophisticated reading as you consider the world of the text holistically.

The time period: historical context

The time in which the narrative was set and the time the text was published both bring significant historical and social expectations and perspectives. The potential dichotomy between the narrative and publication time periods, or between the publication and contemporary audience's time periods can expose significant differences in the connections with characters and overall interpretation of a text.

1 Identify the key time features of your set text:
   - a What period was it set in?
   - b What period was it created or published in?
   - c What significant events and historical expectations were relevant to the text from the period (of when it was set and/or when it was created)?

2 What potential impact does this have on the way contemporary audiences view the text?

The location: social and cultural values

The physical location of the narrative provides crucial information to drive the story, but it also brings with it its own social and cultural values. Considering the macro and micro settings allow multiple layers of analysis, connection and alternate interpretations of the text.

3 What is your set text's macro location?

4 What cultural and social contexts are relevant about this specific location?

5 List the significant or most relevant micro locations that occur throughout the text.

6 Choose the most significant micro locations and consider:

- **a** physical features
- **b** atmosphere (and how it was created)
- **c** connections from the setting to the characters/action.

7 What interpretations can we build from analysing the setting and context of your set text?

The creator

Understanding the creator of the text, why they created it, and their motivations and experiences can help you interpret the intended messages and priorities of the text and connect these to how they are presented within the narrative.

8 What was the creator's inspiration or motivation for writing your text?

9 What relevant experience, perspective or goals did the creator have that is relevant to your text?

Alternate perspectives

While your interpretations of the text are valid , you are able to 'see' the text in drastically different ways if you consider how other people may support or challenge your thinking.

10 What interpretations may other people have about your text that challenges your current perspective?

11 What literary theories would most support your current interpretations of your text? What might challenge your interpretation?

Comprehending spoken tasks

Although the EAL course requires an additional SAC, the skills and benefit of a deeper analysis of your text through extended research and exploring audio and audio visual texts will allow you to engage with your text in another, often more sophisticated, way.

12 Identify, research and collate some relevant audio or audio visual programs regarding the author, time period, location and values of your text to share with your class.

13 Practise writing and answering different types of comprehension questions from different texts.

14 Practise completing visual summaries of texts you listen to and view. Notice how different texts result in different looking summaries. Remember, the summary should reflect the text, not the other way around.

EAL only:

15 Complete a practice SAC: under the same conditions as the SAC (time, number and type of questions, expectations, allowable materials, etc.).

Interpreting setting and context-based prompts

Although uncommon, some texts lend themselves to specific prompts around the setting and context. Understanding how these types of prompts can be asked will be key in responding to them.

16 Brainstorm (and share) some different types of setting and context-based prompts written to analyse your text. Try to come up with direct and indirectly written prompts.

17 Choose three prompts and brainstorm different interpretations to answer and respond to the prompts.

Using setting and context as evidence

You need to draw from the narrative, character and construction elements alongside the setting and context of your text when supporting your interpretations of setting- or context-based prompts. You have to find the balance between being specific about and to the text while drawing information from outside the world of the text.

18 Identify key evidence you can use to support your interpretations from Question 17, considering setting and context as well as plot, character and construction-based evidence.

19 Choose a prompt and one of your interpretations with evidence. Write an analytical paragraph responding to the setting-based prompt.

Activity 2.7: Unit 4 – Explore and analyse

Identifying and exploring the setting and context of your set text will allow you to contextualise the story and consider the impact of the world of the text upon the narrative overall. Setting and context can be used as specific types of evidence that impact the way the story is presented and interpreted.

!! **Identify what you found most difficult about understanding the context and setting of your Unit 3 text. Focus on this aspect to start with when interpreting your Unit 4 text to reframe your analytical approach.**

The time period: historical context

When your text is set and when it was created both play a role in the social expectations of the characters and events that occur. You should consider the impact of a text set in the past but written in the present versus a text that is from the past and was written at that time. Knowing the time period of your text is the first step. The second step is to understand the impact this has on the story overall.

1 Identify the key setting features of your set text including:

- **a** What time period was it set in?
- **b** What time period was it created in?

2 What significant events and historical expectations were relevant to the text from the time period (of when it was set and/or when it was created)?

3 What impact does this have on the way contemporary audiences view the text?

The location: social and cultural values

Where your text is set not only gives the audience a physical setting for the action but also can symbolically support (or restrict) the characters and what they do. Understanding the social expectations at the macro level and the atmosphere and connection to characters of the micro-level setting will allow you to bring key narrative elements together analytically.

4 What was your text's macro location?

5 What cultural and social contexts are relevant about this specific location?

6 List the significant or most relevant micro locations that occur throughout the text.

7 Choose the most significant micro locations and consider:

- a physical features
- b atmosphere (and how it was created)
- c connections from the setting to the characters/action.

8 What interpretations can we build from analysing the setting and context of your text?

The creator

Understanding the motivations, goals and biases of the text's creator will allow you to interpret the text and its elements in different and sometimes more sophisticated ways.

9 What was the creator's inspiration or motivation for writing your text?

10 What relevant experience, perspective or goals did the creator have that is relevant to your text?

Alternate perspectives

You will gain a broader perspective if you consider how other people and schools of thought may challenge your interpretations. Considering the ways your ideas can be supported or challenged will push you to think differently about your interpretations and the evidence you use to support different prompts.

11 What interpretations may other people have about your text that challenges your current perspectives?

12 What literary theories would most support or challenge your current interpretations of your text?

Interpreting setting and context-based prompts

Setting and context-based prompts are one of the rarest types of prompts you will find in SAC and exams, but they help you to engage with the text in different and purposeful ways. This is about seeing the 'world' of the text beyond the plot and the elements that came together, often subconsciously, to create the text.

13 Brainstorm some setting and context-based prompts.

14 Choose three questions and brainstorm different interpretations to answer and respond to the prompts.

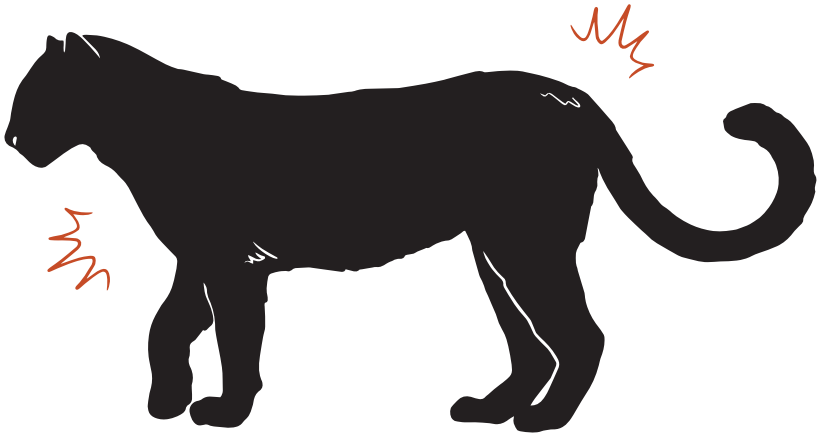
Using setting and context as evidence

Setting and context allow you to draw your interpretation beyond the narrative and into the events that impact the way the story is told. When you respond to a setting or context prompt however, you need to integrate the specifics of the setting and context, breaking it into the different parts that work together, while connecting these to the narrative and character-development that occurs throughout your text.

15 Identify key evidence that you can use to support your interpretations, considering setting and context as well as plot, character and construction-based evidence.

16 Choose a prompt and accompanying interpretation and evidence, and write an analytical paragraph responding to a setting-based prompt. Remember to build upon the feedback you received when you completed the activity in Unit 3.

17 Once complete, reflect on how you are responding to the criteria and actively working towards the feedback for improvement from Unit 3.



STEP 8

Understand the ideas, concerns and conflicts in your set text

Analysing a text requires pulling it apart, exploring its features and then reassembling it with a deeper understanding. Exploring and questioning a text's key ideas, concerns, values and conflicts allows you to analyse what the creator was trying to say through a text.

The purpose

Considering the purpose means asking: What was the creator hoping to achieve, make the audience think or feel, make connections with and highlight about society (past, present and future) through the creation of the text?

Essentially, this is focusing on the messages and potential lessons of the text. However, it is more than simply identifying the themes of a text, this is about understanding the point of view of the author and how they perceived the world (ideas), what worried them about society (concerns) and why different people think differently about specific situations (conflicts).

WORKED EXAMPLE

Q: Create a concept map to brainstorm some of the central themes that can be discussed regarding the model text. For each theme, brainstorm different ideas, concerns and conflicts being presented and how they could be interpreted by different audiences.

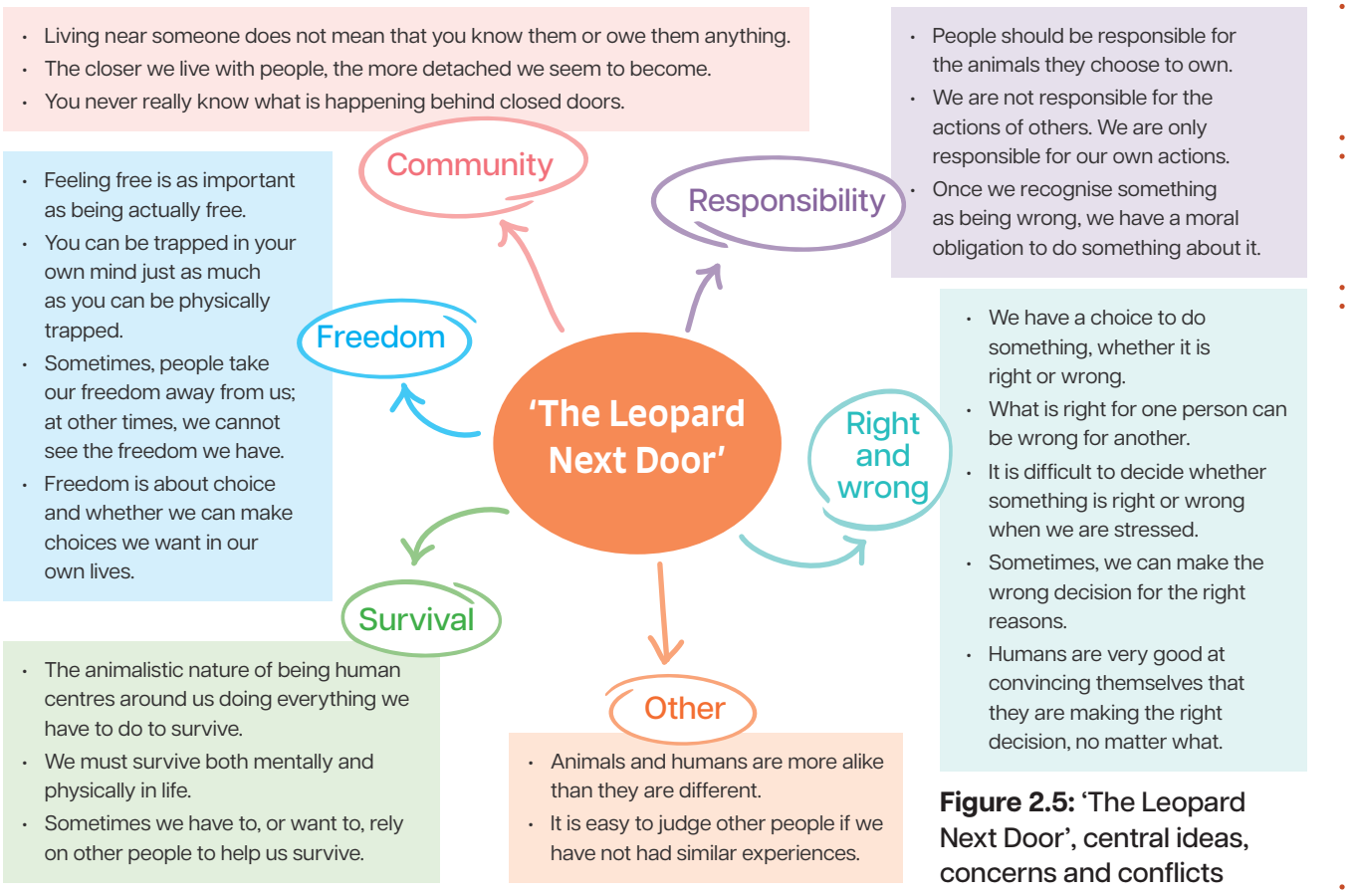


Figure 2.5: 'The Leopard Next Door', central ideas, concerns and conflicts

Interpretations of a text are almost limitless. Expand your thinking to beyond the ideas presented in study guides or by your teacher. The wider the lens through which you view the text, the deeper you can go and the more insightful you can be. As long as you can support your interpretations with specific evidence, then there is no such thing as a wrong answer!

Interpreting idea-based prompts

Idea-based prompts are one of the most common types of analytical prompts found in SAC and exam papers. This is because they focus on the overall messages of the text and require responses that draw from all aspects of the text to answer effectively.

Idea-based prompts can be asked in many different ways, often blending other elements of the text with an idea about it.

- *How does the author present the idea that …?* 'How' means the construction of the idea is the emphasis in this question.
- *The prompt starts with an idea or assertion, then follows with 'Discuss' or 'To what extent do you agree?'* 'To what extent' means you need to prove how much, and back this up with specific evidence.
- *[A character] suggests that an idea is important.* So the character is the emphasis in this question.
- *[This idea] is the main message of the text.* 'This idea' discussed broadly means you need to draw evidence from across all aspects of the text.

Understanding how the same idea can be presented in numerous ways can help you see patterns and transferability of knowledge and skills across different prompts.

WORKED EXAMPLE

Q: a Using your concept map, write a number of potential idea-based prompts.

b Highlight any key words, **modal words**, analytical verbs/adverbs or conjunctions in each prompt.

Idea	Potential idea-based prompts
Freedom	How does Chloe Wilson emphasise the importance of having control in your life in 'The Leopard Next Door'? 'The Leopard Next Door' shows the impact of someone who has lost their freedom. To what extent do you agree?
Survival	Survival is **more** important than having a clear conscience. Discuss. We **must** survive both mentally and physically in life. In what ways does 'The Leopard Next Door' explore this idea?
Right and wrong	Animals have **just as many** rights as humans do. To what extent do you agree? How does Wilson present the idea that individuals **always have** a choice to do something, whether it is right or wrong?
Community	Wilson explores the fracturing of community through 'The Leopard Next Door'. Discuss. To what extent does 'The Leopard Next Door' expose the reality that a person **never really** knows what is happening behind closed doors?
Responsibility	A person's social responsibility **will not always** benefit themselves individually. How does 'The Leopard Next Door' explore this idea? Once we recognise something as being wrong, we **have** a moral obligation to do something about it. Do you agree?

Responding to idea-based prompts

Once you have considered the prompt, you need to build different interpretations of that prompt and use evidence to support these interpretations in different ways. Planning your overall thinking will ensure you have a balance of ideas and evidence and that you are answering the prompt directly. The balance comes from being specific to the prompt while drawing different types of evidence from across the text.

WORKED EXAMPLE

Q: Complete the following table by brainstorming three interpretations and corresponding evidence for the idea-based prompt.

A:

Prompt: Sometimes you make the wrong decision for the right reasons.		**Evidence**
Interpretations	People will make the wrong decision in the search for happiness.	• Neighbour bringing the leopard home: similes, juxtaposition and personification of leopard • Narrator not calling the police
	People get stuck and do not know another way.	• Neighbour not asking for help: setting, foreshadowing and context
	People will do anything they have to in order to survive.	• Leopard killing the neighbour

Q: Take one of your interpretations and the corresponding evidence and write an analytical paragraph responding to the idea-based prompt: Sometimes people will make the wrong decision for the right reasons. To what extent do you agree this is what 'The Leopard Next Door' was presenting?

A:

Direct response to the question

What differentiates humans from animals is the desire, beyond simple survival, to find happiness. This goal will drive people, including the neighbour and the narrator, to do morally questionable things in pursuit of this ideal. Although it is not stated why the 'neighbour bought a leopard' it is clear it was purchased rather than adopted, so Wilson is able to allude to the selfish intent of the character from the very start. The neighbour genuinely cares for the leopard as Wilson uses similes to show the **personification** of the leopard and the stark **juxtaposition** from 'a bird' or 'a baby' to what audiences would ordinarily compare a powerful leopard as being. The neighbour diligently 'bottle-feed[s]' the leopard, gets 'up in the night' and 'wrap[s] the little body in a blanket'. He considers the leopard's best interests when, contextually in the aftermath of the pandemic, he worries that the narrator might

Direct evidence from the text

Technical language

Context

Direct evidence from the text

Direct response to the question

'pass on a disease' if they visited. Audiences, however, are left questioning if this refusal had more to do with wanting the leopard to be solely his and feel something was utterly dependent upon him alone, rather than coming from pure intentions. The **doubling** effect from the neighbour's inappropriate decision making to the narrator's decision to not 'call ... the police' further shows how people can be driven to make morally wrong decisions in order to satisfy their own desires. Wilson skilfully employs **verbal irony** to rationalise the narrator's excuse of not wanting 'to get [their] neighbour into trouble' but even they admit that they, like the neighbour, 'liked the idea of having a leopard' that relied on them for survival and comfort. The **circular structure** from seeing the neighbour become trapped by his own negative decision making to the narrator acknowledging they 'didn't know how to get out' emphasises Wilson's desire to ensure the audience are aware of how often poor decisions made in the pursuit of selfish happiness end up resulting in less than desirable outcomes anyway.

Technical language

Activity 2.8: Unit 3 – Analyse and interpret

Analysing a text is just as much about showing an understanding of what the writer has done as it is about what can be learned and interpreted from the text. While most narrative texts are created to entertain, they also present a certain view of the world, and in doing so allow an audience to reflect on this world – the positives and negatives and their part in it more holistically.

The purpose

The first step is to consider the wider messages the text is presenting and the ways in which these messages can be interpreted. Is the text supporting or challenging societal norms? What is it hoping audiences will learn and discuss after finishing the text?

1. Create a concept map, initially brainstorming the overarching themes of the text.
2. For each theme, add different ideas, concerns and conflicts that can be interpreted from the text.

Interpreting idea-based prompts

Idea-based prompts are the most common type of prompt because they most align with the expectations of the criteria. In responding to these prompts, you need to build interpretations and support them with evidence from across the text.

3 Brainstorm at least two prompts for each of the key ideas you identified above. Try to write the questions in different ways and notice the impact this has on the way you would approach the response.

4 Highlight the significant key words, modal words, action verbs and conjunctions in the prompt. What do you notice about the emphasis in each question? What do you notice about the potential sticking points or areas to ensure to focus on?

Responding to idea-based prompts

It is one thing to have your interpretations, but another to then support these and respond directly to a prompt at the same time. The balance is important and needs conscious control throughout.

5 Choose three prompts and brainstorm three different interpretations that respond to the prompt.

6 Identify evidence from across the text, its structures and contexts that support your interpretations.

7 Choose one prompt and write an analytical paragraph responding to the prompt using your interpretation and evidence.

Activity 2.8: Unit 4 – Analyse and interpret

Identifying and understanding the new ideas being presented through your Unit 4 text will be the final, crucial element for you to fully analyse the text. Understanding the creator's ideas allows you to contextualise all the elements you have identified so far. It allows you to think more specifically about what the characters and setting all mean and what the audience can take from them.

!! Identify what you found most difficult about understanding the ideas of your Unit 3 text. Focus on this aspect to start with when interpreting your Unit 4 text to reframe your analytical approach.

Identifying ideas, concerns and conflicts

There are many ways for you to brainstorm the ideas presented in your text. Find the approach that pushes you to think beyond first impressions, and consider different perspectives and ways that your initial ideas can be challenged or extended.

1 Create a lotus diagram (or network web, or concept map) to brainstorm the overarching themes of your text.

2 For each theme, brainstorm the ideas, concerns and conflicts that can be interpreted. Share your results and build upon them with other ideas. Notice the subtle, but important difference between similar interpretations and extend upon others. How far can you take your thinking?

→

Explicit and implicit ideas

One small but significant difference between Unit 3 and Unit 4 is the inclusion of explicit and implicit ideas within the analysis. In Unit 4, examiners want you to recognise that ideas can be articulated explicitly through dialogue or narration, or they can be presented implicitly through character actions, feelings or other story elements. Both are equally important in analysing the text, but implicit ideas are often simply accepted as reality or the 'norm', rather than considered as a specific perspective, and it is this more nuanced reading of the text that meets the Unit 4 skills and knowledge requirements.

3 What ideas are being presented explicitly through your text? Identify the specific quote from the text that articulates this idea directly.

4 What ideas are presented implicitly? Explain where and how these ideas are presented.

Interpreting idea-based prompts

Understanding the subtle but significant difference between the way a prompt can be posed will help you see the alternate ways you can approach and respond to a prompt. Although all prompts lead to an 'analytical response to a text', these responses can vary drastically.

5 Brainstorm at least one prompt for each of the key ideas you identified previously.

6 Once you have written a prompt, try to write another prompt exploring the same idea, but with the question written in a different way. Turn a 'discuss' prompt into a 'how' or 'do you agree' prompt and consider its impact upon the way you would respond.

7 Highlight the key words, modal words, action verbs/adverbs and conjunctions used throughout. Notice the subtle differences in approach and the specific focus to particular elements of the prompt to answer it fully.

Responding to idea-based prompts

Responding well to idea-based prompts relies on knowing the text in depth. Remember, it is not enough to simply agree or disagree with the prompt – you want to use different types of evidence to support your interpretations so you can show as much depth of knowledge from across the text as possible.

8 Choose three prompts and brainstorm three different interpretations that respond to each prompt.

9 Identify both explicit and implicit evidence (plot, character, construction, setting, context and creator) that support your interpretations.

10 Choose one prompt and write an analytical paragraph in response using your interpretation and evidence. Remember to build upon the feedback you received when you completed the activity in Unit 3.

11 Once complete, reflect on how you are responding to the criteria and actively working towards the feedback for improvement from Unit 3.

STEP 9

Understand the features of analytical writing and appropriate metalanguage

Building depth and sophistication

Delve (verb): to look into a topic or research deeply

The irony about building depth and sophistication in your analytical responses is that it is often about using fewer words to say much more. Depth of response is about *what* you are saying, not necessarily *how much* you are saying. It is exploring beyond the superficial interpretations of the prompt or text and instead delving into alternative perspectives, challenging interpretations, analysing the consequences of different parts of the narrative and showing insightful perceptions around the pieces that have built the text overall.

There are two main areas to consider when building your sophistication of analysis: what you are saying and how you are saying it.

!! Know the text like it is a second skin – read or view it multiple times before your assessments and examination. Each reading or viewing will provide you with renewed scope and will uncover elements you may have missed during earlier passes.

What you are saying

Thinking critically and analytically is a skill you can focus on and develop. You also need to notice when you find yourself becoming repetitive, writing something formulaic or simply not having enough to say. It is important that you are confident around your ability to:

interpret the prompt → Brainstorm ideas → Select evidence

Interpret the prompt directly

The first step is *interpreting the prompt* directly. This requires breaking the prompt into two parts: what it is asking and how it is asked. Different types of prompts will be responded to in slightly different, but important ways.

A direct prompt is very specific, it requires you to clearly provide a specific answer. Your contention should be to respond to the prompt in isolation, while the rest of your essay is the analysis around how and where you formed your response.

A 'discuss' prompt requires you to consider multiple perspectives: to have a conversation but not necessarily come up with an overall or specific 'answer'. These types of prompts want you to question traditional readings of the text and not necessarily assume the prompt is accurate. This is about seeing that texts are never black and white, but can be interpreted in different ways, by different audiences, for different reasons.

A 'do you agree' prompt asks you to consider what parts of the prompt you directly agree (or disagree) with and why. Ultimately you need to come up with a response that clearly shows whether you agree or not and the rest of the essay is proving why and how you feel that way.

A ‘to what extent’ prompt asks you to consider the degree of your certainty. You need to explain how much you agree or disagree with a prompt, and the rest of the essay is used to prove why you feel this way. While this type of prompt is similar to a ‘do you agree’ prompt, it is also asking you to articulate ‘the extent’ – how much – you agree or disagree and it is important that you quantify this amount as clearly as possible.

Brainstorm ideas

The second part of a successful analysis is the interpretations and ideas you choose to focus on. Identifying interpretations from idea-based prompts is critical in being able to show a holistic understanding and perspective of a text. The important thing is to do more than simply agree or disagree with a prompt and provide evidence.

For example, examine the prompt: Survival is more important in ‘The Leopard Next Door’ than having a clear conscience. Discuss.

Some interpretations are:

- People do not put themselves into danger to do the right thing. For example, the narrator does not risk their life to help their neighbour.
- People have to do whatever is necessary to survive, even if that means doing something morally wrong. For example, the narrator cares for the leopard to make themselves feel better about where they live, even though they should call the police.
- Survival is the most important thing in life for all animals, both human and creature. For example, the leopard hurting the neighbour and taking the food from the narrator.

Notice how each of the ideas presented simply agree with the prompt. They might use different pieces of evidence and say things in slightly different ways, but all they are doing is proving that the prompt is accurate.

Rather than simply agreeing, you want to *say* something about the text, using the prompt as a guide, to narrow your focus into a specific area. One way to do this is to question the prompt. You can ask:

- Why is it true? Why is it false?
- How is it accurate (or not)?
- Specific questions: When does this happen? Who does it happen to? Where does it happen?
- What are the causes or effects? For example, using the prompt above, what causes survival to be more important? What are the effects if survival is more important?
- What impact does the prompt have on specific characters and events?
- How does the prompt reflect the actions of the text?
- What might different audiences feel about the prompt? Or how do they connect with the idea?

WORKED EXAMPLE

Q: Brainstorm different interpretations of the following prompts.

Prompt	Interpretations
Survival is more important than having a clear conscience. Do you agree?	1 People have an innate sense of survival when it is needed the most. 2 Individuals want to do the socially responsible thing until it means it will impact them too negatively. 3 Sometimes people put others before their own safety, but they are not always rewarded for their selflessness.
Once we recognise something as being wrong, we have a moral obligation to do something about it. Discuss.	1 Societal expectations require citizens to live for the betterment of all. 2 People are able to justify morally questionable actions, so they do not have to acknowledge their own wrongdoings. 3 Individual morals are drastically different as what is morally wrong for one person can be appropriate for the situation for another.
Animals have just as many rights as humans do. To what extent do you agree?	1 Animals and humans both have the right to, and require, food, protection and connection. 2 Humans have given themselves more rights than animals because they are capable of taming, training and containing animals at their will. 3 Animals do not have the same emotional drive as humans, but can become trapped by fear and their survival instinct.

!! If you find some of your responses start sounding a little similar, go back and ask different questions of the prompt to find alternatives.

Selecting evidence

The third part is selecting what *evidence* you draw from. The ideas, concerns, conflicts and values of a text are presented through the plot, character and overall construction of a text. To support your interpretations around any prompt, you need to draw from different types of evidence across the whole text to show how all the pieces of the text come together purposefully.

!! Weaving in multiple points of evidence not only strengthens your analysis but shows greater depth of knowledge and understanding of the text. Just ensure you use evidence purposefully, do not simply list relevant facts!

Connecting your evidence with the purpose of the task means you are being analytical rather than descriptive. Let us look at how to use evidence most effectively. One way to help you show the greatest depth is to think beyond plot and character as examples and instead brainstorm opportunities for evidence at all six points of a text, as shown in Figure 2.6.

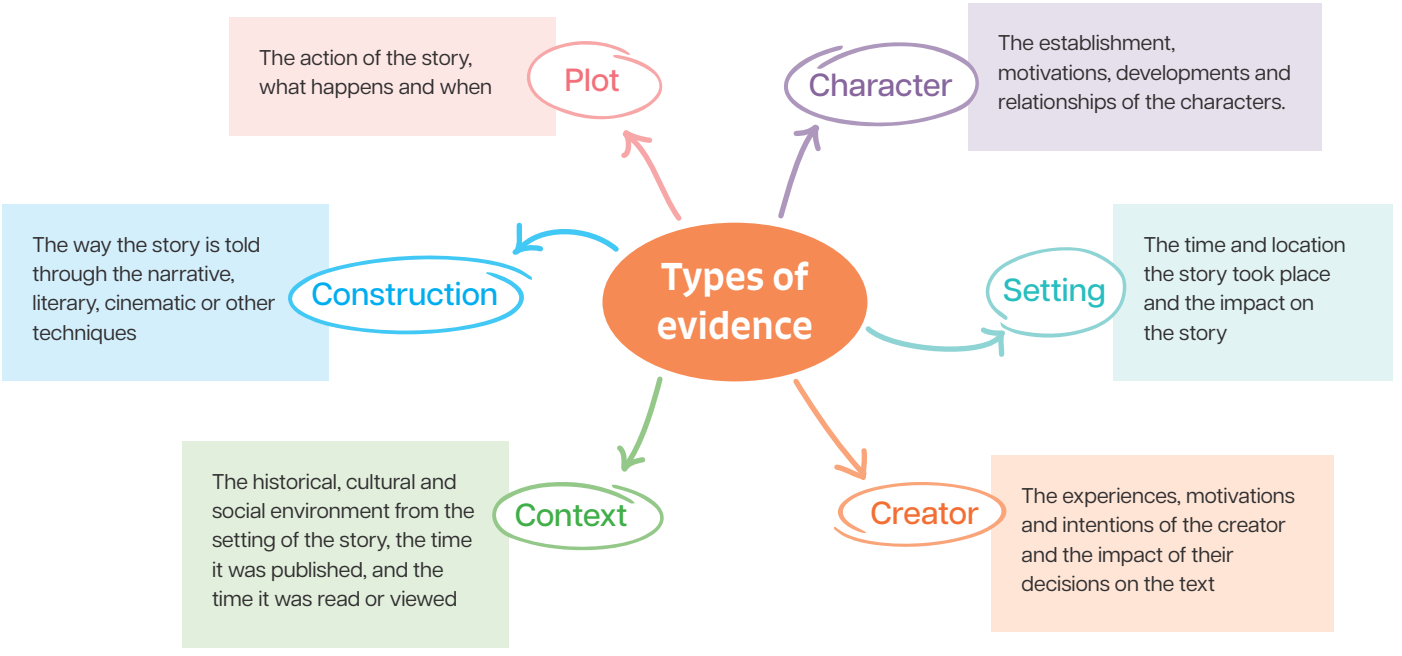


Figure 2.6: Types of evidence, summarised

WORKED EXAMPLE

Q: Identify the different types of evidence you could use to support the following interpretation of the model text:

Interpretation: The narrator is just as trapped as the leopard					
Plot	**Character**	**Construction**	**Setting**	**Context**	**Author**
The leopard is physically trapped, but the narrator is mentally trapped: 'didn't know how to get out'.	The narrator is drawn to the leopard, as they search for connection 'like me'.	The shifting use of pronouns show the increasingly close relationship between the two characters.	The cage-like setting of a high-rise apartment block.	Post-pandemic reading highlights the impact of forced confinement.	Limiting herself to write shorter texts. Feeling confined by how long she could write a text.

You won't use all six types for each interpretation you present but considering all six is a way to think broadly and deeply to find the best evidence to support your thinking.

How you are saying it

Sometimes we can think that sophisticated, academic writing is highly complex and verbose but this is not the case. The most important aspect, in any piece of writing – no matter how formal or informal – is clarity.

Verbose (adj): to use more words than are necessary

Always choose clarity over complexity.

The criteria asks for coherent writing, but what does this mean and how can you increase your coherence? To be coherent means that you are articulating your thinking clearly: highly coherent writing includes using words in the clearest way possible.

When we speak, we can clarify, add interjections and use intonation, facial expressions and gestures to ensure our listeners understand what we mean, but we cannot use these elements when we write. We need to use specific word choice, punctuation and syntax (sentence structure) to articulate our thinking to an audience who cannot ask questions if something does not make sense.

Word choice

Analytical writing involves a clear formal register and appropriate use of technical and academic language and features. Good analytical writing is about being specific, sophisticated and responding directly to the purpose of the writing.

Formal register is often about what you are *not* doing, more than what you are, as shown in Figure 2.7.

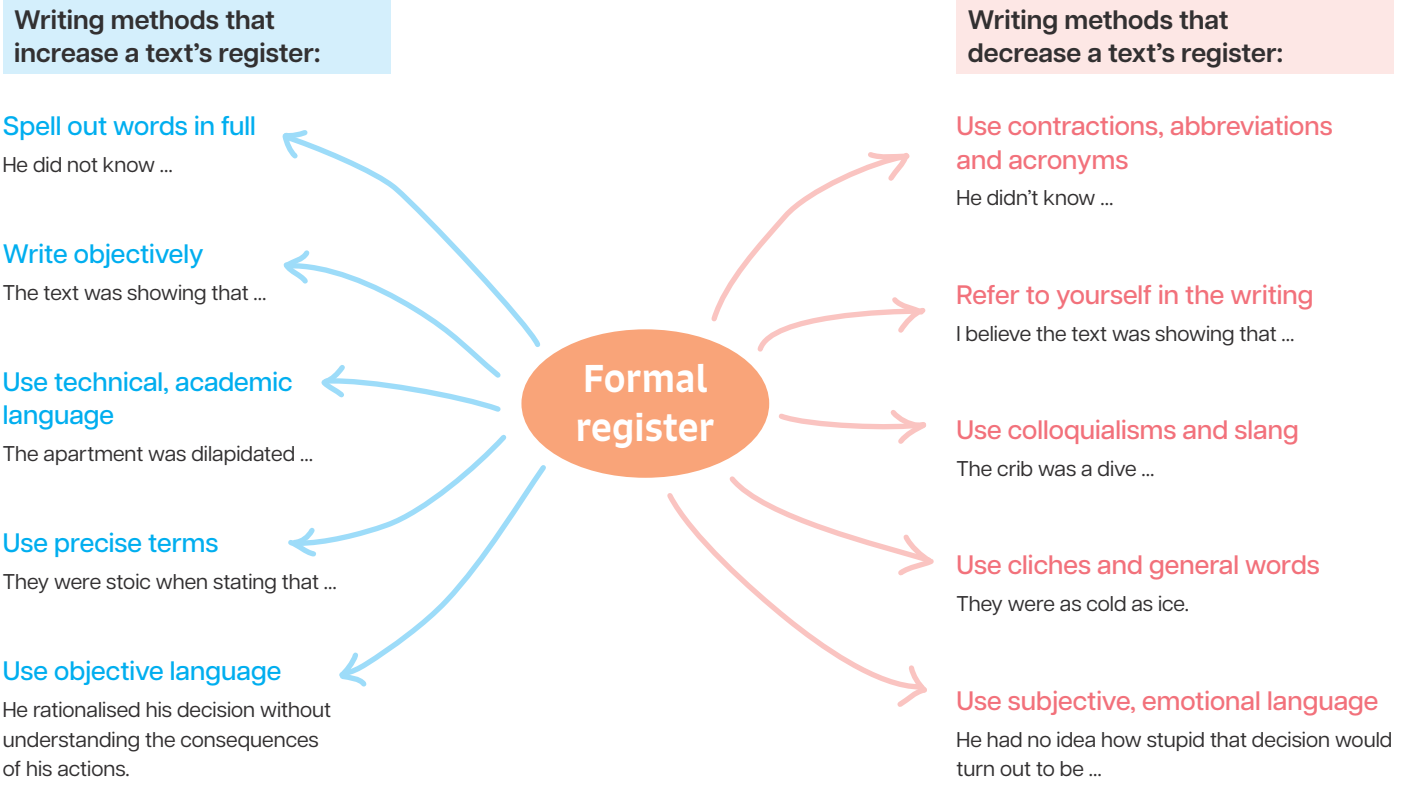


Figure 2.7: Ways to increase or decrease your formal register

Because you are writing analytically, many of your verbs will need to be analytical. Having different and more precise ways of saying 'shows', for example, allows you to increase the sophistication of your writing as well as being more precise.

Having a bank of analytical verbs to draw from can help you avoid using the same word repetitively, and can help you be more specific when describing what the creator (or character, setting, etc.) is doing within the text.

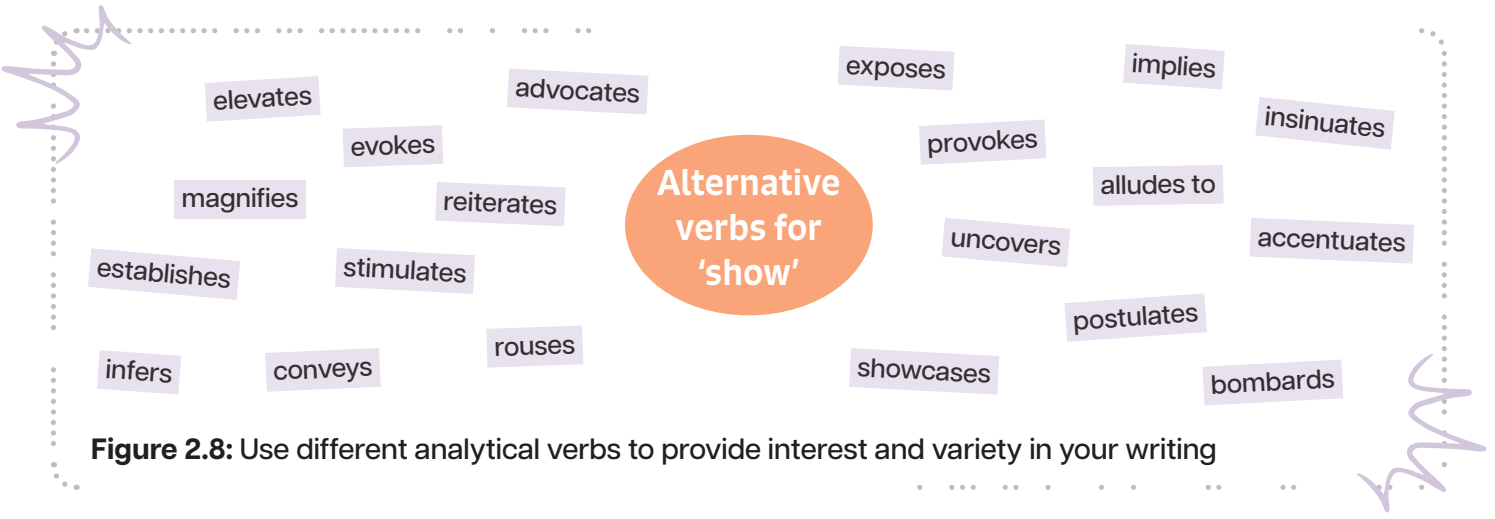


Figure 2.8: Use different analytical verbs to provide interest and variety in your writing

These words can describe what the creator or character is *doing* to affect a setting, theme or construction element. These words connect the elements of a text with the impact they have on the interpretations of the reader. If you do not have many of these words in your writing, it can indicate that you are not analysing enough.

Punctuation

We use punctuation to increase the readability of our writing. Capital letters and end marks help to indicate complete sentences, but we need commas, dashes and brackets to break these sentences into meaningful parts. Because we will be including numerous quotes throughout, we also need to have control over how to embed these into our writing so our reader can understand what is your writing and what is someone else's.

Commas are the single most common punctuation mark you will use in your writing. This is because they have so many different functions and purposes in writing. Commas help a reader break sentences up into meaningful sections.

Commas

Commas indicate:	For example:
, how parts of a list or sentence are separated	*The atmosphere is built through imagery, figurative language and silence.*
, the separation between a dependent and an independent clause	*Although the narrator is worried, he is not worried enough to call the police.*
, a separate idea, similar to the use of brackets	*Wilson, a Melbourne author, presents the idea that ...*
, the separation of two or more adjectives that modify the same noun	*The leopard is powerful, threatening and symbolic in nature.*
, the separation of an expression, phrase or clause	*Similarly, the narrator is uncertain of what the right action may be ...*

Figure 2.9: How to use commas effectively

You will also need to know the rules around punctuating quotes when writing analytically. Beyond ensuring that whenever you open with a quotation mark you must always close it, the other rules include:

- Only use a capital letter at the start of a quote if you are quoting a complete sentence, or if the quote is starting your sentence.

> It was clear that it was not the narrator's decision when, 'My neighbour bought a leopard.'
>
> Capital letter because this is a full sentence

> It was clear he 'bought a leopard', and it was not the narrator's decision ...
>
> No capital because this is a phrase

> 'Getting up in the night' was just one task the neighbour had to contend with ...
>
> Capital letter because this is starting the sentence

- Place the end mark punctuation outside of the quotation marks, unless you are quoting a complete sentence.

> He continued to look after it, wrapping 'the little body in a blanket'.
>
> Punctuation outside the quotation marks at the end of the sentence

> It was not the narrator's decision when 'My neighbour bought a leopard.'
>
> Punctuation mark inside the quotation mark because this is a full sentence.

Sentence structure

While academic writing can be complex and involve several clauses built into sentences, that does not mean that the longer and more complex the sentence, the better. Writing is about connecting our different pieces together in a way that shows purpose, clarity and cohesion.

This is why the criteria also asks for cohesive writing. Cohesion is how different pieces fit and flow together logically.

We connect words, phrases, clauses, sentences and paragraphs together through cohesive devices. These are either conjunctions or cohesive ties (ways to connect nouns across your writing through repetition, pronoun, substitution/synonyms or omission). Conjunctions can either connect elements of a sentence together or connect different sentences together. Conjunctions show a relationship between two or more concepts and by using them selectively, you can maximise the cohesion and flow of your writing.

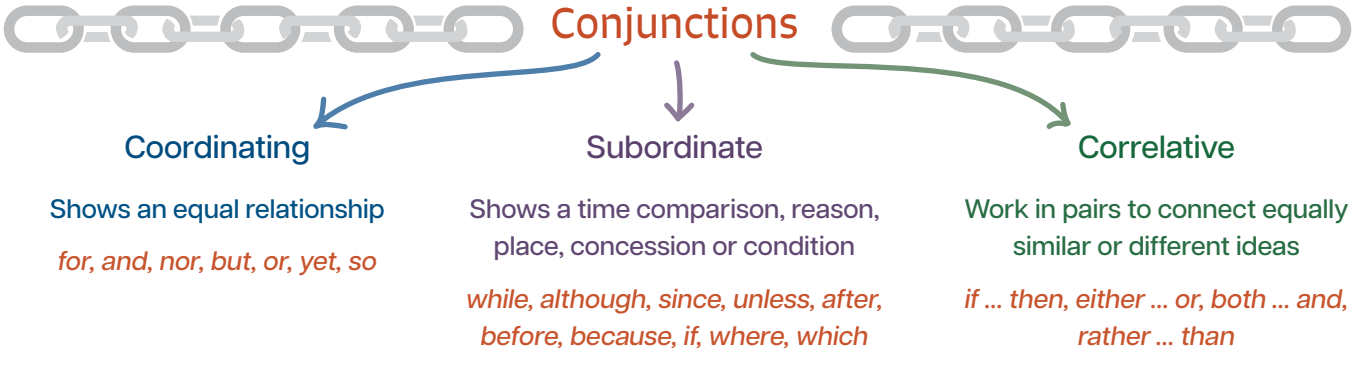


Figure 2.10: Different conjunctions show different relationships

Conjunctive adverbs (for example, also, however or instead) are technically not conjunctions; however, they are used like conjunctions to connect two sentences and to show how one sentence relates to the other.

Nominalisation

Nominalisation is one way you can purposefully increase the formal register of your writing. Nominalisation involves turning the main verb in a sentence into a noun. Although you do not want to nominalise every verb in a sentence, the ability to shift and change the way you write will help you find clarity and sophistication so you do not slip into repetitive, formulaic writing.

You can nominalise a verb by changing the suffix of the word. For example:

justify/justifying = verb admit/admitting = verb

- Justifying their decision helps the narrator to avoid admitting their actions are morally questionable.

justification = noun admission = noun

- The justification of their decision helps the narrator avoid any admission that their actions are morally questionable.

Activity 2.9: Unit 3 – Understand and apply

At this stage, you know your text. You have pulled it apart, considered all the pieces and played around with using that information to respond to different prompts along the way. Now we can experiment with building sophistication and ensuring that we are fully responding to the criteria for maximum results.

Building depth and sophistication

Adding 'depth' to a response does not mean writing more, it means considering what you say and how you are saying it.

1 Choose a prompt:
   - a What type of prompt is it?
   - b What is the prompt asking about the text specifically?

What you say

What are you going to say? Take time to brainstorm, consider and collate your ideas as this will make writing your draft so much more efficient. Ensure you know how you will answer the question, what your ideas are and what evidence you will use to support your interpretations.

2 Work out what you are going to say in your response:
   - a Brainstorm some interpretations.
   - b Choose evidence: both direct and indirect from across the text (plot, character, construction, setting, context and creator).

How you are saying it

Once you are clear about what you are going to say, draft and revise your writing with a clear audience and purpose in mind. You are writing an analytical response, so your register should be formal, you will need to use technical and academic vocabulary and could use some nominalisation. You need to punctuate for clarity and consistency around quotes and create flow using conjunctions and adverbs.

3 Using your plan, draft your essay focusing on how you are expressing your ideas throughout.

4 Once your draft is complete, give yourself time to revise and edit your writing.

- **a** Do your revisions first, focusing on what you are saying, that you are staying focused on the prompt, and you are using analytical verbs. Ensure your response is using evidence, but the evidence is not driving your analysis.
- **b** Next, edit your response focusing on how you have expressed yourself. How have you started your sentences? Are you connecting your sentences with conjunctions? Are you being too repetitive? Check spelling, particularly around key words, and punctuation, particularly around quotes. Check your formal register and ensure you have not used contractions, abbreviations or personal pronouns.

5 Mark your own essay. Before getting feedback from someone else, look as objectively as possible at how your essay responds to each of the criteria. What score would you give this? Is there something you could do to the draft to go up to a higher descriptor? Make any other revisions you want to award yourself the highest mark you can.

6 Share your draft with a classmate or teacher who can provide you feedback. Do they agree with the mark you gave yourself? What areas do they think you could work on that would make the most impact on your response to the criteria in the SAC? Do you know how to work on these areas and what that looks like?

Activity 2.9: Unit 4 – Understand and apply

You have written many analytical responses by this point. This is nothing new. In fact, the only thing that is new is the text (and your increased skill level!). So you can be very purposeful and conscious about how you approach this task. Know yourself. Know your strengths and weaknesses and do what you need to do to be awarded the mark you deserve for this SAC.

Identify what you found most difficult about understanding the drafting of your Unit 3 responses. Focus on this aspect to start with to reframe how you approach your Unit 4 response.

Building depth and sophistication

What do you need to do to move up into a higher descriptor for Unit 4? The expectation is going to be slightly higher already because it is towards the end of the outcome, but you have grown and developed since you completed this area of study in Unit 3, so we can use all the core skills and knowledge and apply them here.

1 Choose a prompt.
   - a What type of prompt is it?
   - b What is the prompt asking about the text specifically? What are the key words, modal words, action verbs and conjunctions being used?

What you are saying

Spend extra time to brainstorm more options than you need and then choose the very best to explore in your analytical response.

2 Complete a plan in response to the prompt.
   - a Brainstorm different ideas and interpretations that do more than simply agree or disagree with the prompt. Remember, you need to include both explicit and implicit ideas. What interpretations will help you do this?
   - b Choose evidence to support each interpretation: consider how you can show the greatest depth of understanding of your text by drawing from across the text and using different types of evidence (plot, character, construction, setting, context and creator).

How are you saying it

What have been your greatest writing strengths across all your outcomes so far? Can you focus on emphasising these throughout? What areas do you still need to improve? You might focus on them during the drafting stage, or that might be something that you can save to focus on during revising and editing.

3 Using your plan, draft your essay focusing on how you are expressing your ideas throughout.

4 Once your draft is complete, give yourself time to revise and edit your writing.
   - a Do your revisions first: what areas have you had feedback on previously that you should focus on during this revision stage?
   - b Complete your editing next: what areas have you had feedback on previously that you should focus on during this stage?

5 Mark your own essay. Look objectively at how your essay responds to each criterion. What score would you give this? Is there anything you need to change to go up to a higher descriptor? Make any other revisions to help you award yourself the highest mark you can.

6 Share your draft with a classmate or teacher who can provide feedback. Do they agree with the mark you gave yourself? What areas do they think you could work on that would make the most impact on your response to the criteria in the SAC? Do you know how to work on these areas and what that looks like?

STEP 10

Preparing for the SAC

Prior to the SAC, you need to ensure you understand the expectations of the task ahead of you and have strategies for how to plan, draft and revise your writing under time pressure.

Applying feedback

Your teacher will be giving you informal and formal feedback (both written and verbal) continually throughout the unit. Do not just wait for formal feedback from your teacher though, you can also critique yourself: What do you feel confident about? Where are you still confused? What parts make the most sense and what parts are still not coming together for you?

Feedback is only useful if you understand it and can apply it. So, there are some critical questions you need to ask yourself whenever you receive any type of feedback.

- Does the feedback make sense to you? Do you know what it is saying? Can you see the strength or area for improvement yourself?
- Do you know how to apply that feedback? Can you replicate any strengths identified in other questions and contexts? Do you know how to improve on areas of weakness? Do you know how to study the skill/area? Do you know how to apply the feedback into your next writing task or in the SAC under timed conditions?

If the answer to any of these questions is 'no', then you have to ask for more information. Ask your teacher explicitly for more information. If they cannot help you, then you need to identify someone else who may be able to answer it for you – a peer, a tutor or even a family member.

!! **Collate feedback around the core skills together. Focusing on these skills will improve all your outcomes, and you can prioritise these in your study.**

Revising and editing

Because the SAC is generally taken under timed conditions, you will need to practise how to revise and edit your response as you are writing as well as once you have completed it.

Revising your writing is about checking *what* it is saying.

- Are you directly and explicitly answering the prompt?
- Have you included relevant evidence, including direct quotes throughout?
- Have you controlled your paragraphs, being analytical rather than descriptive?
- Do your paragraphs have one central idea: does your topic sentence connect with your linking sentence, for example?
- Do your ideas show different interpretations (and are they different enough?) or have you simply agreed with the prompt and provided examples of where this is seen?

- Have you answered the criteria effectively (see pages 15 to 17):
  - Do you connect the ideas and values with the elements of the text they are demonstrated in?
  - Do you explore the text structures and features that present the ideas and values?
  - Do you connect the ideas and values to the prompt specifically?
  - Do you use different and relevant types of textual evidence to support your interpretations?
  - Have you written a clear exposition, with coherent paragraphs and appropriate use of metalanguage?

WORKED EXAMPLE

Q: Read the following analytical paragraph about the model text and consider what revisions would improve its expression.

A:

Feeling free is as important as literally being free. Discuss.

Equative not considered in the response

Paragraph is evidence-heavy

The narrator is technically free, because they can go wherever they want to, but they feel trapped in the apartment block where they live. They live 'on the ninth floor' where there isn't a lot of space for people or animals to live and grow. **There are** a lot of people in the apartment block but they don't really know each other and they don't ask for help or include each other in their lives. The narrator doesn't want to 'call ... the police' because they like 'having a leopard' in the apartment block and this makes them feel better about the fact that they aren't doing what they want, or they don't know how to do anything else. **The narrator** doesn't feel free even though they are.

Irrelevant information distracts from the ideas

Not connected to how this answers the question

The plot and the characters drive the analysis. No analytical verbs have been used indicating little analysis.

In contrast to revising your writing, editing is about checking *how* you are writing:

- Have you spelt all the words correctly? (Particularly those words that are from the text or the prompt directly, or any key metalanguage terms of the unit)
- Have you punctuated your paragraphs correctly? (Particularly around quotations)
- Have you maintained a consistent tense and register throughout?
- Are all your sentences complete? (Have you created fragments through using subordinate conjunctions, for example?)
- Have you made any simple errors due to writing so fast and under time pressure?
- Do your sentences make sense? Clarity and cohesion are important.

!! **Read your writing backwards to notice spelling errors: we often don't see them when we are reading because we are reading for meaning.**

WORKED EXAMPLE

Q: The previous analytical paragraph has been revised to respond more specifically and effectively to the criteria and the purpose overall. Read the revised paragraph and then consider what edits would make the writing more formal, coherent, clear and accurate.

A:

Spelling

The differance between feeling free and literally being free is more than semantic. A person can still feel trapped by a situation where they can't see the choices available to them. The narrator is drawn to and finds more connection with the imprisoned Leopard than they do with the community around them. Wilson uses the doubling effect to connect the narrator and the leopard, both living 'in the wrong place' 'on the ninth floor of an apartment block'. The claustrophobic setting shows an unnatural environment for either animal or human to thrive and highlights the narrators perception that they 'didn't know how to get out'. A post-pandemic reading would sympathise with the potentially irrational thoughts and decisions of the narrator as they lived, trapped and alone, in a 'part of town' they couldn't see was 'going places'. Whether they were technically free to leave the apartment or not, Wilson highlights, becomes irrelevant as a persons perception of reality becomes there reality and is more important then the truth.

Consider revising for clarity

Fix contraction

Check capital letter

Opportunity to use analytic verbs that are more sophisticated.

Three sentences in a row all ending on a quote

Missing possessive apostrophe

Cohesion limited by no conjunction use between sentences

Consider revising the last sentence for clarity

Read your writing out loud and use pauses and emphasis as a guide to punctuation. If you run out of breath, or you pause naturally while reading but there is no punctuation, then you might be able to 'see' punctuation errors more easily.

Final revised and edited paragraph:

Direct response to the question

The difference between feeling free and literally being free is more than a matter of semantics. This is because a person can still feel trapped by a situation where they cannot see the choices available to them. Through the narrator being drawn to, and finding more connection with, the imprisoned leopard than they do with the community around them, Wilson **showcases** the doubling effect. This connects the narrator and the leopard, both living 'in the wrong place' on the 'ninth floor of an apartment block' and accentuates their symbiotic relationship based on their lack of freedom. The claustrophobic setting they exist

Cohesive devices to create flow

Character evidence

Construction evidence

Direct evidence (quotes)

Setting evidence

Analytical verbs

within, **exposes** an unnatural environment for neither animal or human to thrive thus **validating** the narrator's perception that they 'didn't know how to get out'. A post-pandemic reading would, therefore, **sympathise** with the potentially irrational thoughts and decisions of the narrator as they lived: trapped and alone in a 'part of town' which they did not think was 'going places' or they could escape. Whether they were technically free to leave the apartment or not becomes irrelevant as Wilson contends that a person's perception of reality becomes their reality, and is consequently more important than the actual truth.

Contextual evidence

Equative of question directly responded to

Studying for the SAC

Effective study is about focusing on the areas of improvement that will have the greatest impact upon the final outcome. It is easy enough to spend hours trying to memorise quotes, but if you struggle to come up with interpretations to respond directly to a prompt, then that issue will limit you more than needing a few extra quotes in your essay. So the first step in studying for the SAC is to know *what* to study.

!! **Routines can be beneficial when preparing for a SAC. Smaller daily revision sessions are more productive than a long cramming session before the SAC. Know what study activities work best for you and will make you feel most confident.**

Table 2.19: Study strategies for the SAC

Issue	Targeted strategies/support
Lack of knowledge	• Re-read/view the text with fresh eyes: what do you notice that you did not notice before? • Summarise workbook notes: focus on narrative, character, construction, setting, context and idea elements. • Complete character and theme tables with evidence from the text to support your ideas. • Form a study group with peers: ask questions, discuss areas of confusion. • Know what you do not know: what aspect of the text do you need to revise or study in particular?
Trouble memorising quotations	• Write plans for essay prompts that include quotes: using quotes in the context of how you need to apply them is the best way to memorise them. • Record quotes onto voice notes and listen to them on your way to/from school. • Make cue cards with quotes: use different colours for different characters and themes. • Make cue cards with the quote on one side and your analysis on the other: test whether you can contextualise the quote without looking at your notes. • Use poster paper to make big colourful posters of key quotations or to create quotation banks. Put them up around the house.
Interpreting prompts/ building interpretations	• Find the key words, including modal and instructional verbs. • Question the prompt: who, what, when, where, why and how. • Consider what other people might think, or what the opposite of the prompt might be. • Consider the causes or consequences of the prompt.

Issue	Targeted strategies/support
Using construction or context as evidence	• Brainstorm the characters/plot examples first then find elements of construction within that example. • Decide on your 'top five' critical construction and context elements that you can use with almost any prompt. Learn them, and note the different ways you can use them. • Highlight example paragraphs that use construction and context, and create some sentence frames you can use in your writing. • Highlight the analytical verb: you need to connect the device to what it 'gives' the reader. Notice when you are not using an analytical verb or you are not connecting the device to the intentions of the creator.
Building sophistication of vocabulary or expression	• Start with focusing on and using the technical language of the unit. • Do not define technical words; delete 'for example'. • Play with suffixes to make the word work for you; for example, nominalise a verb or denominalise from nouns to verbs if necessary. • Find your 'voice'. While sentence frames can be a great starting point to build a more academic expression, you also need to find your own expression. Individual expression is rewarded more highly than formulaic responses.
Understanding structure and organisation of response	• Lay out the elements of each paragraph in your own words. • Provide examples (of your own writing) for each element. • Play with the order of your ideas in your plan; what flows logically from one idea to another? • Highlight the different elements in your own responses, so you can 'see' what it looks like in your own handwriting.
Spelling or punctuation problems	• Review and revise your work carefully. What are your common errors? Check these thoroughly in the writing process and complete draft essays. • Memorise the correct spelling of characters, the author/creator, the title and key vocabulary terms, such as construction elements, setting and contextual references. • Take note of what part of a word you are not spelling correctly (you are not spelling the whole word wrong!). Rather than memorising the correct spelling; notice the part you find confusing and connect it to a word you are familiar with that uses the same spelling, or look up why it is spelled that way. • Establish routines for revising your work under time pressure: reading your work backwards to notice spelling, reading aloud (even in your head!) to 'hear' for pauses and punctuation. • Work with a peer. Ask them to read your writing. They can highlight your strengths and your areas for improvement.
Lack of confidence	• Make a list of strengths and build on them: know how to highlight these strengths to support any areas of weakness. • Make a short list of weaknesses and target them every couple of days. Be purposeful and explicit. Know how to improve. Ask a peer or your teacher if you need guidance. • Confidence comes from practice: understanding and skill development comes from practice. The more you put pen to paper, the easier it becomes. Promise!
Timing issues	• Authentic practice means testing yourself under the assessment conditions. Give yourself opportunities to: – practise thinking and planning under timed conditions. Try to mimic the time you have for the SAC – practise writing under timed conditions. Start with a paragraph: how long does it take you to write a paragraph? Then work up to an essay and see if you have the endurance to write a sustained response in the time allocated – practise revising your own writing under timed conditions. What are the things you should look for that will make the biggest impact on the way you can answer the criteria overall? Focus on these parts first!

Taking the SAC

There are no set rules around how a SAC should be run, so each school determines how long you have to write, how many resources you have access to and what the expectations are for the SAC. The first thing you need to ensure you know, therefore, are the expectations of your school and this specific SAC. Note: the expectations for Unit 3 and Unit 4 might be slightly different, so check!

Put the outcome into perspective. Each outcome is worth approximately 12 per cent of your overall grade for English. Don't put yourself under undue stress without seeing the bigger picture. Yes, it is important to put in your best effort, but be aware that each outcome contributes to a collective grade.

When things go wrong

Sometimes, the best laid plans do not eventuate the way you had visualised, so what do you do when things go wrong?

Eventuate (verb): come about as a result of something happening

The prompt does not make sense

- Use your dictionary to check meanings of words you are less familiar with.
- Use all of the key terms of the question throughout your ideas.
- Do not become overwhelmed by long prompts: highlight the key words and strip the prompt back to its essential elements. Then add the details in from there.
- Connect the key words to different examples from the text and then work backwards to build your interpretations.

You cannot think of enough interpretations

- Consider the questions within your chosen essay topic: who, what, when, where, why and how? What is the question not asking?
- Consider alternative perspectives: How might someone disagree with the prompt?

You cannot think of the example/quote

- Refer to the event without describing it in too much detail.
- Use one or two words from the quote and paraphrase the rest.

You run out of time

Breathe. Do not wait until two minutes to go to realise that you are not able to finish. Keep checking the time throughout. If you only have 15–20 minutes to go, then make a call about what you can do in the time left. You could:

- dot point the rest of the paragraph you are on and start the next one
- dot point your last paragraph and complete your conclusion
- dot point your conclusion
- write your conclusion and then go back and see how much of the final paragraph you can complete
- include some concluding statements in your final body paragraph rather than a conclusion
- trust that the majority of your draft is clear enough and instead use your revision and editing time to finish the response.

You cannot remember the spelling of a word

- Use your dictionary to check the spelling.
- Choose a synonym.
- Check whether the prompt includes the word and copy it.

A calm approach is best for a successful SAC. Try listening to calming music before entering the room, visualising yourself undertaking the SAC with a positive, calm and confident mood and allowing yourself some time to focus an hour or so beforehand. Remove any distractions, find a quiet space and take some deep breaths before entering the assessment room. You've done the work, now you just have to apply it.

WORKED EXAMPLE

Q: Complete a comprehensive plan before writing your response.

Topic	Wilson explores the significance of community through 'The Leopard Next Door'. Discuss.	
Contention	Wilson explores the significance of community by exposing the protection and connection it can bring, as well as the isolation and fractures it creates.	
Interpretation #1	Community is built by location rather than human connection. The community in TLND is united via the setting.	• Setting 'relevant to mention' • Shared location/proximity: ninth floor of apartment block • Shared lived experience: witnessing drug use in a car park, etc.
Interpretation #2	The importance of community comes from protecting others around you. The community in TLND has shared values.	• Care for the leopard (almost like a baby) • Fear: 'you might make him sick' • Evidence of 'worry' when the neighbour could not be contacted • Not wanting him to get in trouble (even in death)
Interpretation #3	The impact of community upon an individual is not always healthy. The community in TLND is not perfect: there are fractures.	• Isolation: seeing the neighbour's physical appearance decline, without intervening • Duty of care/limits of care • Survival: of the leopard
Conclusion	TLND is a story about the significance of community but the author explores the positive and negative limits of community.	

Q: Using your plan, complete an analytical response to text responding to the prompt: Wilson explores the significance of community through 'The Leopard Next Door'. Discuss.

A:

Establishing ideas to be explored

'The Leopard Next Door' paints a picture of community in all its complexity. Community as a concept and as an implicit value is not only about shared locality, care and cohesion in Chloe Wilson's flash fiction, it is also about compromise, power dynamics and the role of individual choice within a collective. As such, the consequences of what can happen when the community is fractured can be profound. Wilson explores the significance of community in her 2021 Australian narrative by allowing her audience to feel both the positive and negative weight of the community she creates.

Context

Direct response to the prompt

Direct evidence

The physical notion of community begins with a shared location, rather than a conscious bonding of human connection. Although the neighbour sees the unnamed narrator 'almost every day' he still sees the narrator as being 'too much risk' to open his apartment and explain his situation to his community. **Set** on 'the ninth floor of an apartment block', Wilson deems it 'relevant to mention' the shared location of the community of the narrative. Not only do

they live in close proximity, but the apartment dwellers also share the lived experience of tolerating 'drug deals' in the car park and 'a body ... dumped in the lane' outside. This normalised experience, mentioned by the narrator in a **casual, passing tone,** highlights the impact the environment has upon the community throughout. It physically brings them together but not because of any emotional desire or necessity. Throughout the narrative, the **claustrophobic and limited setting** exposes the forced community that is created through a small, shared space and the impact this superficial community spirit has upon the individuals living within it.

Direct evidence

Direct response to the prompt

Technical language

Wilson goes to lengths to highlight the positive influence community has when individuals protect and value each other above themselves. She alludes to the admiration the narrator has for the level of care the neighbour offers the leopard as he 'had to bottle-feed the leopard every few hours' and wrap 'the little body in a blanket'. Later when the neighbour cannot be contacted, Wilson uses a **short, simple sentence** to emphasise how the narrator 'began to worry'. Through this **illustration of character and contemporary values** around society in her text, Wilson constructs a familiar and relatable picture of community – one where neighbours show great interest and care for a newborn. The confusion becomes whether the narrator failed in their role as a community member by not raising the alarm or whether they performed the ultimate act of community cohesion and protection by **ironically** not wanting to 'get [their] neighbour into trouble', even after his probable death. Consequently, the narrator attempts to patch over the fracture in the community by continuing to care for the leopard, cementing the leopard's inclusion in the community by **using inclusive language** to describe how 'we went on like this', caring for our neighbours. Wilson observes how ultimately we are all individuals drawn together by some commonality, drawn to 'someone ... like me' within our community, whoever or whatever that might be. She uncovers the flaws in such justifications of immoral behaviour, however, as the behaviour goes directly against the positive ways communities can work to look after each other.

Context

Direct response to the prompt

These imperfections surrounding community can have significant impact on individuals. While characters attempt to support each other, it is the fractures in their relationship that drive Wilson's narrative. The narrator observes the clear decline of the neighbour as his 'beard grew out, and a faint, pissy smell wafted from his clothing' yet makes no attempt to intervene. The audience are then left morally shocked as the narrator asks about the leopard's welfare, rather than the neighbour's, and as the neighbour answers in 'one-word descriptions' the narrator sardonically begins **personifying** the leopard as a 'sulking' 'juvenile'. **The short and powerful single-line paragraph:** 'Then I didn't see my neighbour anymore.' juxtaposes against the **comedic imagery** and the following **simple sentences** continue to build the tension. No one in Wilson's unnamed community is seen to help the neighbour, even in 'case of emergenc[y]' and the narrator continues to 'slam ... the door' on supporting the neighbour in the way most of society would think they should. Wilson purposefully makes the audience feel uncomfortable with the moral decisions of the narrator and yet, in the final sentence, allows them to sympathise with the narrator, who is as trapped and isolated in their surrounding community as everyone else in the apartment block.

Values

Technical language

Context/ values

'The Leopard Next Door' explores the influence of community, but Wilson is never idealistic about what the community, as an idea or value, really means. She paints a picture of coexisting within a community, about the limits of care in response to individual survival, and ultimately about the **juxtaposition** of closeness with isolation. The community in 'The Leopard Next Door' is small but significant and Wilson allows her reader to contemplate the experience of being part of a community that is in 'the wrong place' and of community members who do not 'know how to get out'. It is Wilson's use of the three words 'someone ... like me', however, that highlights the true significance of community in 'The Leopard Next Door' and what each of the three characters are really searching for on level nine of the apartment block – someone like themselves, someone they can connect with.

Activity 2.10: Unit 3 – Reflect and plan

1 Heading into the SAC, identify your greatest strengths and any areas for improvement. Taking the feedback you have received over the unit and your confidence and understanding overall, draw up a table similar to the one below and brainstorm the knowledge and skills you have or may need to improve.

My strengths in this SAC	My areas for further study

It is one thing to acknowledge that you have aspects you need to study and improve upon, but it is quite another to know *how* to do this!

2 For each of the areas that you highlighted as needing further study, now plan the specific ways and actions you will take to work on these elements, by filling out a table similar to the one below. You may like to use Table 2.19 for suggestions of specific ways to study and focus upon areas of concern.

Area of focus	Study activity or action

Know the specific expectations for your SAC so there are no surprises and you know exactly what you have to do.

3 How long do you have to plan and write?

4 How many prompts will you have to choose from?

5 What resources and/or equipment are you allowed to take in with you?

Activity 2.10: Unit 4 – Reflect and plan

1 Look at the strengths and areas for further study you identified in Unit 3. How have you grown since this unit of study? What skills and knowledge can you add as strengths now you have been through the unit for a second time?

2 What are your greatest strengths and areas for improvement heading into this SAC? Taking the feedback you have received over the unit and your confidence and understanding overall, brainstorm the key knowledge and skills you have and the ones you know you need to focus on leading up until the SAC.

My strengths in this SAC	My areas for further study

Knowing *how* to improve in your areas for study is the final key to seeing development and success. Remember, if you do not understand how to improve in an area that is holding you back, keep asking. Ask different people if need be, until someone can give you something tangible and actionable for you to focus on.

3 For each of the areas that you highlighted as needing further study, now plan the specific ways and actions you will work on these elements. You may like to use Table 2.19 to give you some suggestions of specific ways you can focus upon areas of concern.

Area of focus	Study activity or action

Have the SAC expectations changed from Unit 3 to Unit 4? Know what you are walking into and what you need to do on the day.

4 How long do you have to plan and/or write?

5 How many questions will you have to choose from?

6 What resources and/or equipment are you allowed to take in with you?

Creating exam study notes

STEP 11

Now that you have finished your SAC, it is easy to move onto the next area of study, and not consider the exam implications until later in the year. But if you take a little bit of time now to consolidate and categorise your notes, you will be far ahead of everyone else when the end of the year rolls around. Sorting through and creating study notes from your unit can also be an effective way to consolidate your understanding and bring the unit together holistically, because the SAC is only one hurdle, the unit is much bigger than one final essay.

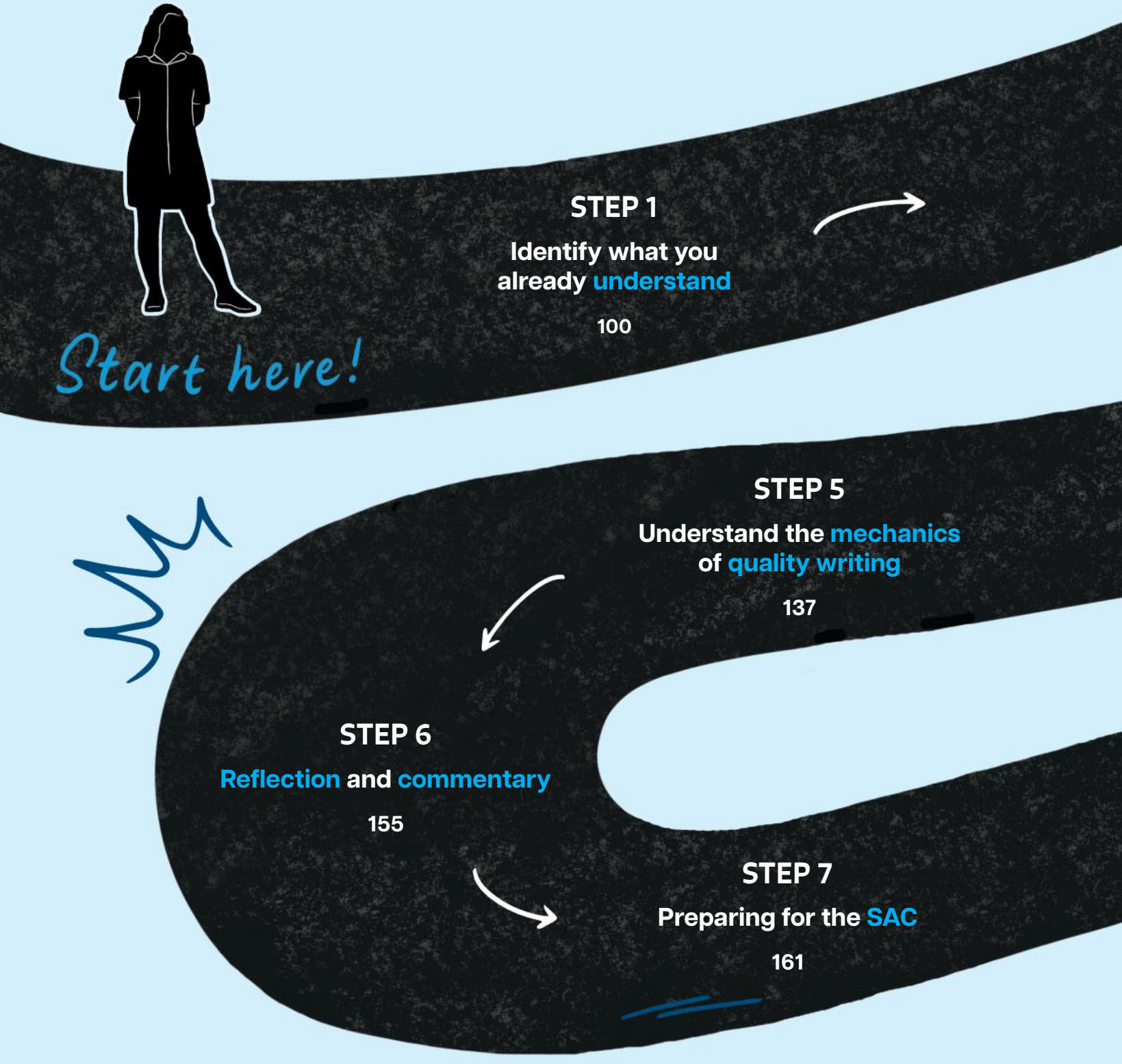
To create effective study notes, you can use the three Cs:

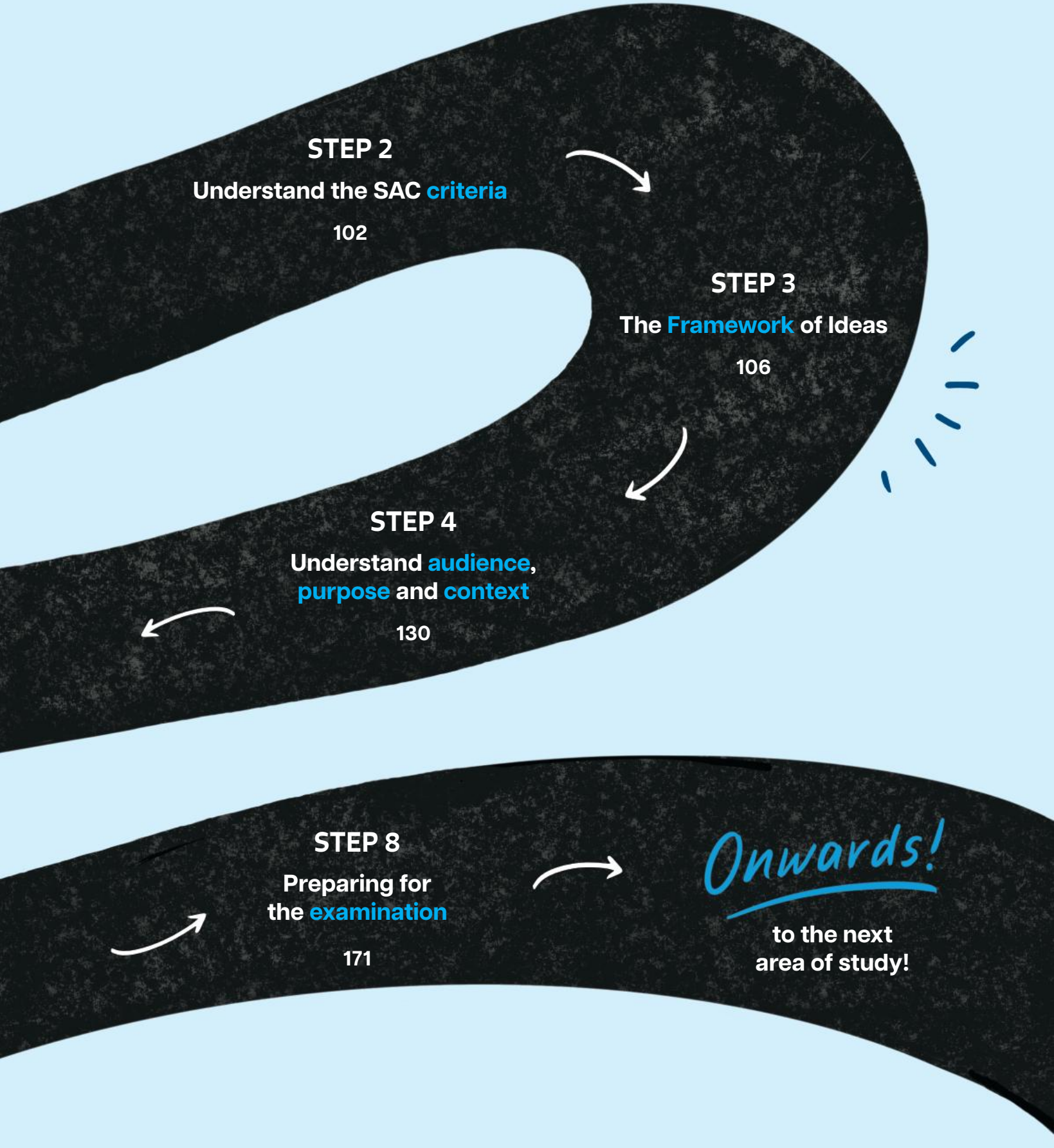
- **Collate** anything and everything you used throughout the unit: study notes, class worksheets, example paragraphs and practice essays.
- **Categorise** everything by working through it and putting it all into piles:
  - anything about the narrative: narrative maps, chapter summaries, timelines, etc.
  - anything about the characters: character maps, profiles, tables/graphs, interviews
  - anything about the context or creator: historical information, author facts, interviews
  - anything about the construction or setting: passage analysis, device tables, setting descriptions
  - anything about the ideas and themes: theme maps, idea brainstorms, interpretation builders
  - anything about structure or outcome: practice paragraphs/essays, structural overviews, sample or model paragraphs.
- **Consolidate** each pile separately. Systematically work through everything in each pile and try to condense it to as few pages as possible. You will need to synthesise some information, and you may need to type up new notes or build an overarching document for each section. For example, you might take all your notes on the narrative and create one detailed narrative map that summarises all the information you need. Or you may take all your information on character and create one detailed table that categorises all the information in a single record. This task is about synthesising all your information into a workable document.

!! **As you work through each document extracting the relevant information, you can then enjoy throwing it out as emphatically as you like. Perhaps you would like to scrunch it up into a ball and throw it as far as possible, or create a pile to unceremoniously dump into the recycling bin. Whatever you find most satisfying!**

3 Creating texts

The creating texts area of study builds upon your study of crafting texts from Year 11. This section of the textbook will help you to succeed in this area of study. Follow this suggested pathway to reach your potential in the SAC tasks and examination.





This unit is about finding yourself as a writer. The best way to become a writer, is to find something you want to write about and start writing!

STEP 1

Identify what you already understand about creating texts

The intention of the creating texts area of study is to provide you with an opportunity to write and, hopefully, to find the joy in writing. In this unit, you move away from writing a text that analyses another text and instead, you will write works of your own for specific purposes. To help you do this, you will study mentor texts: examples of high-quality writing to be read, revisited and unpacked. You will look at the mechanics of the writing in these texts and employ similar high-quality writing techniques in your own material. The texts you study, and the texts you will write in the SAC and examination, will be based on one 'idea' from the Framework of Ideas.

!! **Writing, in any form, can be daunting. It is important to remember we all have the potential to write well, particularly if we draw on what we already know. To improve will require you to write. Write often.**

Table 3.1: Key knowledge and skills from the study design to help you find success

Focus area	Things I need to know	Things I need to be able to do
Structures and features of texts	• I know there are many ways that purpose, audience and context (including mode) can shape effective writing. • I know that varied vocabulary, text structures and language features are used in effective writing. • I know that the purpose of the author hones the use of language and that different language modes affect structure and meaning.	• I can generate and use ideas. • I can create my own texts with a stated purpose (for example, to express, reflect, explain or argue) and demonstrate an understanding of content and audience. • I can explore and employ voices appropriate to purpose, context (including mode) and audience.
Mentor texts	• I know mentor texts are models of effective writing. • I know that there is a range of ideas presented in various ways within the mentor texts.	• I can read mentor texts and understand how they model effective and cohesive writing. • I can discuss, develop and extend my ideas.
The writing process	• I know some strategies to generate and develop ideas. • I know that effective writing is a process that includes drafting, refining and considering feedback. • I know standard and non-standard conventions of language, including syntax, punctuation and spelling.	• I can select and apply writing processes and plan, create, draft, refine and complete individual writing. • I can experiment with different vocabulary and extend my vocabulary, and experiment with textual structures and language features in my own writing.
Communicating thoughts and processes	• I know the value of collaboration and discussion. • I know I need to explain and comment on the choices made in my writing. • I know I need to share my reflections and the implications of my writing choices and the choices of others.	• I can collaborate and provide feedback in class, including through listening and speaking, with my peers and my teachers. • I can explain and comment on the vocabulary, text structures and language features, conventions and ideas in my writing. • I can reflect and share the implications of authorial choices in writing and the writings of others. • I can apply standard and non-standard conventions of language, including syntax, punctuation and spelling where appropriate.

VCE English/EAL Performance Descriptors and extracts from the VCE English/EAL Study Design, www.vcaa.vic.edu.au

Activity 3.1: Activate and reflect

1. This unit is about writers and writing, including your own writing. Do you consider yourself a writer? Why or why not?
2. Reflect on prior SAC feedback you have received and consider:
   - a. What do you see as your area or areas of writing strength?
   - b. What have been your areas of writing weakness? What skills do you need to improve or develop?
3. a. Reread the key knowledge and skills from Table 3.1 and highlight the key words in each row
   - b. Note down how confident you are in each of the focus areas of the area of study.
   - c. Explain what aspects you are most confident and least confident about for each focus area.

Remember the wealth of experience you bring with you from all the different types of writing you have done. This area of study is about finding *your* strengths as a writer, no matter what type of writing that might be.

4. a. What type of writing do you feel most confident about composing?
   - b. What type of writing do you most enjoy composing?
   - c. Why do you enjoy this type of writing?

!! **Identifying your strengths will help you to begin this unit with confidence and a positive mindset. Acknowledging areas you have struggled with can help you to consciously focus on building skills well ahead of the SAC and examination.**

STEP 2

Understand the SAC criteria

In this area of study, you are required to create two different pieces of writing for your SAC. These pieces will carefully consider the different contexts, audiences and purposes of writing. You will also complete a third piece of writing – a commentary reflecting on the writing process – where you discuss the choices you made when planning, drafting, editing and finalising your two pieces. It is important to develop an understanding of the criteria (the performance descriptors) to see why you are studying what you are studying and how you will need to apply your understanding as effectively as possible during the SAC.

Table 3.2: English: Area of study 2 performance descriptors

Unit 3, Outcome 2	Demonstrate effective writing skills by producing their own texts, designed to respond to a specific context and audience to achieve a stated purpose; and explain their decisions made through writing processes.				
English SAC task 1: A *written text* constructed in consideration of *audience*, *purpose* and *context*. (two pieces)					
	Very low	**Low**	**Medium**	**High**	**Very high**
1	Identifies an idea.	Presents an idea.	Builds an idea using an appropriate sequence.	Explores an idea(s) through a cohesive sequence.	Develops a series of ideas that are meaningfully connected.
2	Refers to an audience or acknowledges a reader.	Demonstrates an awareness of audience and purpose.	Uses signals or signposts to indication audience, purpose, and context, through explicit acknowledgement or implicit reference to place, people or purpose.	Engages with the audience, purpose and context through the use of appropriate voice, register and metalanguage.	Connects audience, purpose and context through the specific use of voice, tone, register and metalanguage.
3	Attempts a recognisable text structure with examples of appropriate vocabulary choices.	Uses a recognisable text structure and includes appropriate vocabulary choices.	Applies an appropriate text structure, language features and vocabulary in consideration of ideas and audience.	Explores an appropriate text structure, engages with language features and vocabulary.	Engages creatively with text structure, language features and vocabulary and that promote the exploration of ideas.
4	Attempts to construct a voice.	Uses a generic voice.	Constructs a distinct voice.	Creates and sustains a credible voice.	Creates an apt, sustained and individual voice.
5	Shows an awareness of register and vocabulary.	Uses generic vocabulary and an identifiable register to present an idea.	Uses appropriate vocabulary and register to build an idea.	Employs considered vocabulary and register to explore idea(s) and to complement the text structure.	Connects precise vocabulary, register with structure and ideas.

English SAC task 2: A *commentary* reflecting on writing processes.					
	Very low	**Low**	**Medium**	**High**	**Very high**
1	Recounts the experience of writing a text.	Identifies some successes and challenges in the writing of a text.	Describes writing processes, and the value and the limitations of those processes.	Explains the value of writing processes through the experience of creating a text and considers other writing processes.	Composes a detailed account of the writing processes attempted and/or implemented through the experience of creating a text, and reflects on other writing processes.
2	Identifies an idea that is presented in a text, and lists elements of that text.	Refers to an idea selected to explore in a text, and describes some of the elements used in the construction of that text.	Explores basic structures and language features, and vocabulary that were used to communicate ideas.	Explains how structures, language features, vocabulary and conventions were purposefully employed to convey ideas.	Explains in detail how authorial choices around structures, language features, vocabulary and conventions interact to engage with ideas.
3	Uses language with connection to the writing processes.	Uses generic language to describe the writing processes.	Uses appropriate language to explore the writing processes.	Employs considered language and register to explain the writing processes.	Connects precise language, register, structure and ideas to reflect on the writing processes.

VCE English/EAL Performance Descriptors and extracts from the VCE English/EAL Study Design, www.vcaa.vic.edu.au

Table 3.3: EAL: Area of study 2 performance descriptors.

Unit 3, Outcome 2	Demonstrate effective writing skills by producing their own texts, designed to respond to a specific context and audience to achieve a stated purpose; and explain their decisions made through writing processes.				
EAL SAC task 1: A *written text* constructed in consideration of *audience*, *purpose* and *context*. (two pieces)					
	Very low	**Low**	**Medium**	**High**	**Very high**
1	Identifies an idea.	Presents an idea.	Builds an idea using an appropriate sequence.	Explores an idea(s) through a cohesive sequence.	Develops a series of ideas that are meaningfully connected.
2	Refers to an audience or acknowledges a reader.	Demonstrates an awareness of audience and purpose.	Uses signals or signposts to indicate audience, purpose, and context, through acknowledgement or references to place, people or purpose.	Engages with audience, purpose and context through the use of appropriate voice, register and metalanguage.	Connects audience, purpose and context through the specific use of voice, tone, register and metalanguage.

	Very low	Low	Medium	High	Very high
3	Attempts a recognisable text structure with examples of selected vocabulary choices.	Uses a recognisable text structure that includes appropriate vocabulary choices.	Applies an appropriate text structure, language features and vocabulary in consideration of ideas and audience.	Explores a text structure that engages with appropriate language features and selected vocabulary.	Creates a text structure, language features and vocabulary that promote the exploration of ideas.
4	Attempts to construct a voice.	Uses a generic voice.	Constructs a distinct voice.	Creates and sustains a credible voice.	Creates an apt, sustained and individual voice.
5	Shows an awareness of register and vocabulary.	Uses generic vocabulary and an identifiable register to present an idea.	Uses appropriate vocabulary and register to build an idea.	Employs selected vocabulary and appropriate register to explore idea(s) and to complement the text structure.	Connects considered vocabulary, register with structure and ideas.

EAL SAC task 2: A *set of annotations* reflecting on writing processes.					
	Very low	**Low**	**Medium**	**High**	**Very high**
1	Identifies key points about the experience of writing a text.	Recounts the experience of writing a text.	Acknowledges some successes and challenges in the writing of a text.	Describes writing processes, and the value and the limitations of those processes	Explains the value of writing processes through the experience of creating a text and considers other writing processes.
2	Identifies an idea that is presented in a text, and lists elements of that text.	Refers to an idea selected to explore in a text, and describes some of the elements used in the construction of that text.	Explores basic structures and language features, and vocabulary that were used to communicate ideas.	Explains how structures, language features, vocabulary and conventions were purposefully employed to convey ideas	Discusses how structures, language features, vocabulary and conventions were purposefully employed to convey ideas.
3	Uses language with connection to the writing processes.	Uses generic language to describe the writing processes.	Uses appropriate language to explore the writing processes.	Employs selected language and register to explain the writing processes.	Connects precise language, register, structure and ideas to reflect on the writing processes.

VCE English/EAL Performance Descriptors and extracts from the VCE English/EAL Study Design, www.vcaa.vic.edu.au

Understanding the language used in the performance descriptors will help you to understand what each section requires and how you can adjust your thinking and, therefore, your performance during the task to score more highly.

Activity 3.2: Activate and explore

Look at the key – or most important – words in each descriptor, similar to the way in which would unpack an essay topic. This will give you a clear understanding of what you need to produce in your text in order to score highly.

1 a Highlight or underline each of the most important words in the key skills column.

b Use a dictionary or brainstorm the meanings of the highlighted words. Find synonyms for these words and use these synonyms to write out the descriptors in your own words.

2 Highlight the direction verbs at the start of each descriptor. Notice how they change from general directives, such as 'identifies', to more specific language, such as 'explores'.

3 Highlight the words relevant to the core skills of writing (audience, purpose, voice, language features, vocabulary). Are there any skills that will be marked against multiple descriptors in different ways?

4 Look carefully at the performance range for each skill: what is the difference between each one? How can you move between descriptors?

5 a How confident do you feel in being able to respond to these criteria?

b What areas will be your points of strength?

c What areas will you need to dedicate study and focus to improve?

STEP 3

The Framework of Ideas

Your school will have selected one of four frameworks: Writing about Personal Journeys, Writing about Country, Writing about Protest and Writing about Play. Within each framework, four mentor texts have been set for study. You will study at least three of these set mentor texts, and you may study further supplementary texts including the fourth mentor text.

Mentor (noun): Someone or something experienced and trusted; see also guide, consultant, counsellor

Mentor texts provide examples of how your school's chosen framework can be explored in different ways and for different contexts, purposes and audiences. The texts should also be examined from the paragraph, sentence and word level so you can be inspired to experiment with text structures, language features and vocabulary when creating your own texts. Our own writing is often inspired by the writings of others when connections are made between the reader, the writer (or speaker) and the places, people, feelings and experiences we share.

Exploring a mentor text

There are many different ways you can access and explore a text. The methods you select need to address the following concerns:

- initial comprehension of the text (What is the text actually about?)
- exploration of how the text explores ideas and reveals ideas from your framework
- the context, audience and purpose of the text
- how the writer has structured the text (How is it organised and set out on the page?)
- how they have written the text itself (for example, word choice, punctuation and sentence structure).

All of the concerns above will help you in the creation of your own texts later in the unit.

!! **You should also use supplementary texts to extend your learning. Consider selecting a range of supplementary texts, some the same and some different to the mentor texts so you can compare and contrast the key features. The more texts and textual features you explore, the more inspiration you will find for your own writing.**

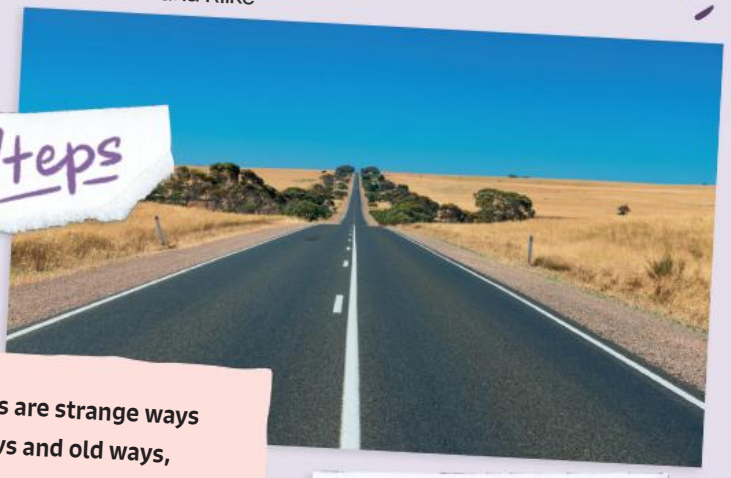
Mood boards

For each of the ideas in the framework, we have created a mood board to provide you with different ways to begin thinking about and exploring the concept. The mood board includes stimulus images, quotations and vocabulary to support your understanding of the subtleties and nuances of each idea. Allow these stimuli to inspire you to think about the framework in different ways and consider the different ways each can be interpreted.

Personal Journeys

'The only journey is the one within.'
Rainer Maria Rilke

Steps



warrka (sun)
The girl walks home from high school in the stagnant heat on a fifty-degree day, with her violin strapped to her sweat-soaked back. Fatigue dripped between her brows and her shoulder blades, watching as her peers drove home in air-conditioned cars. She dragged her feet on hot concrete as she walked the long way home to the crumbling house. Her footsteps in time like waves against the shoreline.
'bidngen' by Maya Hodge

'Oh, my ways are strange ways
and new ways and old ways,
And deep ways and steep ways
and high ways and low,
I'm at home and at ease
on a track that I know not,
And restless and lost on
a road that I know.'
'The Wander-Light' by Henry Lawson

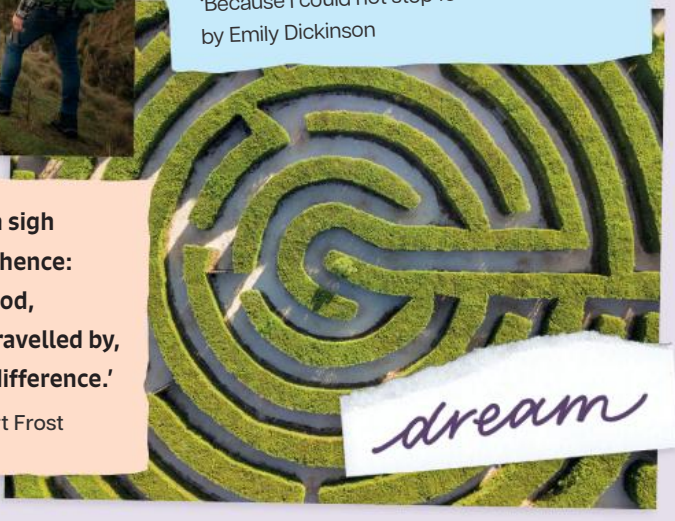
Traverse

Evolve

'Your journey never ends. Life has a way of changing things in incredible ways.'
Alexander Volkov

'Because I could not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality.'
'Because I could not stop for Death' by Emily Dickinson

'I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood,
and I – I took the one less travelled by,
And that has made all the difference.'
'The Road Not Taken' by Robert Frost



dream

Understand personal journeys

Discussion block

1. What does the phrase 'personal journeys' mean to you?
2. Which of the visuals, quotations and extracts used on the mood board do you connect to or feel inspired by the most? Why?
3. Share your responses with your class: what are the similarities and differences between responses and perspectives? Why do you think this is the case?
4. Has your understanding of 'personal journeys' changed or developed after hearing the thoughts of others? If so, in what ways?

Songlines (noun): paths crossing the land or sky, marking the routes followed by creators during the Dreaming. Recorded in First Nations song cycles, stories, dance, art and ceremonies, songlines connect people to their land. Note: Songlines are more complex than can be described in English and the outcomes of following the songlines would sometimes relate to accessing important sacred and ceremonial sites and maintaining trade routes across the continent.

You can explore many ideas and concepts in the personal journeys framework, but while you want to consider the idea holistically, you will need to narrow your thinking down to something specific. Some areas you could examine include:

- looking at people, and the significant circumstances that have shaped their lives
- the telling of stories – your life story and the life stories of others – and why stories are important
- migration and journeys of displacement and disruption, including new languages and different cultural expectations
- stories of finding identity, belonging and place
- emotional journeys, such as those of the spirit and the imagination
- physical journeys that encompass the overcoming of obstacles and challenges
- especially in First Nations contexts, journeys can relate to ritual and ceremony, and restricted knowledge, especially where it is related to songlines or being initiated into law
- how personal journeys can shape our world or contribute to a shared understanding or development of ideas.

Discussion block

1. Why do you think personal journeys are important?
2. In what ways are personal journeys meaningful to you? What journeys have you taken in your life?
3. How do people take personal journeys? In what ways do you think they might change in the future?
4. What personal journeys would you like to take in the future and why?

5 What additional areas connected to personal journeys could you explore?

6 What texts (picture books, short stories, poems, films) do you already know that explore a personal journey? What do they say about this framework?

7 Who do you know that has taken an interesting or significant personal journey?

Listening to the views of your peers will provide you with a far broader understanding of the key ideas and may even provide inspiration for a piece of writing.

Exploring a mentor text

The mentor text, 'bidngen' by Maya Hodge is a powerful piece of short fiction that recounts the personal journey of a young woman as she reflects on her upbringing and the significant influences in her life. These influences include family, music, place and storytelling. Many of us can relate to these influences in some way – perhaps not in the same way as the writer of the text – but in a way that enables us to connect to this piece of writing. Our purpose here is to look at 'bidngen' as an example of a short fiction text type that explores a personal journey.

Need to revise the features of short fiction? Revise and activate prior knowledge by revisiting page 23 in Chapter 2.

WORKED EXAMPLE

'bidngen'

Meaning = woman

Positions author as First Nations

jarde (land: Gununa)

Adjectives connecting to alliterative phrases

Creator spirit: Rainbow serpent

Thuwathu created vast valleys, winding waterways and scattered landscapes. His body slithered through Country and imprinted his shape into the skin of the land. Moving through time, his presence is still embedded within rock and soul. As Ancestral Being, he is part of every Lardil person, from limb to organ, he sustains life.

Punctuation to create rhythm

Capital letter to indicate proper noun

Subheadings to break text up

Latje Country (Mildura)

Present tense

Evocative imagery

A little Lardil girl and her brother grow up along the winding river on Latje Country and underneath the canopies of dust-coated eucalyptus. They grow up faster than most kids do in a town festering in generational racism and drugs. But on good days, they fish on the soft green slow-moving river, underneath the cool shade of the old gums they sit with aunties and uncles and breathe in the hot dirt smell.

Repetition

Connotative verb

Prepositions

Once you have looked carefully at the structure and features of the extract, apply this understanding to the text as a whole.

Activity 3.3: Identify and explore

1. What do you first notice about the extract from 'bidngen'? Perhaps it was a particular line or feature? Why did you notice it?
2. Was there anything in the extract that made you wonder or question? If so, what was it?
3. Does anything in the extract remind you of something from one of your own experiences, or other texts you have read?
4. What did you like about the extract? What structural and language features did you find interesting, clever or inspiring? Why?
5. Read (or view) a supplementary text that explores a different personal journey. Some suggestions are as follows (links provided for those that might be difficult to find):
   - *Mad Magpie* by Gregg Dreise (picture book)
   - 'A letter of encouragement to my younger self' by Deni Todorovic: mea.digital/vce34_3_1
   - 'Waiting' from *Like a House on Fire* by Cate Kennedy (short fiction)
   - *Tracks* by Robyn Davidson (memoir)
   - 'The Road Not Taken' by Robert Frost (poetry)
   - 'Because I could not stop for Death (479)' by Emily Dickinson (poetry)
   - *Cicada* by Shaun Tan (picture book)
   - 'We choose to go to the moon', US President John F. Kennedy's address at Rice University (speech)
   - Extract from *The Odyssey* by Homer in the *Smithsonian* magazine: mea.digital/vce34_3_2
6. In what ways are the personal journeys in the texts similar and different? Consider comparing the following elements:
   - **a** which element of personal journey they explore
   - **b** the context of the writer or creator, and the context of the text
   - **c** the structure and the way the text is presented to the audience
   - **d** the key language features used throughout, either consistently or the shifts that occur.

Country

'The past is a foreign country; they do things differently there.' LP Hartley

HOMELAND

'To grow up in intimate association with nature - animal and vegetable - is an irreplaceable form of wealth and culture.' Miles Franklin

'At dawn of day we could feel the breeze
That stirred the boughs of the sleeping trees,
A wondrous country, where Nature's ways
Were revealed to me in the droving days.'

AB 'Banjo' Patterson

Earth

wilderness

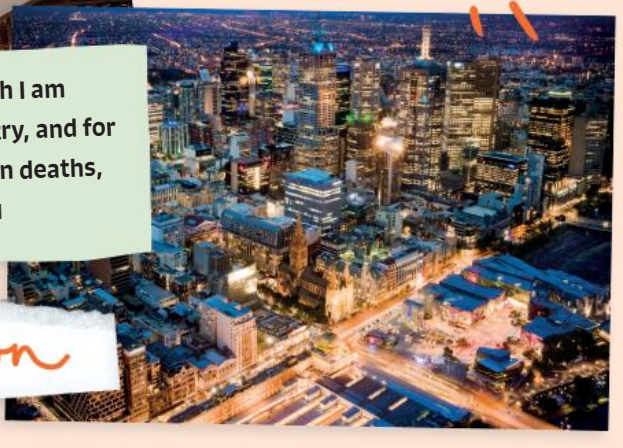
Country is central to understandings of Dreaming, culture, language, community, and ceremony as well as many other aspects of life.

Dr Aleryk Fricker, of the Dja Dja Wurrung Nation

'As a woman I have no country. As a woman I want no country. As a woman, my country is the whole world.' Virginia Woolf

OUTBACK

'There is nothing about which I am more anxious than my country, and for its sake I am willing to die ten deaths, if that be possible.' Elizabeth I



Connection

Discussion block

1. The term 'country' can be expressed in many ways: the country, a country and Country, relating to the First Nations and connection with the land. What does *country* mean to you?
2. Which of the visuals, quotations and extracts used on the mood board do you connect to or feel inspired by the most? Why?
3. Share your responses with your class: what are the similarities and differences between responses and perspectives? Why do you think this is the case?
4. Has your understanding of 'country' changed or developed after hearing the thoughts of others? If so, in what ways?

You can explore many ideas and concepts in the framework of country, but while you want to consider the idea holistically, you will need to narrow your thinking down to something specific. Some areas you could examine include the following:

- the concept of 'place' and how people connect to place (either physical land and country or spiritual and emotional connections to experiences and the past)
- the loss of country or dispossession
- how we connect to country through memory, thoughts and relationships
- countries we can create, imagine or work towards building
- cultural expressions and how country is shared, built or represented
- the traditional knowledge and understanding of a country and its culture versus the contemporary knowledge and understanding of the country's culture
- changing landscapes due to climate change, colonisation, migration, farming and land management
- First Nations peoples of Australia have a reciprocal relationship with Country that is central to understandings of Dreaming, culture, language, community and ceremony, as well as many other aspects of life. It is often described that Country owns the people as much as people own Country.

!! **When referring to Country in the context of the First Nations peoples of Australia, use a capital letter. In any other context, lower case c is appropriate.**

Discussion block

1. What makes a country? The landscape? Its people? Its history? The government?
2. Which countries have you been to? What do you remember most about them? Or which countries would you like to visit and why?
3. How connected do you feel to your own country? Explain your response.
4. Why do you think country is important to people? Where is your special place? Why is it important to you?
5. What additional areas connected to country could you explore or would you like to explore?
6. What texts (picture books, short stories, poems, films) do you already know that explore country? What do they say about country?
7. Why might your interpretation and connection with country be different to other members of your class?

!! **Listening to the views of your peers will provide you with a far broader understanding of the key ideas and may even inspire your own writing.**

Exploring a mentor text

The mentor text *The Hate Race* by Maxine Beneba Clarke is an example of the memoir form. A memoir is a piece of narrative writing, written from the writer's perspective, about a section or important part of the writer's life. It is not the same as an autobiography. An autobiography covers the writer's whole life. In her book, Clarke uses vocabulary powerfully, particularly her choice of adjectives to highlight the challenges and emotional impact of moving from one place (country) to another. The immediate difficulties of settling into a place where the physical landscape and cultural expectations differ significantly from 'home' are outlined at the beginning of the chapter. Clarke's use of imagery in the extract is particularly evocative and effective.

WORKED EXAMPLE

Explicit emotive

The Hate Race

In 1976, after twenty-nine hours of travel, nine cardboard-consistency meals and two sleepless nights, racked with excitement, anxiety and anticipation, Bordeaux and Cleopatra Clarke arrived at Sydney International Airport. They disembarked, wide-eyed from the enormous kangaroo-stamped jet, in the company of a hundred other tired travellers.

Range of emotions

Long sentence = long hours travelled

Alliteration and emphasis of long syllables

Strong positive imagery

Metaphoric = positive, new

Juxtaposition of colour imagery

Their first impression of their new country was the sheer brightness: a luminous southern hemisphere sunlight they had never seen before in an impossibly clear blue sky. It was glorious, that light, as if they'd stepped suddenly out of grey, dreary Kansas into the motion-picture technicolour of Oz. Terra Australis. Endless possibility.

Two-word sentences – audience encouraged to stop + reflect

Impact of adjective

Allusion to Wizard of Oz + colloquial expression for Australia

Latin for 'Southern Land'

Fragmented sentence

Once you have looked carefully at the structure and features of the extract, apply this understanding to the chapter more holistically. You may be inspired to read the whole text.

Activity 3.4: Identify and explore

1 What do you first notice about *The Hate Race* extract? Perhaps it was a particular line or feature? Why did you notice it?

2 Was there anything in the extract that made you wonder or question? If so, what was it?

3 Does anything in the extract remind you of something from one of your own experiences, or other texts you have read?

4 What did you like about the extract? What structural and language features did you find interesting, clever or inspiring? Why?

5 Read (or view) a supplementary text that explores country. Some suggestions are:

- The Rainbow Serpent, a First Nations dreaming story
- *Back on Country* by Adam Goodes, Ellie Laing and David Hardy (picture book)
- 'Postcards of Colonial Ghosting' by Sam Wagan Watson (poem): mea.digital/vce34_3_3
- 'Girl' by Jamaia Kincaid (short fiction): mea.digital/vce34_3_4
- 'The Drover's Wife' by Henry Lawson (short fiction)
- 'No More Boomerang' and 'Municipal Gum' by Oodgeroo Noonuccal (poem)
- 'To my Country' by Ben Lawson (poem): mea.digital/vce34_3_5 and contrast this with 'Core of my heart/My country' by Dorothea Mackellar (poem)
- 'I Have a Dream' by Rev. Martin Luther King Jr. (speech)

6 In what ways is the idea of country in the texts similar and different? Consider comparing the following elements:

a what element of country is explored

b the context of the writer or creator and the context of the text

c the structure and the way the text is presented to the audience

d the key language features used throughout, either consistently or the shifts that occur.

Protest

Resistance

'Voicing on behalf of the Aborigines of Australia a strong protest against the cruel persecution of the Jewish people by the Nazi government of Germany, and asking that this persecution be brought to an end.'

Australian Aborigines League, 1938

Justice

'Silence is violence.
Complacency is complicity.
I don't want to be quiet.
I don't want to be humble.
I don't want to sit down.'
City of Gold by Meyne Wyatt

Power

'You can chain me, you can torture me, you can even destroy this body, but you will never imprison my mind.'
Mahatma Gandhi

Voice

'I am no bird; and no net ensnares me: I am a free human being with an independent will.' *Jane Eyre* by Charlotte Brontë

Change

'Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—
burst like a ruthless force,'

'Beat! Beat! Drums!' by Walt Whitman

Discussion block

1. What does *protest* mean to you?
2. Which of the visuals, quotations and extracts used on the mood board do you connect to or feel inspired by the most? Why?
3. Share your responses with your class: what are the similarities and differences between responses and perspectives? Why do you think this is the case?
4. Has your understanding of 'protest' changed or developed after hearing the thoughts of others? If so, in what ways?

Colonisation (noun): establishing a colony in another area, often by overpowering the local residents, sometimes using military force

Genocide (noun): a combination of *genos*, a Greek word for a group for whom there is a common descent and *cide* from the Latin for murder

Dispossess (verb): to take possessions, especially land or homes, away from a person or group

Incarceration (noun): imprisonment or confinement

You can explore many ideas in the framework of protest, but you will need to narrow your thinking down to something specific. Some areas you could examine include the following:

- questioning why people protest, how they protest and the outcomes of protesting.
- asking what it means to protest, and what is the value of protesting
- describing personal stories of protests and their impact
- successes and failures of protest at both the individual and group level
- protest as resistance to colonisation for many First Nations people, especially in the context of genocide, dispossession of land and the overrepresentation of incarceration and deaths in custody
- significant individuals involved in protest such as Pemulwuy, Charles Perkins, Martin Luther King Jr, Rosa Parks and Claudette Colvin, Vida Goldstein and Greta Thunberg or movements such as Black Lives Matter or Extinction Rebellion
- possible protests: What could be protested against in the future? What could you see yourself potentially protesting about?
- different forms of protest and the implications and possibilities of each (for example, literal, symbolic, artistic protests and so on).

Discussion block

1. Have you ever protested against something? For what reason? If you haven't protested, would you? Under what circumstance?
2. Do you think protest is a right or a privilege? How important is protest in the free world as a way for people to express themselves and influence society?
3. Protests are not always about gathering in large groups. In what other ways can people protest? Compare and contrast the positives and negatives of different types of protest.

4 What are some protests that have contributed to significant change through our world history? You could consider those that have impacted our social conditions in Australia, such as Invasion Day and Pride marches, the 1988 Bicentenary protests, the Australian Aboriginal League's protest against the Nazis or the suffragette movement.

5 What additional areas around protest could you or would you like to explore?

6 What texts (picture books, short stories, poems, films) do you already know that explore protest? What is it saying about protest?

7 Why might your interpretation of protest be different to other class members?

!! **Listening to the views of your peers will provide you with a far broader understanding of the key ideas than just your own and may even produce some inspiration for a piece of writing.**

Exploring a mentor text

In the mentor text *City of Gold*, Yamatji Wangkatha actor and writer Meyne Wyatt delivers a monologue. A monologue is an extended speech as part of a play or film so a character can express their thoughts.

In the monologue from the play *City of Gold*, the speaker delivers an impassioned and powerful explanation that he is tired of members of the white Australian community treating people such as himself with continued racism and ignorance. This monologue shows how a creator uses deliberate choices of and changes in tone in a text to outline the impact of racism on First Nations peoples and to show their anger and frustration. The use of figurative language and the choice of nouns (box, angle, token) show the audience the physical, mental, long-lasting and ongoing affects of racism. Hearing this text read aloud can help you hear the change in tone, the rhythm and the emphasis the speaker places on particular vocabulary choices.

Inferences of treasure

City of Gold

Repetition of pronoun 'I' = this is about him personally

I'm **always** gonna be your black friend, aren't I? That's all anybody ever sees.

Gonna = linguistic marker of ethnicity

'Aren't I?' Rhetorical question = always seen by colour

High modality

I'm **never** just an actor. I'm an Indigenous actor. I love reppin', but I don't hear old Joe Bloggs being called quite white Anglo-Saxon actor.

Common white idiom

Short, rhythmic sentence structure = poetic

I'm **always** in the black show, the black play.

I'm **always** the angry one, the tracker, the drinker, the thief.

Common, negative connotative adjectives

Repetition for emphasis

Sometimes I want to be seen for my talent, not my skin colour, not my race.

Inanimate nouns = feels treated like an object

I hate being a token. Some box to tick, part of some diversity angle.

‘What are you whingeing for? You’re not a real one anyway. You’re only part.’

Shift from pronoun ‘I’ to ‘you’re’

Short questions as a list

What part, then? My foot? My arm? My leg? You’re either black or you’re not.

Once you have looked carefully at the structure and features of the extract, apply this understanding to the text as a whole. You may wish to highlight the rest of the text in a similar way to the highlighting in the extract.

Activity 3.5: Identify and explore

1 What do you first notice about the *City of Gold* extract? Perhaps it was a particular line or feature? Why did you notice it?

2 How does the audience know the speaker is protesting? What is he protesting about? What does he want changed?

3 Was there anything in the extract that made you wonder or question? If so, what was it?

4 Does anything in the extract remind you of something from one of your own experiences, or other texts you have read?

5 What did you like about the extract? What structural and language features did you find interesting, clever or inspiring? Why?

6 Read (or view) a supplementary text that explores a different personal journey. Some suggestions are:

- ‘Since the 1967 referendum, Australia has been living a lie’, by Lowitja O’Donoghue (speech): mea.digital/vce34_3_6
- ‘Rosa Parks’ by Nikki Giovanni (poem)
- Picture books about nonviolent protest and resistance – Phoenix Zones Initiative (picture books): mea.digital/vce34_3_8
- ‘Speech on Gender Equality’ at the UN by Emma Watson (speech)
- ‘Beds are Burning’ by Midnight Oil (song lyrics)
- ‘I Know Why the Caged Bird Sings’ and ‘Still I Rise’ by Maya Angelou (poetry)
- ‘Quit India’ by Mahatma Gandhi (speech): mea.digital/vce34_3_6
- ‘Protest’ by Ella Wheeler Wilcox (poem)
- ‘The Perils of Indifference’ by Elie Wiesel (speech)

7 In what ways are the protests in the texts similar and different? Consider comparing the following elements:

a what element of protest they are exploring

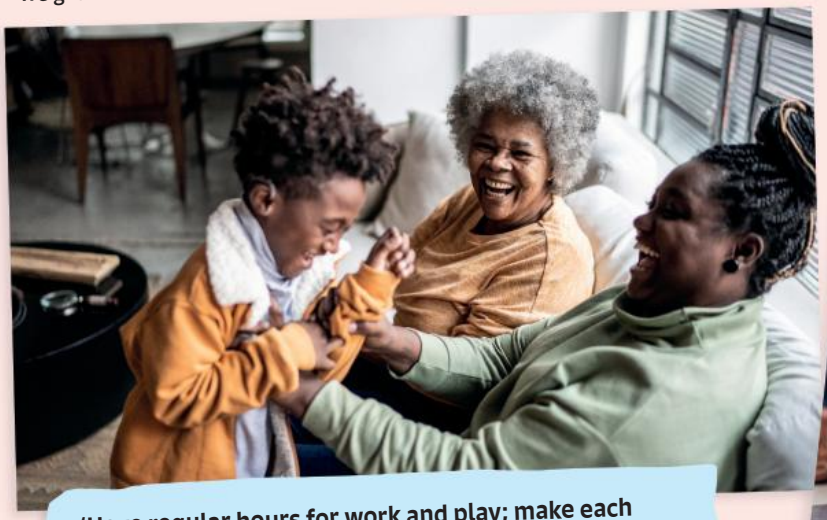
b the context of the writer or creator and the context of the text

c the structure and the way the text is presented to the audience

d the key language features used throughout, either consistently or the shifts that occur.

'We don't stop playing because we grow old;
we grow old because we stop playing.' George Bernard Shaw

Play



Express

'Have regular hours for work and play; make each day both useful and pleasant, and prove that you understand the worth of time by employing it well. Then youth will be delightful, old age will bring few regrets, and life will become a beautiful success.'

Little Women by Louisa May Alcott

'You can discover more about a person in an hour of play than in a year of conversation.'

Richard Lingard

LEARN

'All the world's a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts ...' *As You Like It* by William Shakespeare

Create

'We built a ship upon the stairs
All made of the back-bedroom chairs,
And filled it full of sofa pillows
To go a-sailing on the billows.
... And Tom said, "Let us also take
An apple and a slice of cake;"
– Which was enough for Tom and me
To go a-sailing on, till tea.'

'A Good Play' by Robert Louis Stevenson

FREEDOM

Discussion block

1. What does *play* mean to you?
2. Which of the visuals, quotations and extracts used on the mood board do you connect to or feel inspired by the most? Why?
3. Share your responses with your class: what are the similarities and differences between responses and perspectives? Why do you think this is the case?
4. Has your understanding of 'play' changed or developed after hearing the thoughts of others? If so, in what ways?

You can explore many ideas and concepts in the framework of play, but while you want to consider the idea holistically, you will need to narrow your thinking down to something specific. Some areas you could examine include:

- the way play and playing has shifted and changed throughout history
- the concept of play in different countries, contexts and situations. Consider the differences in play for different cultures, such as First Nations concepts of play
- the difference between 'play' when considering: games, sport, acting, music, language and images
- situations where play has led to innovation and change
- how people learn and grow through play
- the negative connotations around play and where these come from. Consider the differences between how children play (role play and play acting, imaginative play) and how adults can 'play' (for example, 'playing games' as an adult can mean being deceptive or manipulative)
- the concept of rule making and rule breaking through play.

Discussion block

1. What does it mean to 'play'? When did you last play? What did you play, and how? How did it make you feel?
2. What different types of play are there? Are only certain groups in society expected to play them? Does the definition of play change as people get older? Why?
3. How important is play and to whom? Why? What are the advantages and disadvantages?
4. How has play changed? (Consider changes in technology, safety equipment, equality, access, etc.)
5. What additional areas connected to play could you explore or would you like to explore?

6 What texts (picture books, short stories, poems, films) do you already know that explore play? What do they say about play?

7 Why might your interpretation and connection with play be different to other members of your class?

Sharing your ideas and understandings as a class can help you develop your own thinking about play. This will help deepen your understanding and perhaps even inspire some writing ideas for later in the unit.

Exploring a mentor text

The mentor text 'About the Boys' is an extract from a speech, which was published as a feature article. In the text, writer Tim Winton expresses his fear for boys growing up in a culture of toxic masculinity. He also poses questions about the ways that childhood influences how gender is formed and explores the idea of play by looking at how young boys could be described as 'playing' at being men.

WORKED EXAMPLE

'About the Boys'

I don't have any grand theory about masculinity. But I know a bit about boys. Partly because I'm at the beach and in the water a lot.

As a surfer you spend a lot of time bobbing about, waiting for something to happen. So eventually, you get talking. Or you listen to others talking. And I spend my work days alone, in a room with people who don't exist, so these maritime conversations make up the bulk of my social life. And most of the people in the water are younger than me, some by 50 years or more.

I like the teasing and the joking that goes on, the shy asymmetrical conversations, the fitful moments of mutual bewilderment and curiosity. A lot of the time I'm just watching and listening. With affection. Indulgence. Amusement. Often puzzled, sometimes horrified. Interested, but careful, of course, not to appear too interested. And the wonderful thing about getting older – something many women will understand – is that after a certain age you become invisible. And for me, after years of being much too visible for my own comfort, this late life waterborne obscurity is a gift.

Personal pronoun = personal experience

Vocabulary clue to text's focus

Context + connection to audience

Shows he still understands youth issues

Synonym for water = connotation increased importance

Metaphor building imagery

Self-deprecating age

Indulgent array of vocabulary to describe emotions

Shifting and drastic changes in sentence length

Connection to wider audience

En dash

Another synonym

Positive connotation not understood until opened

Activity 3.6: Identify and explore

1. What do you first notice about the 'About the Boys' extract? Perhaps it was a particular line or feature? Why did you notice it?
2. Was there anything in the extract that made you wonder or question? If so, what was it?
3. Does anything in the extract remind you of something from one of your own experiences, or other texts you have read?
4. What did you like about the extract? What structural and language features did you find interesting, clever or inspiring? Why?
5. Read (or view) a supplementary text that explores a different personal journey. Some suggestions are:
   - *The Heartbeat of the Land* by Cathy Freeman (picture book)
   - *Where the Wild Things Are* by Maurice Sendak
   - 'The Play of Days' by Julienna van Loon (essay/article): mea.digital/vce34_3_9
   - 'Impromptu' by Coco Huang (reflection/music hybrid): mea.digital/vce34_3_10
   - 'Playthings' by Rabindranath Tagore (poem)
   - 'Don't Touch the Umpire' by Paddy Grindlay (essay): mea.digital/vce34_3_11
   - 'Playing Badminton' by Peter Meinke (poem): mea.digital/vce34_3_12
   - 'Whirlpool' by Cate Kennedy (short story)
   - 'Playing his Heart Out' by Ken Smith (poem)
6. In what ways is play in the texts similar and different? Consider comparing the following elements:
   a. what element of play is explored
   b. the context of the writer or creator and the context of the text
   c. the structure and the way the text is presented to the audience
   d. the key language features used throughout, either consistently or the shifts that occur.

Tasks to complete with mentor texts

This section of the chapter contains three sample tasks to support you in exploring your texts. The tasks can be used with all four frameworks. They will also work with any text type.

All three will help develop the key skills you require for this area of study and hopefully help you find inspiration for your own text creation.

The tasks will help you to:

- understand how the mentor texts explore the key ideas
- connect the mentor texts to your own experiences
- explore different features of the mentor texts, such as structure, voice and vocabulary choices
- help you activate prior learning and revise work from earlier in the year
- help inspire ideas for your own writing that you can discuss, extend and develop
- show you how to target the performance descriptors for the SAC.

Task 1: Purposeful reading of a text

Really reading a text requires much more than simply running your eyes over the words on the page. The mentor texts have been set for study because they are excellent examples of writing and ways to explore one of the four frameworks. In Chapter 2 you focused on reading a text with the purpose of analysing it. Now we are going to read a text through a more mechanical lens. This means looking at the text from the perspective of becoming a writer and identifying the key elements that make effective writing.

Lens: A channel or way in which something can be seen or understood from a particular perspective

There is so much to explore in each of your mentor and supplementary texts that it can be quite overwhelming to know where to start and what you need to unpack and examine. The mentor and supplementary texts are there to be used as examples of what you *could* do, not what you *should* do or *need* to do. Therefore, be selective about what features you ultimately use.

The first reading of the text: When reading a text for the first time, it is important to read it as the text is meant to be read. Be swept up in it and be the intended audience. Do not try and analyse it, or start highlighting elements. Just read it and reflect on what it means to you, what makes sense and what does not.

The second reading of the text: This is the part of the process where you can start identifying and annotating key features. You can highlight anything significant, such as interpreting structures, lines, features or individual words that you find interesting or worth experimenting with in your own writing.

Subsequent readings of the text: This is when you read the text again but you 'zoom in' on specific features or elements of the writing process with purpose, highlighting and making notes as you go. Be purposeful and thorough, focusing on one element at a time such as the following:

Subsequent (adj): referring to something that comes after, e.g. any other readings that occur after the second reading

- The text *type*: What form has the text taken? For example, is it an essay, a piece of short fiction or a speech?
- The *purpose*: What is the intention of the text? What does the writer hope the audience will think, feel or do after reading their text?

- The *audience*: Who is the writer speaking to through their writing? How are they speaking to this audience?
- The *setting* or *context*: Where is the text set? What are the factors surrounding the construction of the text that affect the way the text is read and understood?
- The *title*: is it short or long? What vocabulary has been used? Is it reused within the text? Does it influence how the ideas are explored within the text?
- The *opening line/s* and *closing line/s*: How do they 'hook' or resonate with the audience? How have they been constructed? What impact do they have?
- The *exploration of the key idea*: How has the writer explored this idea? What element of the key idea has been developed and explored? In which part of the text? How?
- The *structure*: Consider the organisation of ideas such as paragraphs and subheadings as well as structural changes such as shifts in time, tone or bookending.
- Key *events* or *ideas*: What are the most important events, arguments or ideas in the text and how do these help explore or develop the key ideas?
- Key *characters* or *stakeholders*: How do we know the people within the text? How do we feel about these people, what they are doing and how other people feel about them?
- *Narrative perspective*: Whose perspective is being told? How it is being told? What impact does telling it in this way have upon what is being said?
- *Figurative language*: Has the writer used figurative language for effect? What figurative language has been used? How often has figurative language been used?
- Interesting or significant *vocabulary* choices: What tone, mood or connotation do particular words evoke in the reader? Notice nouns, verbs, adjectives and adverbs. Notice the impact of conjunctions or choices of cohesive ties such as pronouns or substitutions.
- *Sentence length* and use of *punctuation*: How are pace, atmosphere and pause used?
- Symbols: is anything symbolic of something wider or more significant? How does the text prioritise or emphasise these symbols? How do they connect these symbols with the specific audience?
- The *register*: is the text written in an informal or formal way? How does the register connect with the audience?

Resonate (verb): in terms of emotions, to evoke a shared feeling or belief

These concepts are explored further throughout this chapter.

Try a 'think/pair/share' after this step. It will be interesting to see if what stands out for you, stands out for others.

WORKED EXAMPLE

Zoom into the following sentence from 'The Leopard Next Door':

'He said it tried to roar and sounded like a bird.'

Q: Colour code (highlight) the word classes.

Nouns = pink
pronouns = yellow
adjectives = blue
verbs = green
conjunction = purple
prepositions = orange.

A: He said it tried to roar and sounded like a bird.

Q: **Select the most significant or interesting example of each class of word used. What stands out or has been used the most?**

A: The verbs: 'said' 'tried' 'roar' 'sounded'.

Q: **What was the writer's purpose in using the word class or feature?**

A: The focus is on the action occurring and the connection between these different verbs. The audience can connect the idea of a creature 'try[ing]' – but failing – to sound as the audience would assume a leopard would sound and connect this to something more familiar, such as 'a bird'.

Q: **What language features are being used in the sentence?**

A: Wilson has used a simile to describe the 'roar' to indicate how young and vulnerable the leopard is. This idea is juxtaposed against the verb 'roar' that this wild creature is not grown enough to roar as expected and emphasises how fragile it is.

Colour coding key features makes revision so much easier as you can quickly identify the parts of the text you are looking for!

Task 2: Keep a reading journal

A useful way to track your understanding of the key idea and build your inspiration for future writing opportunities is to create a reading journal. This is an opportunity to record your questions, wonderings and inspiration about the texts you read and the key features of these texts. The notes in your reading journal will support you as you develop your thoughts about how to draw from the features of these texts when creating your own writing.

- **Use a journal you can take with you for when inspiration occurs.**
- **Organise your reading journal by text or text type.**
- **Use mind maps, bullet points and drawings and colour code discrete sections or elements.**
- **Have one section for inspiration, interesting structures and language features and options, and another section for your own ideas and options for your writing.**

Importantly, like any journal or diary, the contents are specific to the writer. In this way, you may use your reading journal in any way you wish. You may write in full sentences, use dot points or draw pictures or mind maps. Your teacher may also provide you with a template or set of instructions to follow and guide you more specifically through the process.

The following questions, elements and ideas can guide you with your reading journal:

- What was your first thought after reading the text?
- Was anything confusing? Upsetting or disturbing?
- Was anything instantly relatable or easy to understand?
- Did part of the text make you remember something? Was it something similar or drastically different?
- How did the text make you feel? Did a part of the text make you angry or annoyed? Empathetic, inspired or intrigued? How did it make you feel that way?
- What did the writer do well? What do you think could have been done differently or improved?

- If you met the writer, what would you say to them? What questions would you ask?
- Why do you think this text was written? Do you think it achieved this purpose? Why? How?
- For whom was the text written? How do you know the target audience? Did the creator speak appropriately to this audience?
- Was there something (a line, a phrase, a concept) that you immediately connected to and wanted to try and replicate in some way in your own writing?

!! **Once you begin your reading journal, use it every lesson and every time you look at your texts. Add notes, ideas and thoughts. You may not end up using all of these, but your journal will eventually become the best resource you have when it comes to creating your text and reflecting on your writing process.**

WORKED EXAMPLE

Persepolis *Chapter One 'The Veil'*

My insight

- *Sociopolitical background*
- *Protagonist: Marji*
- *Author: Marjane Satrapi retrospective perspective*

She is looking back at her atypical childhood during the Iranian Revolution

My connection

When I look back on my childhood, I connect with Marji on a few levels. Similar to my parents, Marji's parents were non-conformists and, like me, Marji questioned the status quo from a young age.

While reading the opening chapter, I was reminded of a scene in the film Dirty Dancing where the main character Baby wishes for her leftover dinner to be sent to starving children in Africa; and, like me, she also wanted to volunteer to help others.

Reflection

Similar to Marji and Baby, I was a headstrong young girl who also wanted to improve the situation of those less fortunate than me and I wasn't afraid to voice my opinions on such issues to everyone and anyone who would listen.

So have I changed? Who am I now? Do I still care about helping and protecting my voice and heart?

I think life was simpler before.

Techniques

The large rectangular panel (p9) with black background = 3 Marjis with changing facial expressions as focal points

Representing justice – love – war (symbolically)

This panel reveals the inner turmoil young people experience during their childhood and adolescence, the combination of love, justice and 'war' which entangled my life is relatable here.

Marji might have lived in a different time + place but we all lead a mixture of identities at times and symbolically + metaphorically 'veil' ourselves.

Writing options

- ***Symbols of love, justice + notion of war***
- ***Reflecting on perceptions of childhood***
- ***How our perceptions change as we grow up***

While we need to demonstrate our understanding of the core skills, we should also read texts because we can enjoy them. What made you laugh? What made you smile? What part made you stop and think 'I've been there! I know exactly what the writer means.' Take a moment to sit back and enjoy the text.

Task 3: Research a writer

Understanding the different perspectives and processes of writers will help you see how individual writing is and the many choices you can make as an author.

Listen to or read an interview from one of the writers or speakers of the mentor or supplementary texts in your chosen framework. In particular, look at what the writer or speaker shares about the following:

- Their context as writers: What was going on in their world while they were writing? Were they trying to reflect upon a particular context when creating their text?
- Any details relevant to the writing of the text that may be useful in understanding or developing a deeper awareness of the meaning of the text.
- Challenges or obstacles they faced when writing. What were they? How did they overcome them?
- Details of their writing process – any tips or tricks they shared that may be useful for you.
- Anything else that you found interesting or noteworthy.

Compare different writers and notice the processes, perspectives and advice they offer. Which writers do you connect with the most? What advice or processes do you find most relatable or relevant for you to apply into your own writing process?

Resources for each framework

The following links lead to interviews with authors or discussions with researchers about the authors' processes.

Personal journeys

- Chimamanda Adichie Sheds Light on Her Writing Process: mea.digital/vce34_3_16
- The New Writer's Room Episode 7: Amy Duong: mea.digital/vce34_3_17
- Reflections from an Open Book intern: Maya Hodge: mea.digital/vce34_3_18

Country

- The Stella Interview: Maxine Beneba Clarke on *The Hate Race*: mea.digital/vce34_3_13
- Yumna Kassab in conversation with ABC broadcaster Simone Whetton, held at the WestWords centre for Writing in Parramatta: WestTalks – Yumna Kassab mea.digital/vce34_3_14
- Chekhov: 'Enemies' and 'Gooseberries': mea.digital/vce34_3_15

Protest

- Art After Hours Online: Meyne Wyatt in conversation with Benjamin Law: mea.digital/vce34_3_19
- Meyne Wyatt doesn't hold back: 'I was always a bit of a ratbag': mea.digital/vce34_3_20
- Vonnegut's Tips on Writing a Good Short Story Can be Used in Your Next Medium Article: mea.digital/vce34_3_21

Play

- Virginia Gay talks about *Cyrano*: mea.digital/vce34_3_22
- A Nose by Any Other Name – Cultural Commons: https://mea.digital/vce34_3_23
- Tim Winton author interview: mea.digital/vce34_3_24
- Samuel Wagan Watson on his influences and inspirations. Sydney Writers' Festival: mea.digital/vce34_3_25

Becoming a writer

In Year 11 you crafted texts and now it is time for you to take a pen and some paper and become the creator of your own texts. But what does it take to become an effective writer? How can you develop and extend your skills to become a better writer?

Great writers are created in similar ways to how great texts are created. They are a combination of different backgrounds, contexts, ideas, abilities and importantly, confidence to experiment until they find their authentic voice. Writers constantly strive to write effectively. No piece of writing is ever 'perfect' and no one is ever a 'perfect' writer. However, there are strategies you can employ to build your identity as a writer, enhance your capacity to write and to help you believe in yourself as a writer. These elements are all crucial in giving you the confidence and the skills required to manage the creating texts SAC effectively.

!! It is absolutely part of the writing process to make mistakes and to feel a little out of your depth at times. Do not be afraid to 'ruin' the paper.

The first step in becoming a writer is feeling like a writer.

- Create a writing 'space'. Ensure you have a relatively quiet and relaxing space in which to write, free from distractions. Prepare a place in the classroom for writing. Perhaps a few tables grouped together or a special 'writing corner'. You could also set up a writer's corner at home. Play music if it helps.
- Decorate your writing space. Take inspiration from our mood boards earlier in this chapter. Surround yourself with stimulating visuals and interesting words and quotations.
- When planning your writing, consider working outside on a picnic bench or under a tree. You can do this on your own or as a class.
- On weekends or after school, sit in a café (JK Rowling wrote the first Harry Potter book in one!) and be inspired by the activity around you. A change of scenery is a great way to feel more inspired to write.
- Use a special pen or journal specifically for writing. This will help add importance to what you do and remind you that you are becoming a writer.

!! The most important thing to remember about writing is quite simple: keep writing. Try writing for five minutes at the end of the school day, every day for a week. It will be impossible to write five really awful examples. One of the five will have potential and you can use it to draft, edit and create something wonderful!

Activity 3.7: Become a writer

1. Rank your current writing ability on a scale of 1: My pen is frozen in my hand to 10: I can rival Shakespeare!
   a. Explain where you think you currently sit on the continuum and why.
   b. Share your response with a peer. Many of your peers may feel the same way you do, so there is comfort to be found in solidarity.
2. What tasks do you think would help you find inspiration and then translate that into your own writing works?
3. Reflect and activate your prior knowledge of writers, writing and reading. This will help remind you of all the things you already know about writers and writing.
4. Select the most memorable books or pieces of text you have read and consider the following questions:
   a. What made this text so memorable? Was it the memories it created for you? Was it the vivid characters or the information you learned? Was it the imagery created by the writer's words or the clarity of their ideas?
   b. Using the knowledge of texts you have now, what stylistic or linguistic features do you find most powerful? Do you enjoy and connect with texts high in literary features, or do you prefer a more formal, academic or logical text?
   c. Are there any parts of the text that stand out more than others? Consider the title or the opening or closing lines, a particular anecdote or memorable phrase. Why did these parts stand out for you?
   d. What then, would you or your peers consider to be the characteristics of 'good writing'? Do these characteristics change depending on the text's purpose and audience?

STEP 4

Understand audience, purpose and context

Understanding a text means that we have considered who the author has written it for (audience), why they have written it (purpose) and under what circumstances it has been written (context). As a reader, you should question an author's audience, purpose and context. When you take on the role as a student writer, you will need to define these elements for yourself before you begin creating.

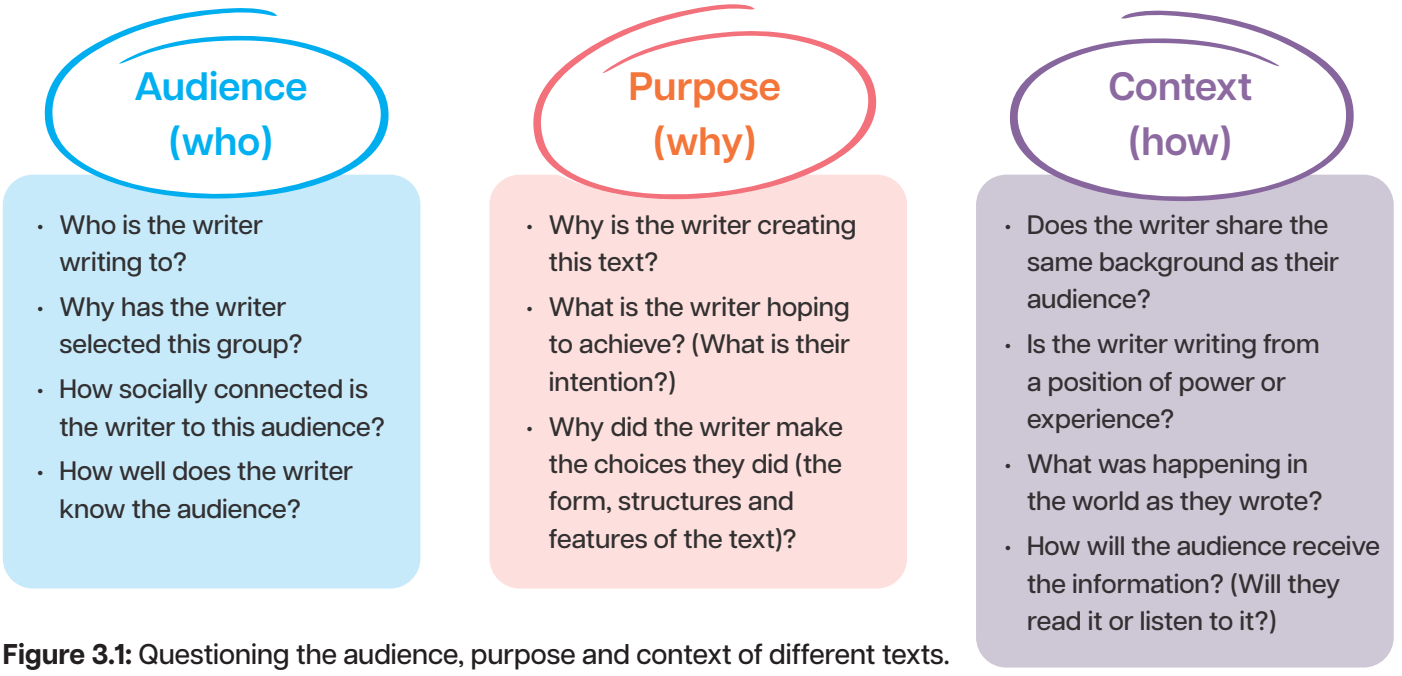


Figure 3.1: Questioning the audience, purpose and context of different texts.

Discussion block

Consider what you already know about audience, purpose and context by considering some texts you have recently read: a brochure, school newsletter, podcast, novel or instruction booklet.

1. For whom did the author write (*audience*)?

   What age group did the author write for? Did they write for a particular interest group such as a government body or residents of a community? Did the author know the audience or were they writing for people they have not met?

2. Why did the author create this text (*purpose*)?

   Did the author get paid to write it? Were they writing to communicate information or to persuade? Were they arguing a position on an issue or idea?

3. What were some of the circumstances (*contexts*) under which the author wrote?

   What was going on in the author's life (and the wider world) at the time of writing? How well did you know the writer? Did you read, view or listen to the text? How did you connect with the text?

Understanding audience

Audience is the person or people who will read or listen to a creator's work. When targeting a text for a particular audience, the creator considers such things as age, cultural background and education level. The choices an author makes regarding the purpose, structure, language features and vocabulary will need to target their audience specifically.

Table 3.4: Examples of audiences for different contexts and purposes.

Short story about teenagers finding a mysterious object at the beach	• Readers of short fiction • Mystery lovers • Younger audiences/teenagers
Memoir written by an elderly woman who was born in Greece and moved to Australia in 1950 when she was 20	• Readers interested in biographical or historical writing • Readers who have made a similar journey or are from a similar background
Blog dedicated to raising awareness about healthy eating; arguing against fad diet products on social media	• Readers who are interested in healthy eating and healthy methods to maintain weight • Targeting those readers who want eat in a responsible way

Understanding purpose

The purpose of a text is the reason behind its creation and what the writer was hoping to achieve by creating it. A text can have many purposes, but in this area of study, you will focus on four main purposes: to express, to explain, to reflect and to argue.

Purpose 1: To express

To **express** means to convey, show or reveal. The purpose is to create and share an imaginary event, to convey your feelings on a topic or to reveal your thinking about a particular subject and situation. To express effectively you need to be able to articulate your thoughts and feelings in ways that readers can understand and empathise with. Some examples could be:

- The purpose of a series of poems about the four seasons is to express the writer's thoughts, awareness, feelings and understanding of the topic.
- The purpose of a script for a horror film is to express the director's intentions through the actions of characters and plot points in order to terrify the audience.
- The purpose of a blog about the stresses felt by a student in their last year of school is to express their feelings and thoughts on the topic.

Purpose 2: To explain

To **explain** means to describe, clarify or disclose. The purpose is to to clearly present information to help readers understand a topic or situation. Effective explanation requires clear language choices, technical terms defined or described and a way for the audience to process the information being provided. Some examples could be:

- The purpose of an essay about the effect of physical activity on different generations is to explain the different needs and results of physical activity depending on a person's age.
- The purpose of a feature article about a town's oldest building is to explain the history, significance and impact of the building upon the town.

- The purpose of a documentary script about the habitat and breeding requirements of a group of native animals is to explain the distinct requirements of the specific animals.

Purpose 3: To reflect

To **reflect** means to consider, review or contemplate. The purpose is to explore past experiences to better understand them and explain them to someone else. To reflect effectively we need to think deeply and carefully about a topic, text, event or personal experience to understand and learn from it. Some examples could be:

- The purpose of a memoir recounting the years spent settling into a new country would be to reflect on a particular part of our life that was significant or particularly memorable in shaping identity.
- The purpose of a set of journal entries recording the journey of Year 12 and the events that made up the year is to reflect on the events that took place in an effort to record and process how these events can impact and change our lives.
- The purpose of a learning log recording the knowledge learned in an English or EAL area of study would be to reflect on the key activities undertaken during class time.

Purpose 4: To argue

Posit (verb): to put forward as the basis of argument

To **argue**: means to contend or posit. The purpose is to give reasons for or against a specific issue in the effort to convince someone to agree with your position or contention. To argue effectively you will need to justify your arguments with different types of evidence depending on the audience. Some examples could be as follows:

- The purpose of a letter written to your school council regarding the uniform policy would be to argue that a specific change in the school uniform policy needs to be made.
- The purpose of an editorial about changes to the kindergarten curriculum would be to argue that the changes occurring are not considering the importance of play in children of that age.
- The purpose of a blog on a parenting website about the 'lunch box police' would be to argue it is ridiculous for anyone but the child's parent to decide what goes into the lunch box each day.

Understanding context

When writing, context relates to what is going on in the world of the writer and in the world of a text. In order to really understand a text, it is important to understand the time in which it was written (the context of the writer) and the time in which it was set (the context of the text). You can explore the social, cultural, political and historical contexts of a text in the same way you did in Chapter 2. You also need to consider the mode the text is presented to the audience. If the text will be read or listened to, this will affect the context and the way the audience engages with and interprets the text.

Writer's context

When considering a writer's context, you need to investigate:

- whether their writing was inspired by an event or an interest
- whether the writer was responding to a significant societal issue of the time
- whether the writer was being critical about or supportive of an aspect of society
- whether the writer is established or is just beginning their writing career

- the cultural context of the writer: their background and family history.

Researching answers to questions such as these helps develop your understanding of the writer's context and can help shape your interpretation of a text.

WORKED EXAMPLE

Q: Read this extract from an interview with Maxine Beneba Clarke, author of *The Hate Race* and explain the author's context.

> 'I think I wanted, it was really important to contextualise the time in which this happened. So, even though obviously you know, racism is still very much around in Australian schools, workplaces, and life at the moment, I think it was really important to contextualise, you know, my parents arrived here in the mid-70s, so I was going to school in the '80s and '90s, which is a very, was a very particular time in Australian politics in terms of a lot of race-related issues.'

A: In the interview, Maxine Beneba Clarke thought it very important to provide some specific context for her memoir *The Hate Race*. She felt it very necessary to give her readers critical information that would help them understand the story she was telling. Social context is referenced by Clarke sharing with readers that racism is still very much an ongoing social concern in Australia. Racism was experienced by Clarke's parents when they first arrived in Australia and were introduced to the Australian society of the 1970s and 1980s. Racism is still a significant part of Australian society at the time of Clarke's interview. Clarke also references historical context in that she speaks about particular events that took place in the past. Examples include the arrival of her parents from England and Clarke's memories of going to school in the 1980s. In a political context, she also refers to former prime minister Paul Keating. Here, Clarke emphasises the significance of politics in the 1990s; it was an important period politically due to the many race-related events taking place. References to the different contexts – social, historical and political – help readers understand what was happening in the world and why certain events and circumstances impacted upon or were so significant to her life and, ultimately, Clarke's piece of writing.

Textual context

When considering the textual context, you need to investigate the historical, political, social and cultural contexts. This is about questioning:

- What was happening at the time of the writing?
- Who were the key people and places involved?
- Who was in power and what system of government was in place?
- Was there a period of great political upheaval or change taking place in the text?
- Had there been new laws, an election or protests on city streets calling for political change?
- What were the primary attitudes, trends and lifestyles of the people in that society?
- What was popular or desirable?
- What was the lingo or way people spoke to each other?

Lingo (noun): the vocabulary or jargon specific to a group of people; for example, teenagers in the 1980s

Remember, contexts are ever-changing. As time passes and people go about their lives, their circumstances and, therefore, their contexts can change. Historical, political, social and cultural contexts can also change depending on the passage of time and what is happening across the world.

WORKED EXAMPLE

Q: Read this extract from *The Great Gatsby* by F. Scott Fitzgerald and explain the context of the text.

> 'You can suit yourself about that, old sport.' said Gatsby steadily. 'I found out what your "drug stores" were.' He turned to us and spoke rapidly. 'He and this Wolfshiem bought up a lot of side-street drug stores here and in Chicago and sold grain alcohol over the counter. That's one of his little stunts. I picked him for a bootlegger the first time I saw him and I wasn't far wrong.'

A: *The Great Gatsby* is a critique of the behaviour of the excessively wealthy. The context is New York, United States, in the early 1920s. The writer's context is similar in that the text was written in the 1920s and Fitzgerald frequently associated with people of great wealth but questionable behaviours. Being an observer of the types of people he later wrote about, Fitzgerald condemns the actions of those who are represented by the fictional Buchanans. Language choices specific to the context include words such as 'bootlegger' and 'grain alcohol' seen in the short extract above, referring to the period of prohibition in the United States where the purchase, transport, sale and storage of liquor was prohibited. Other language choices include 'old sport' a now archaic way of referring to a male in an informal manner and 'drug store' commonly used in the United States to describe a chemist or pharmacy.

Activity 3.8: Understand and interpret

Understand audience

1 Who do you think would likely be the target audience of the following texts? Try to be as specific as possible and use the text type and the detail in the examples to give you a few hints. Justify your response with evidence. This will be a useful skill later when writing the reflective commentary.

- **a** A documentary on the culling of brumbies in Victoria's High Country.
- **b** A colourful and graphic-heavy textbook about Ancient Egypt.
- **c** A travel brochure advertising round-the-world cruises for adventure lovers.
- **d** A blog post complaining about street artists 'vandalising' Melbourne laneways.
- **e** A research paper about a new drug being tested for the treatment of diabetes.

Understand purpose

2 What is the purpose of each of the following texts?

- **a** An autobiography about the life of an Olympic swimmer
- **b** A fantasy novel or film set in an imaginary world containing mythical creatures
- **c** An analytical essay on a feminist reading of Shakespearean plays
- **d** A letter to the editor on the rise of council rates
- **e** A diary written by a teenager while on holiday

Understand context

3 Research one of the writers of your mentor texts. A useful resource might be something like 'The Garret' podcast, which contains recordings and transcripts of interviews with writers about their writing.

Use these questions to help guide your research:

- Under what circumstances does the writing take place? For example, does the writer mention where they write or what was going on in their world during the writing process?
- What were the historical, social/cultural and political contexts surrounding the writer?
- Is it necessary to understand these contexts to understand the text?
- How do you think different contexts might have influenced the writer?

4 After reading or viewing your selected interview, write a short paragraph that references any of the information you learnt about context.

5 Compare your current context (what is happening around you this year) with your past context (the year you were born). Consider any significant historical events occurring in Australia or around the world, any political issues or events that have occurred, and any important social or cultural factors that have shaped society.

When a text is created, whether the audience is going to read (view) or listen to the work becomes relevant. The mode of writing impacts how the text is received and understood by the target audience.

6 Share your contextual findings with a peer or the class in an audio format and then in a written format. Consider:

a What were the most significant contextual changes in the past 17 or 18 years?

b In what ways do you think the events of the year you were born influenced the world today?

c What impact did it have for your audience when sharing the information in different modes?

You might like to study a range of different writers and compare information with the whole class later. This is a useful way for you to look at commonalities and contrasts.

Writing in consideration of audience, purpose and context

The first step is to ensure you understand what audience, purpose and context are. The second step is to be able to identify these elements in other texts and interpret the impact these have on the text itself and the way audiences connect and interpret these texts. The final step is to be able to use your understanding of these elements and apply them into your own writing.

Activity 3.9: Understand and apply

It is important to understand the impact a changing audience, purpose and context has upon a piece of writing. These elements influence the way we write, the examples we draw from and the information we present.

1 Write a plan for a text with a specific audience, purpose and context by:

- **a** Choosing one of the four text types in the first column from the table below.
- **b** Choosing one of the audiences, purposes and contexts. They can be from any row.
- **c** Brainstorming the kind of ideas, evidence and information you would include if you were going to write this text.

Text type	Audience	Purpose	Context
Short story	Primary school children	To express a fear of what the future will bring	To be read at a rally or community meeting
Speech	Academics	To reflect on how far we have come as humans	To be read in a reference book
Article	Teenagers	To explain the impact of generational trauma	To be read on a zoom meeting for politicians
Memoir	Parents	To argue that marginalised voices should be heard	To be read independently for interest

2 Keep the same text type, purpose and context, but change the audience. How will your plan change to speak to this new audience?

3 Keep the same text type, audience and purpose, but choose a different context. How will your plan change to respond to this new context?

4 Keep the same audience, purpose and context, but change the text type. How does changing the text type change your plan?

5 Choose the same text type, audience, purpose and context, but change the mode so it will be listened to rather than read (or vice versa). How does your plan change with this new mode?

6 Choose one of the plans you have written and write a draft to bring this text into life.

7 Reflect on your draft: Have you managed to maintain a clear focus to your specific audience, your purpose and the context of the text? How did you achieve this, or what would you need to do to achieve this?

Understand the mechanics of quality writing

STEP 5

Understanding the mechanics of good quality writing is about understanding *how* you can express, reflect, argue or explain yourself. Previously, your school may have emphasised a formulated approach to writing – that particular text types must include specific structures and language features. And different text types do, generally, follow similar structures and features. But the Creating Texts unit wants you to explore your creativity and processes around writing rather than work towards a specific writing product. The focus is around writing for a specific purpose, context and audience, rather than creating a generic text type. From here, you can challenge generic conventions, combine them into hybrid forms and show your skills and confidence as writers and communicators.

Innovative text structures

While text structures can indicate what a text is (for example, a short story, an article or a podcast), these structures can also vary drastically depending on the intention and creativity of the writer. Text types can be different lengths, told from different perspectives, told in the past, present or future, use an almost limitless range of language features and techniques, and use a variety of ways to break the text up. They can also be persuasive but expressed in a creative way or informative while attempting to argue a perspective. They might be reflective while presenting a clear argument, or they could imaginatively present information, the way historical fiction can do.

Although it is important for you to understand the essential elements of a particular text type, this is an opportunity for you to stretch your creativity. While sometimes a clear, cohesive and chronological structure is exactly what you need to achieve your purpose, at other times upending the expectations of a particular text type or genre will create an entirely new way to achieve your purpose.

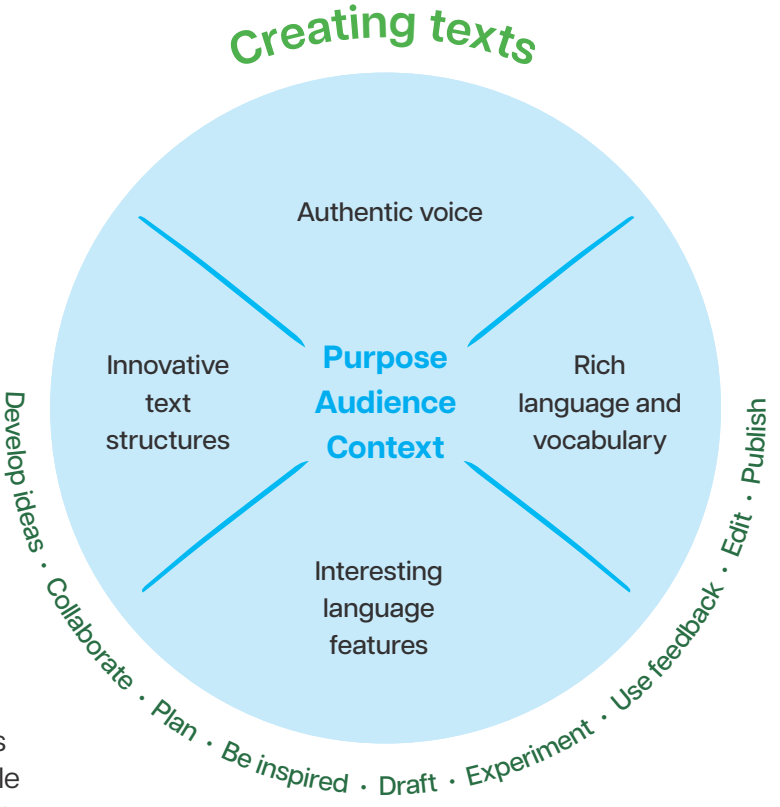


Figure 3.2: Combining elements will help you take your creative work to the next level.

Different ways to structure a text

There are many different ways to structure a text, including linear, non-linear, circular and parallel.

Bookending or circular structures

A circular or bookend structure is where you bring something from the start of your writing back at the end. Bookending allows readers to recall the initial ideas and then use the arguments, events or evidence that were presented throughout to reconsider the idea at the end.

Table 3.5: Examples of circular structures

Texts written to express	Beginning with a specific and memorable line and then repeating this line at the end of the story, allowing readers to connect the pieces in between
Texts written to explain	Beginning with statistics, a case study or piece of research and then interpreting this at the end in light of the information that has been presented
Texts written to reflect	Beginning with a situation or anecdote, and then coming back to that story at the end in relation to what you have learned from the reflective process
Texts written to argue	Beginning with your contention or intention and reinforcing that at the end as the last piece of information
Texts written for multiple purposes	Beginning with a story or anecdote before presenting facts and information and coming back to the conclusion of that story at the end

Parallel structure

This is where two perspectives or situations are presented in conjunction with each other. Often shifting between perspectives, parallel structure allows readers to experience and understand different points of view and experiences and compare and contrast these concurrently as they work through the text.

Table 3.6: Examples of parallel structures

Texts written to express	Experiencing the same scenario from different characters' perspectives, understanding the impact perspective has upon the way a reader understands a situation
Texts written to explain	Identifying different research theories, results or assumptions and considering what can be learned from each individually or in collaboration
Texts written to reflect	Exploring multiple experiences and how each brought their own lessons, realisations and perspectives
Texts written to argue	Alternating between different stakeholder perspectives and why one is preferable to the other
Texts written for multiple purposes	Alternating between how someone felt and experienced a situation with the reasons and arguments why no one should experience these things

Unorthodox (noun): a method or behaviour that breaks with convention or does not follow the rules

Linear/non-linear structure

This is the choice a writer has about whether they provide all the information in chronological order, whether they flash forward or backward throughout, or how they use traditional or unorthodox ways to sequence information.

Table 3.7: Examples of non-linear structures

Texts written to express	A flashback to a situation that occurred in a character's childhood, or to an earlier scene that the audience was not told about before
Texts written to explain	Jumping between different events that have occurred throughout history and the impact they have had upon contemporary society
Texts written to reflect	Reflecting upon a past situation, then what they would like the future to be like and what they need to do now to create that future
Texts written to argue	Starting with the consequences of a situation and then arguing what should have been done differently to prevent these events
Texts written for multiple purposes	A flashforward to a future that is in need of help and flashing back to times where we have not learned from the past

Different ways to visually organise a text

Authors choose different ways to segment their text in a way that makes it the most readable to their audience. They can choose to use certain punctuation, paragraphing, spacing and titles to show readers the different elements of their text, where gaps or shifts in content occur and help the reader move through the text in the most logical and effective manner.

Table 3.8: Examples of different visual organisation techniques

Texts written to express	Include a title, could have chapter headings, provide numbers or start on a new page; could break the text up with an asterism or other ornamental symbol to show the passing of time or a change in setting
Texts written to explain	Often include a title, can include contents, an index, glossaries, subheadings, tables, visuals and graphics
Texts written to reflect	Could include a title or subheadings, could break the information up into time blocks when things occurred or could be written 'stream of consciousness' with no punctuation at all
Texts written to argue	Often include a title, they can use subheadings throughout, they might use a pull quote from the text, use space or a visual to break the information up
Texts written for multiple purposes	Can blend different structures together, where visuals are included to show reflections or creative texts use subheading or pull quotes

Different perspectives

Just as the specific audience of a text is important, who is providing the information is just as important and this is another critical decision the writer has to make. A text can be written in first-, second- or third-person perspective, and the third-person perspective can either be omniscient (and provide a broad, overarching perspective) or be limited (where it presents a narrow, often single perspective throughout).

Asterism (noun): three asterisks arranged in a triangle ⁂

Pull quote (noun): a quote from the text that is pulled out and placed in a large font to grab readers' attention

Table 3.9: Examples of different perspectives

Texts written to express	Can be written from any perspective. They can switch perspective throughout a story, change the character who is telling the story or allow the reader to be immersed in the story.
Texts written to explain	Are most often written from a third-person perspective so they appear to be objective. A first-person informative text could be a TED talk, blog or presentation where a person explains a concept from their perspective.
Texts written to reflect	Are most often written from a first-person perspective because their purpose is for a person to reflect upon something that has happened to them or how they feel about a particular event, text or situation. A reflective piece written in the third person is more likely to be written from the perspective of a group or organisation rather than an individual.
Texts written to argue	Can be written as a personal opinion piece by being written in first person or can be presented as a more objective piece (even if it is not) by being written in the third person
Texts written for multiple purposes	A text might shift narrative perspectives as it begins telling a first person account of a situation and then explores the implications of the situation in the third person perspective

Different tenses

The structure and way a text is read is affected by the tense in which it has been written. A text can be written in past, present or future tense and the tense can shift and change within a text.

Table 3.10: Examples of different tenses

Texts written to express	Will generally maintain a consistent tense throughout, even if there are shifts in time as the text flashes forward or back. Changes in tense are most likely to occur through character dialogue.
Texts written to explain	Are often more consistent with the tense they are written in. Information about historical events is likely to be written in the past tense while contemporary concepts or ideas will be written in the present tense, although informative texts can also consider the impact of events and concepts of the future.
Texts written to reflect	Often shift throughout as they describe events that have happened in the past, reflect upon how they feel and what they think about it in the present and the impact this has upon what they might do in the future
Texts written to argue	Can shift throughout by considering what has happened in the past, how things are experienced in the present and the impact of this upon the potential future
Texts written for multiple purposes	Can begin and end in the present tense, in the moment of writing, and then speak in the past tense throughout as the situations leading up to the present are explored

Activity 3.10: Understand and identify

1. Go through your mentor texts, and for each one list its structural choices, how it is organised visually, its perspective and the tense or tenses it uses.
2. Looking at your results:
   - a. What is the impact of these authorial decisions?
   - b. How would the text be different if any of these structures were changed?
   - c. How do the structures allow the text to achieve its purpose, and speak to its audience within its context?
3. Look at some supplementary texts:
   - a. Identify the structural choices the creator made.
   - b. Can you find examples of texts using non-traditional text structures?
   - c. Do you notice similar structures in different text types, or does it depend more on purpose and audience?

Authentic voice

Finding your authentic voice is an indispensable element of quality writing. A writer's voice is how they shape the way readers perceive the content of the text. It is about writing in a voice that is unique to your own thoughts, experiences and observations, rather than copying someone else's style or misrepresenting your background as a writer.

Indispensable (adj): absolutely essential, something cannot function without it

Misrepresent (verb): provide misleading or false information about something

When you find your authentic voice, you will be able to connect to your readers at an emotional level. This voice will sound somewhat different depending on the type of text you are writing, who your audience is and your overall purpose. Broadly speaking, your writing voice will change through the tone and register of your writing, but your authentic voice will be found in the specific words you choose and the order in which you place them. Finding your voice is about writing in a way that audiences can recognise you as an individual. It is quite literally how a reader 'hears' your writing.

Finding your authentic voice will allow you to :

- express your purpose
- differentiate your writing from that of others
- show who you are and what you stand for.

In this way, it allows you to build a rapport with your audience and they feel they know you through your writing.

Rapport (noun): a good relationship where people understand each other well

Tone

People often talk about a person's tone of voice when they are speaking, but we can 'hear' tone in writing as well. Rather than coming from inflection, expression and how a person sounds, however, tone in writing comes from the word and punctuation choices a writer makes. Rather than your style of writing, your tone comes from the mood or feeling your writing evokes.

Table 3.11: Examples of tone

Expressive tone	Dejected: 'Losing that competition left me so down – what is the point in continuing to train?' Upset: 'I have just received your performance review and I am so disappointed in you!'
Explanatory tone	Conciliatory: 'I know how upset you are but it is really important that you listen to the advice of your coach.' Informative: 'Setting up a greenhouse can be simple, but requires future planning and a clear understanding of the type of plants that will be housed there.'
Reflective tone	Nostalgic: 'Do you remember all those Saturday afternoons playing hide and seek on the old farm?' Wistful: 'Gone are those days when life seemed simple. The world is so different now.'
Argumentative tone	Defiant: 'You can't tell me not to go overseas on my own. I have turned 18 and am now well and truly old enough to make these decisions.' Stirring: 'The human race needs to do more than complain about what is wrong, it needs to do something to create positive change for the future!'

Register

As discussed in Chapter 2, a text's register is how informal or formal it is. The register needs to appropriately match the text's audience and purpose – some texts require a familiar or emotional voice while others require an objective and rational voice to achieve their objectives.

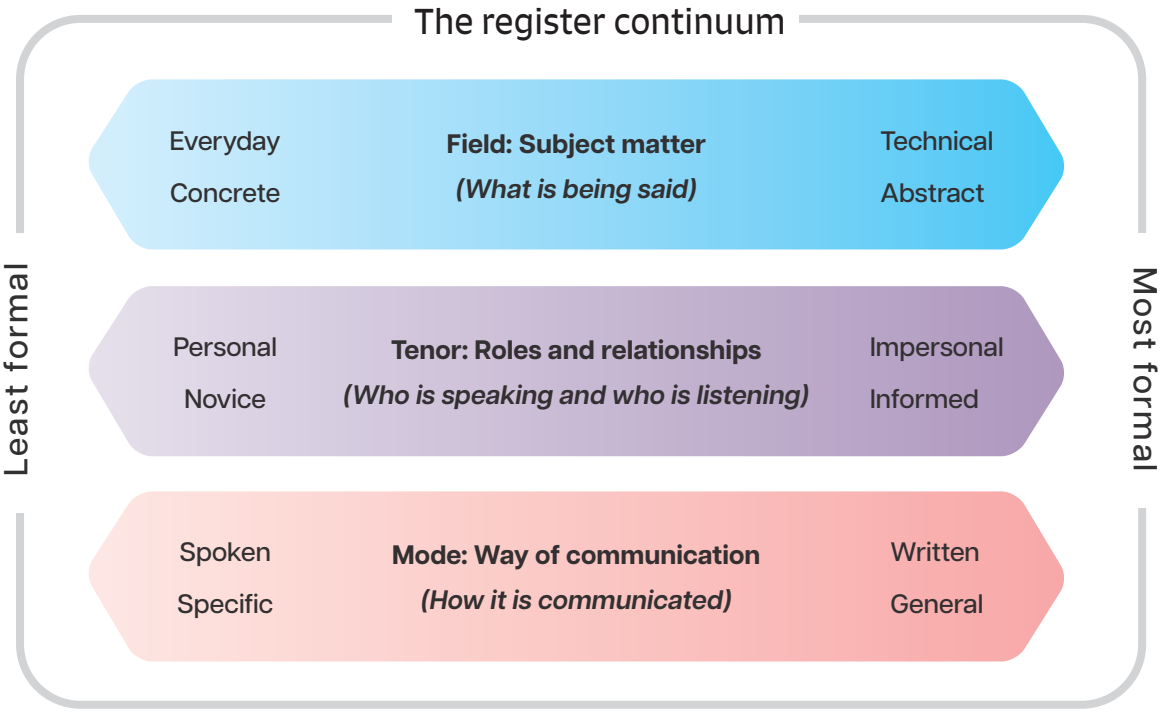


Figure 3.3: The register continuum

A debate between a parent and a child about what they should do after Year 12
Field: everyday
Tenor: informal
Model: spoken

A letter to the principal about the need to support the LGBTQI+ community at school
Field: concrete
Tenor: formal
Mode: written

A diary documenting the changing perceptions of a person growing up
Field: everyday
Tenor: personal
Mode: written

A memoir detailing the journey from being illiterate to uncovering the power of literacy
Field: concrete
Tenor: formal
Mode: written

A blog discussing the impact of rubbish in the oceans from the perspective of a surfer
Field: everyday
Tenor: informed
Mode: written

A panel discussion exploring the importance of play in adults' mental health
Field: technical
Tenor: informed
Mode: spoken

A poem expressing the writer's frustrations over authorities not listening to people protest
Field: abstract
Tenor: personal
Mode: written

A monologue from a character finally finding connection to their ancestors and country
Field: concrete
Tenor: personal
Mode: spoken

Figure 3.4: Examples of register

Activity 3.11: Understand and identify

1 Create a table similar to the one below in your workbook. Go through your mentor texts and complete the table for each one.

Mentor text	
Tone/shifts in tone	
Structures and language to indicate tone	
Register	
Structures and language to indicate register	

2 Looking at the results from the table:

- **a** How does the tone and register acknowledge the audience and purpose of the text and make the purpose of the text more effective?
- **b** How does the tone and register help the writer create their authentic voice?

3 Explore some supplementary texts:

- **a** Identify the tone and register of the texts in comparison to their audience and purpose.
- **b** Do you notice similar tones and registers in different text types, or does it depend more on purpose and audience?
- **c** Can you find examples of texts using creative or distinct authentic voice through their writing? How is this authentic voice achieved?

Interesting language features

Quality writing evokes emotion, thought and connection in unique ways, allowing a reader to experience something they may have not considered before. These features could include, but are not limited to figurative language, symbolism or changes in sentence length and punctuation. Including arresting language features in your writing allows you to draw attention to emotions, thoughts and connections in a powerful way.

Arresting (adj): attractive or striking

Figurative language

In Chapter 2, we analysed the construction of a text by identifying and interpreting the impact of different language techniques. Whether these were narrative, literary, cinematic, poetic, theatrical or graphic devices, each technique allowed the creator to affect their audience in different ways. These devices would also work in conjunction with each other, working together to build tension, evoke emotion or allow the audience to 'see' things in different ways.

The important thing to recognise when looking at language features is that these devices are not isolated to imaginative texts; they can be used to creatively express ideas in any text type.

Table 3.12: Figurative language used for different purposes

To express	She swept into the room, a swan gracefully skating across the water. (metaphor)
To explain	The distinctive caw of the crow establishes the setting. (onomatopoeia)
To reflect	I felt starved; snarling and vicious in anticipation. (zoomorphism)
To argue	The situation has been left like a landmine waiting to explode. (simile)
For multiple purposes	The oppressively bright room was overwhelming with too-sweet fragrances and a cacophony of birds trying to be heard over one another. (sensory imagery, personification)

Symbolism

Symbols in narrative texts can add layers to a reader's interpretation of a text and see underlying themes and connections. These connections can also be built in other texts with alternative purposes by using symbolism in explicit and implicit ways. Symbolism is when something means more than its literal meaning. It allows a reader to understand that a bottle of water can simply be a bottle of water, but it can also represent the fragility of nature, of purity being trapped, of the juxtaposition between nature and the way we are destroying it.

Table 3.13: Examples of symbolism used for different purposes

To express	Changing colours – a character's clothing changing gradually from reds (anger) to purples (bravery)
To explain	Warning signs – explaining where and why people feel safe to take risks and how society attempts to protect them
To reflect	A soft toy – reflecting on childhood and connecting the safety of a soft toy to the innocence of ignorance and having no responsibility
To argue	Arguing for or against the decisions 'from Canberra' – meaning decisions made by politicians at Parliament House in Canberra, not by the people who live in that city.
For multiple purposes	Seedling – showing how strength and resilience are built over time and with patience

Sentence length and punctuation

Similar to the way that narrative texts can use sentence length and punctuation to change pace, emphasise elements and connect ideas, other text types also use sentence lengths and punctuation to improve clarity, evoke emotion and control the way an audience reads their writing.

Emulate (verb): to copy or mimic

Table 3.14: Examples of variations in sentence length and punctuation used for different purposes

To express	Changing the pace and atmosphere of the narrative through sentence length. Sentences become erratic and long as a character starts becoming fearful. Multiple conjunctions are used to build a paragraph, giving the reader little opportunities to breathe, emulating how the character is holding their breath
To explain	Describing a concept with numerous phrases and clauses and then articulating the consequences of this concept in short, sharp sentences following →

To reflect	Listing a number of emotions or concerns in single, jarring sentences before elaborating on the impact of these in a longer, descriptive sentence
To argue	Setting up an anecdote with detail and description, and then writing a single, short rhetorical question as a new paragraph to juxtapose against the story
For multiple purposes	Using clear, short sentences to establish a concept and key elements and using longer descriptive sentences to argue the negative aspects upon the audience more specifically

!! **The best way to consolidate your understanding of a concept is to identify and connect it with a clear example. When you connect an idea with an example, it is easier to understand and remember!**

Activity 3.12: Understand and identify

1. Explore your mentor texts and identify some of the interesting language features that are used for specific effect. Consider any figurative language, symbols, variations in sentence length and punctuation, and other interesting language features.
2. Looking at your results from Question 1:
   a. What effect or impact do the language features have upon the text's ability to achieve its purpose and speak appropriately to its audience?
   b. How do the language features work together, rather than in isolation, to enhance the impact overall?
3. Explore some supplementary texts.
   a. Identify some of the interesting language features that are used for specific effect.
   b. Do you notice similar language features in different text types, or does it depend more on the audience and purpose of the text?
4. Can you find other examples of texts using interesting and unconventional language features for effect?

Rich language and vocabulary

Having a rich language to express yourself is the final key to writing coherently, expressively and effectively. It is about understanding the power of language and how different vocabulary choices can engage and offer alternative insights to the ideas being explored. Rich language allows a reader to experience your perspective in a different way and leaves them with a lasting impact long after they have finished reading.

Recognising the changing connotation of synonyms

Most non-technical words have synonyms: alternative words with similar meanings. Different synonyms bring with them slightly different denotations but, more importantly, significant differences in connotation.

Writers select specific words to evoke different feelings within their readers. While the meaning might essentially be the same, a text can completely change our perspective of a person or situation depending on the types of words used to describe them.

Denotation (noun): the literal meaning; the definition of a word.

Connotation (noun): the implied meaning; how the word makes the reader feel

Table 3.15: Examples of using rich language and vocabulary for different purposes

To express	We can learn about a character from the language that they speak and think in. Choosing simple, everyday words for a character with a lower education or life experience and allowing them to have a conversation with a worldly academic can be demonstrated with the language choices each character makes.
To explain	When explaining or describing a situation you can be more specific and explicit by choosing more appropriate synonyms. You could say, 'The bridge was old and falling apart' but the reader may get a clearer picture if you describe it as 'fragile', 'decrepit' or 'dilapidated'.
To reflect	Expressing a person's thoughts and feelings with rich language brings layers of inference and meaning. Did you feel 'scared' or were you 'threatened', 'anxious', 'terrified' or simply 'agitated'?
To argue	Calling someone 'innocent' or 'vulnerable' makes an audience sympathise them, while describing the same person as 'naive' or 'immoral' encourages the audience to look down upon them.
For multiple purposes	Shifting and changing the types of words you choose is the ultimate power an author has. An author can choose to use highly technical and academic language to explain a concept and then reflect on this concept in simple, straightforward vocabulary.

Sensory imagery

Rich language comes from our ability to describe a situation, concept or person in creative, expressive and articulate ways. Using sensory imagery means a reader does not simply understand what is happening, or feel a certain way, but they are immersed in the situation so they can almost smell, taste, hear, see and feel what is happening in the text. We often can assume sensory imagery is only used in creative texts, but sensory language is used in almost every text type. Its purpose is to help the reader feel connected to what they read.

Table 3.16: Examples of using sensory imagery for different purposes

To express	Authors often use imagery to immerse the reader into the story and make them feel a part of the events. They may use sensory imagery to build tension, atmosphere, establish the setting or vividly describe a character: not just their physical appearance but their qualities and feelings overall.
To explain	When describing something beyond simply what it looks like, writers will use sensory imagery to elaborate, explore and make something as clear as possible for an audience.
To reflect	Sensory imagery can help the writer explore not just how they feel in a situation but the physical reactions throughout their body. For example, the writer can explore how stress makes you see differently, sweat, shake, lose (or heighten) your sense of smell, taste and so on.
To argue	Writing persuasively is about making a reader feel something. Authors can use sensory imagery to evoke feelings and make them feel part of an experience.
For multiple purposes	Sensory imagery can be the element that blends a text from being wholly reflective, to being presented in a creative way. Or can lift an informative piece to be more persuasive depending on how something is described.

Imaginative vocabulary

The two important elements to remember when introducting any new or invented word is: the spelling should following standard expectations of English spelling patterns, so a reader can decode and pronounce the word accurately; and the meaning of the word should be defined or explained in the context of the text.

Table 3.17: Examples of using imagined vocabulary for different purposes

To express	Character names, location names or entire languages between characters can be made up. Often these are not explained within the text, unless the language is interpreted for the reader specifically.
To explain	New social terms or words coined to explain situations are often built through a variety of communications, frequently starting off as spoken terms before being used in writing. We coined the term 'post-pandemic theory' in Chapter 2 to create a different lens to view and interpret a text in light of the pandemic experience.
To reflect	Sometimes there does not seem to be a word to express how someone is feeling and a word can be created to express this concept. This would need to be defined for the reader to understand completely; for example, I am feeling very ascintellic: that feeling where you are trying so hard to be sociable but if you have to speak to another person you are going to scream.
To argue	Terms can be created as a way to build a collective perspective on a situation and exclude others who do not understand or use the term. This comes in as 'clique language': creating a language among friends with the purpose to exclude others.

Activity 3.13: Understand and identify

1. Explore your mentor texts and identify some of the language and vocabulary that have been used for specific effect. Consider any connotative words, sensory imagery, imagined vocabulary and other language choices.
2. Looking at your results, what effect do the vocabulary choices have upon the text's ability to achieve its purpose and speak appropriately to its audience?
3. Explore some supplementary texts:
   a. Identify some of the rich language and vocabulary choices that are used for specific effect.
   b. Do you notice similar vocabulary choices in different text types, or does it depend more on the audience and purpose of the text?
4. Can you find other examples of texts using interesting and unconventional vocabulary choices for different effects?

Writing processes

The process of writing is layered and individual. It can be dependent upon the text type, audience, purpose and the context around where, why and when it is being written. Each writer should develop their own writing process skills by exploring and experimenting with strategies that allow you the greatest opportunity to produce quality texts within and outside the classroom.

Generally, the writing process will include the following elements (not necessarily in this order, nor every step and not always in isolation):

- developing ideas
- discussing with peers, colleagues and critical friends

- planning
- reading and revisiting mentor texts for inspiration and exemplar models of mechanics
- experimenting with text structures, language features and vocabulary
- drafting
  - engaging with feedback and reviews
  - revising, editing and redrafting
- publishing
- reflecting.

While the writing process can be similar for many writers, each person brings their own unique way of approaching a writing task. Sometimes the process will depend on the audience and purpose, and other times it might change because of the particular way the author thinks and processes information. Listening to different authors and understanding their unique writing processes can help you to uncover your own approach.

It is important to understand that very few writers work in isolation when they write. Most published works you have read have been brainstormed, planned and drafted by one or more people, then others will edit, typeset, proofread and market them. Rarely is a text written and published by just one individual. And it is almost never written in one single, unedited draft. Writing is a process of thinking and developing.

!! **Finding your process as a writer will change the way you approach the task and help you connect with whatever stage you are currently in.**

WORKED EXAMPLE

Chloe Wilson interview

As discussed in Chapter 2, Chloe Wilson is the author of the mentor text 'The Leopard Next Door'. She was interviewed as part of the context analysis in the reading and responding area of study, but during the extended interview, she also spoke openly about her own writing process as a published author.

Chloe speaks about the necessity for failure to be a part of the writing process, and how her planning and drafting changes depending on the type of text she is writing. She highlights how writing follows you around, and that sometimes it is when you are not writing that the answers will come to you. She speaks of the difference between the authors she enjoys reading verses authors she connects with as a writer. She emphasises how important it is to find who you are as a writer and not feel restricted fitting into a generic process or formula for writing. Listen to the excerpts from this interview here: mea.digital/vce34_3_26.

Understanding all the pieces

Once you can understand and identify the different elements that bring a text together, your next step is to consider how all these pieces work together to create a text holistically. Although it is important to be able to pull a text apart to see how it has been constructed, ultimately a text has been written to be read as a single, complete piece. This is how an audience is able to understand the key ideas and information being presented, how they can connect with the text and ultimately how the text can achieve its intended purpose.

WORKED EXAMPLE

Text: 'A Glimpse of Paradise' by Cate Kennedy

Audience: contemporary audiences, those in love or wanting to find love, people who like mysteries or enjoy reading Australian texts.

Purpose: to entertain, to see myths in a contemporary lens, to caution against being too curious or too invested

Features and examples:

Feature	Example
Innovative text structure	• Follows a structure similar to those used in myths, legends and fairytales • Open-ended conclusion. This leaves the reader to imagine their own ending and what happens next for the characters • Mixture of different voices (the narrator plus other characters) • Mixture of paragraph and sentence lengths
Authentic voice	First-person narrator who speaks informally much of the time, making her relatable, easygoing and likeable. The narrator references contemporary elements of society, (apps, smoke detectors, Bunnings, ordering Thai takeaway)
Language features	**Imagery:** For example, the author uses smell as a particularly evocative sense and referring to the popular scents of jasmine and lavender to situate the reader in the same place as the character. **Varied sentence length:** The writer varies sentence length, following a long sentence with a short statement. This provides rhythm and interest for the reader and can reinforce ideas. **Alliteration:** '... the spades and shovels, arranged by size.' The repetition of the 's' creates a rhythm to the line and helps add emphasis to what is taking place. The writer could have written 'spades and mulch' but the alliteration resonates more strongly in the mind of the reader. **Use of punctuation such as dashes:** 'I ran awkwardly back up the lawn – funny, it had a slope to it I hadn't noticed before – heart pounding' Used to focus reader attention on the slope. Why a slope? What has created the slope? Why has the narrator noticed it now? Used for emphasis or to show when a character is thinking or processing an idea.
Rich language and vocabulary	Kennedy employs a very broad use of adjectives, verbs and nouns often in the same lengthy sentence, creating lines of text that are complex, interesting and varied. Her sentences deserve re-reading in an effort to break down the individual components to see how they work on their own and how they work to complement each other. One example is the description of the angel, which is unconventional. Usually an angel is described in complimentary terms using positively connotated language (serene or reposing, for example), yet Kennedy's angel is 'brattish' and 'obese', adjectives at odds with the stereotypical descriptions of religious figures or objects.
Writing process	Kennedy aimed to rework some ideas drawn from traditional myths and fairytales, to understand these older stories through a more contemporary lens. However, she has kept the central idea as the core – the cautionary tale warning against being too curious or of wanting too much, such as that seen in the Bluebeard fairytale, the myths of Pandora and Psyche, and Adam and Eve in the biblical Garden of Eden.

How the purpose is achieved: By drawing from ideas first explored in much older texts (myths and legends) and 'updating' these ideas by relocating older settings such as ancient Greece to a modern Australian context and using relatable contemporary characters (like the narrator and her worried mother) readers can identify with the context and characters and consider the deeper messages being portrayed.

References to very familiar elements of Australian culture; the local Bunnings, the takeaway dinners connect to her Australian audience and familiarises them to the 'everyday' of the situation. Kennedy also cautions against curiosity but cleverly leaves her readers in a position of great curiosity by leaving the story open ended. The reader is thus intensely curious about what happens next.

Activity 3.14: Understand and identify

1. Can you research the writing process of your mentor texts? Do you know how they came together and whether the author feels they achieved what they set out to achieve?
2. Consider all the pieces that bring your mentor texts together by analysing the features you previously identified and answer the following questions:
   a. What effect or impact do the structures and features of the text have cumulatively and cohesively upon the text?
   b. In what ways do you feel that you understand the texts and their messages better from considering the different pieces all working together in its construction?
3. Explore some supplementary texts.
   a. Identify the different structures and features of other texts.
   b. Do you notice similar structures and features in different text types, or does it depend more on the audience and purpose of each individual text?

Writing in consideration of the mechanics of quality writing

It is one thing to explore, reflect and be inspired by quality writing, and quite another to open yourself up to experimenting with language structures and features in your own writing. There is something safe in a formulated response because it provides a feeling that there is a 'right' or 'correct' answer the assessors are looking for. But this is a false sense of security. The assessors are looking for `quality writing' with a clear sense of audience, purpose and context, constructed with a clear and individual voice, and that employs appropriate and creative language structures and features throughout.

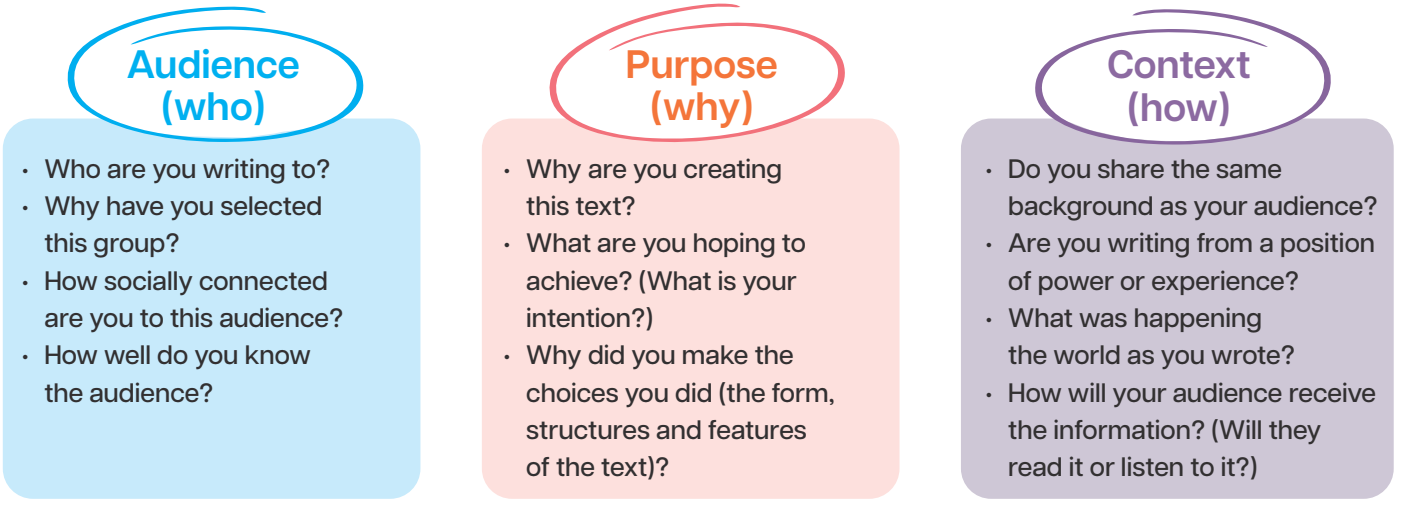


Figure 3.5: Questions to clarify your audience, purpose and context

Activity 3.15: Understand and apply

1 Use the draft you wrote at the end of Step 4 (or another draft you want to revise and work on further that you have developed during this unit) and draw upon the inspiration you observed through your mentor and supplementary text explorations. Begin experimenting with different structures and features in your own writing.

Innovative text structures

2 Identify the current text structures that your draft is using.

- a Are they predictable or wholly chronological? Is there an alternative way to structure your piece?
- b How have you visually broken up your text? Look at your punctuation, paragraphing, spacing and titles.
- c What perspective have you written in? Is it appropriate for the text's audience and purpose?
- d What tense is it written in? Is it consistent? Does it allow you to achieve your overall purpose?

Authentic voice

3 Identify the voice that you are currently using in your draft.

- a What is your authentic voice? How does it stay consistent or change between different text types? Is it clear and purposeful?
- b What tone are you using throughout? Is it consistent? Should it change?
- c What register are you writing in? What field, tenor and mode are you attempting to achieve? How are you achieving this register through your language choices and structures?

Interesting language features

4 Identify the different language features that you are currently using in your draft.

- a Are you relying on the same sort of language throughout?
- b Have you used figurative language throughout? What types of figurative language? Is it helping you achieve your purpose? Could you or should you use more figurative language?
- c Have you included any symbols in your writing? Either implicitly included or explicitly described? Are they relevant, purposeful and allow you to achieve your purpose?
- d Have you controlled your sentence lengths throughout? Are all sentences complete and flow from one to the next? Have you, or can you, control the pace and atmosphere or tone of your writing through changing the length of your sentences?

Rich language and vocabulary

5 Identify the language and vocabulary choices you have used in your draft.

- a What words have you chosen for a specific purpose in your piece?
- b How did you build sensory imagery? Did you use all the senses or just the same senses throughout? How are you building the experience of reading for your audience?
- c Have you included any imagined vocabulary in your piece? Is it appropriate? Does it need defining? What impact does it have upon your writing overall?

Drafting and editing

A critical element of this part of the unit is building your capacity to draft, edit, refine and receive feedback on your own writing, before commenting on the choices you made and how these choices of style and structure reflect your interests, concerns and overall aims when writing.

Having a number of strategies to help you revise and edit your writing will help you notice different elements of your writing and how to fix them. Just as you need to identify your authentic voice as a writer, you also need to get to know yourself and your weaknesses as a writer. If we know where we often struggle, then we can focus on these elements as a priority during the revision process.

Table 3.18: Checklist for re-reading and drafting your work

Areas for improvement	Strategies to employ	Sections of this textbook to refer to
Having a clear and effective audience, purpose and context	• Identify your audience, purpose and context directly. If you cannot identify them, then they probably need to be clarified. How have you maintained your audience, purpose and context throughout? Can you find evidence to prove this directly? • Connect your language to your audience. Does the audience understand all the words? Is it in a language that makes sense to them? Are you speaking to them directly? • Highlight the specific spaces and ways you are achieving your purpose. This will help you write your commentary as well, as these will become your evidence to support your intentions. • Are the language and structures appropriate to the genre, text type and context of the piece? Do you have a reason for setting it out and writing it in this way? You are allowed to break traditional forms, but you need to be able to express why and how you did it purposefully.	Understanding audience: page 131 Understanding purpose: page 131 Understanding context: page 132 Authentic voice: page 141 Chapter 2: page 8
Having consistent and/or innovative structure	• Read a range of different text types: notice and explore the structural features and how it shifts or stays consistent. What inspires you? • Focus on your planning stage: plan for your structure and approach. Know where you are going before you start writing. • Notice and explore your own structural features: annotate and highlight the different elements. How do they connect? What is their purpose? What do they add or what effect do they have? You need to be able to explain these choices and prove them with evidence from your own text – identify evidence now so you can refer to it later.	Innovative text structures: page 137 Chapter 2: page 8
Using rich, innovative and/or specific language features and vocabulary	• Look at your writing with different lenses: notice your use of figurative or sensory language, the connotation of particular word choices, phrases to describe key nouns and verbs. • Create a word bank of vocabulary used in the mentor texts that you could integrate purposefully into your writing. • Draw from word banks and thesauruses for adjectives and adverbs to describe key elements of your writing. • Write some sentences or short paragraphs practising and experimenting with the use of different features. • Identify your 'voice' as a writer. Can you highlight how you 'speak' and what makes your writing 'you'? Highlight examples of words and phrases that demonstrate your unique writing style.	Interesting language features: page 143 Rich language and vocabulary: page 145 Chapter 2: page 8

Areas for improvement	Strategies to employ	Sections of this textbook to refer to
Generating and developing ideas that: • connect to the framework • take inspiration from the mentor text/s	• Chart how you have developed the idea across your writing text. Can you highlight specifically where you have connected to the idea? • Are you being too literal or have you drifted your idea too far from the purpose of your writing? How can you revise your piece to balance this approach? • How have you varied your vocabulary in connection to the framework? Are there synonyms you could use? Or are there different ways to explain, explore and describe your ideas? • Ask your response questions: How would someone agree or disagree with your piece? What questions would they still have? What would the audience connect with?	Understanding personal journeys: page 107 Understanding protest: page 115 Understanding country: page 111 Understanding play: page 119
Building clarity and accuracy of spelling, punctuation and syntax	• Recognise errors in your writing (either independently or through feedback) or circle anything you are unsure about and spend the time to uncover how to edit these errors. • Identify recurring errors in your writing. If you make the same mistake multiple times, you are likely to make the same mistake when writing under time pressure. Spend the time to work out the conventions around punctuation, spelling and syntax that you are breaking. • Read your writing aloud and notice when you breathe or your tone changes. Have you supported this through your punctuation so that your audience will do the same?	Drafting and editing: page 152

Providing and receiving feedback

There is a reason that most publishers hire editors and proofreaders to work through a text after drafting. It is often extremely difficult to notice errors in your own writing and make the edits required because we know what we are trying to say and how we want to say it, but that does not mean that someone else reading our work will understand.

When preparing for the SAC it is really important that your work is read over by someone in a position to point out areas of strength and weakness. Although it may be confronting at times, it is all part of the improvement process and is key to building yourself as a writer.

Strategies for giving and receiving feedback between peers

- Be kind but constructive. Telling someone their writing is 'really good!' might make them feel better but it will not give them anything useful to work on with their writing. Even the best piece of writing can be drafted, improved or refined.
- Giving lots of tips at once can be overwhelming. Focus on providing feedback on one thing at a time. For example, you might focus on whether the piece of writing is addressing the purpose and audience. Then consider if the structures and language features are appropriate.
- Have a list of different elements you can provide feedback on in the writing. How well is the framework idea being explored? Is the form consistent throughout? Is the language appropriate to the audience and purpose? What imagery is built? What do you find confusing? What questions do you have?
- Highlight parts of the writing that could be re-drafted and improved. Use one colour to identify the parts of the piece that are working well. Use a different colour to highlight any sections that have errors or could be improved. This makes it really easy for the writer to identify what needs work and is much more constructive than crossing things out in a red pen!

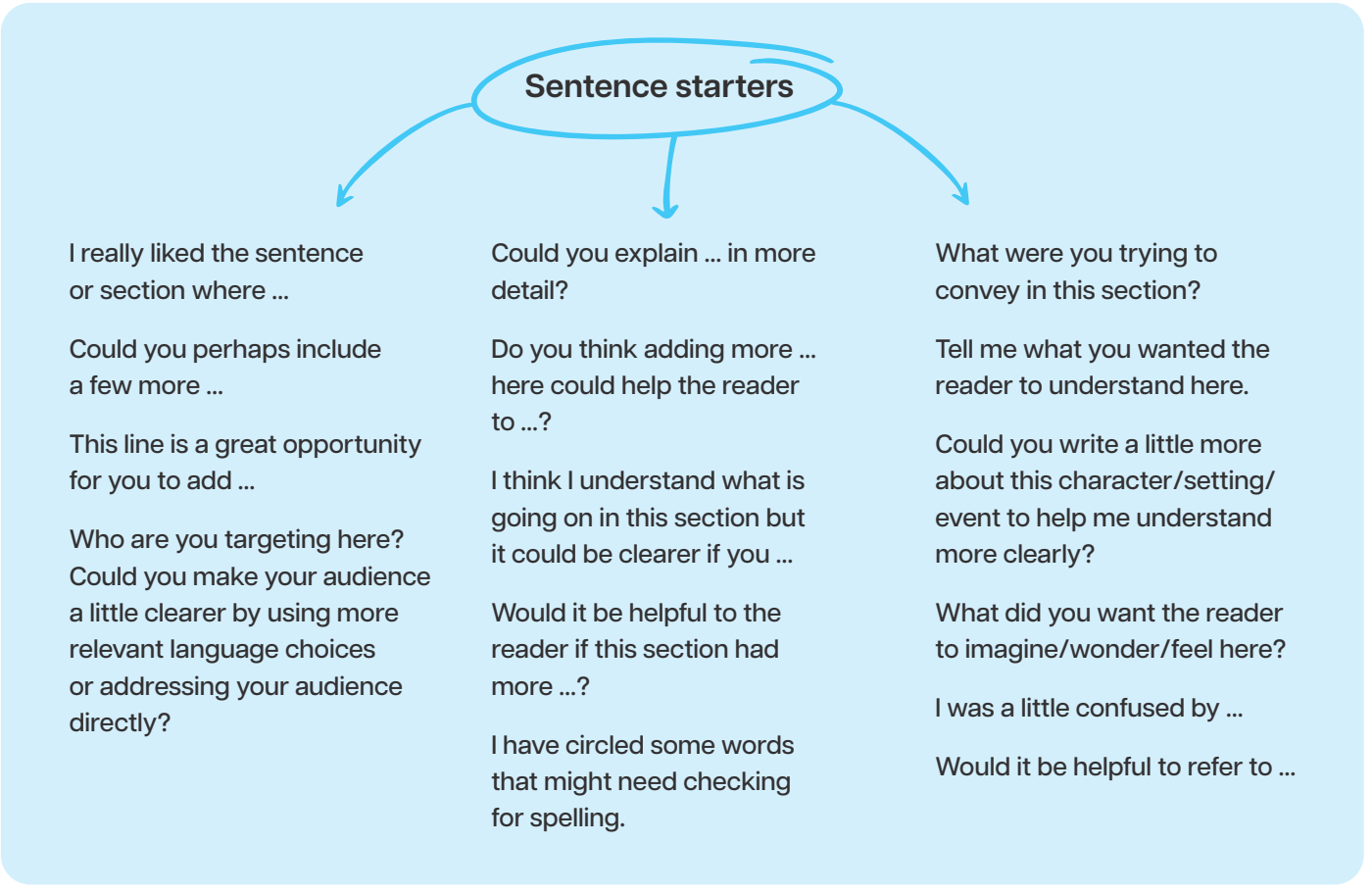


Figure 3.6: Potential sentence starters to help you provide feedback in a constructive way

Activity 3.16: Drafting and editing

1 Reflect on the process you have been through in brainstorming, planning, drafting and revising your draft.

- **a** What aspects of exploring and being inspired by the mentor and supplementary texts did you find most helpful in influencing the ways you could revise your draft?
- **b** Did you find working through your revisions by focusing on different structures and features in isolation useful? In what ways did it push you creatively and extend the possibilities of your writing?
- **c** How has your writing shifted and changed from its original version to now?
- **d** What focused revision element did you find had the most positive impact upon your writing overall?

Reflection and commentary

STEP 6

An important part of the creating texts SAC is an additional piece of writing, the commentary, where you have the opportunity to examine and reflect upon your own writing choices. You will reflect carefully on the context, audience and purpose and the structures and features of your own two pieces of writing in the same way you examined the context, audience and purpose and the structures and features of the mentor and supplementary texts you studied.

Your reading journal work will be very useful here as you can draw on your notes to help you write your commentary.

Table 3.19: Elements to include in your commentary

Element	Questions to ask yourself	Example sentence frames
Writing about the framework	• How did you explore the framework idea? • What element of the key idea have you chosen to write about?	To me, *the idea* means ... I have focused on the idea that ... I wanted to explore the ... aspect of the framework
Writing about form	• What form did you choose to write in? • What did this form allow you to do as a writer?	By selecting the form of ... I hoped to ... The form of ... enabled/appealed me to ... A form of writing such as ... was an ideal choice because it allows for ...
Writing about audience	• Who are you writing for? • Why did you choose this audience? • How will you ensure your writing suits your target audience?	My intended audience is ... because this audience allowed me to ... An audience of ... was selected because ... Within a larger audience of ... I also aimed to target a smaller group of people which included ...
Writing about purpose	• What is your intention? • What are you expressing, informing, reflecting or arguing about? • How did you ensure your writing was set up to achieve your purpose?	I hoped to demonstrate/explore/ explain/reflect upon the idea of ... I wished/intended to ... The piece is intended to be read by/published in/delivered to ... in the hope it would ... position/ convince/provoke/inspire/impact/resonate ...
Writing about context	• What was going on in your (or the) world during planning and writing? • What elements of your life did you draw from?	While planning my writing I was undergoing ... I was feeling/trying to understand ... In my life at that time ... I drew from a time when ... I wanted to connect the idea ... to my own life ...
Writing about structures	• What structural choices have you made? • What impact did these choices have upon your text?	In beginning/ending this way ... In developing the idea of ... across paragraphs ... I ... I decided to structure my writing by using ...
Writing about features	• How have you created an authentic voice throughout? • What language features have you included? • What vocabulary choices have you made? • What is the impact of these features and choices?	Through the process I uncovered my authentic voice as ... By employing features such as ... I was able to ... I purposefully used vocabulary such as ... to ... The intention of using language features such as ... was to ...

Element	Questions to ask yourself	Example sentence frames
Writing from a place of inspiration	• How did the mentor and supplementary texts inspire you? • What elements have you used or challenged in your own writing?	In contrast to the mentor text I ... I was inspired by ... I drew from the use of ... I used the feature of ... I admired the ... The technique of ... from the mentor text allowed me to ... The analysis of the ... from the mentor text enabled me to ...
Writing about the writing process	• What was your writing process? • How did you brainstorm, plan, draft, draw inspiration and revise your writing? • What was the motivation you drew from throughout the writing process? • How did you use feedback to improve your writing? • What challenges did you experience while writing and how did you overcome these?	I began by ... before experimenting with ... I consciously decided to ... which resulted in ... I overcame the challenge/obstacle of ... by... I adopted/adapted/attempted to ... recreate/use/refer/reference/envisage The feedback I received allowed me to ... The advice of my peers was useful because ...

Stipulate (verb): to require or demand, often as part of an agreement

While there is no required or expected structure for the commentary, it is important you write clearly and cohesively. Your school may stipulate certain lengths or expectations for the commentary for you to follow, so focus on covering *all* the elements clearly. This is another type of writing with a specific audience and purpose, with specific structure and language features for you to employ and will require specific drafting, revision and editing throughout. Your audience for the commentary is your teachers and/or the markers and your purpose is to reflect on the writing process of your texts and explain the authorial decisions you made along the way. Rather than writing two pieces and a commentary, in essence, you are writing three pieces.

!! **The commentary is not an essay so there is no need to include a formal introduction or conclusion.**

The writing task

WORKED EXAMPLE

Prompt: 'The past is a foreign country; they do things differently there.' *The Go-Between* by L P Hartley

Task: Write a text for a specific audience and purpose that explores the above prompt in relation to our framework around 'country'.

Response: Extract of a creative/reflective text

Grand Memories

Memories. They are always there. Vivid. Fresh. Painful.

Then. My memories are of a silver-haired lady – a dairy farmer's wife – carefully crafting bouquets of the crimson roses that curved over our verandah. Always in the black-and-red-checked gumboots and worn cotton dress of fading florals, apron tied around her waist. I remember ... remember her laughing freely as she leans across the rusted wire gate, shooing off a happy flock of warbling magpies or calling for the cattle dog. Marching purposefully through the grazing mob, she would check for holes in paddock fences, immersed in the fragrance of Australian summer, of dry grass and December blue gum. Her hands, constantly milking, mulching, moving. Strong hands covered in flour from baking scones, or dusty with coconut from cutting squares of lemon slice for the local country show. Gentle hands as they poured pots of tea, plaited hair and turned pages of picture books at bedtime. Tender as they held onto a smaller hand. My hand. Her granddaughter's hand.

Now. My memories of our home seem distant today, glimpsed only in a cheap Kmart print, blurred and generic, a muted landscape on the hospital wall. It is now October and the hum of machines, a constant alien buzzing and beeping, blends into the silver sterility of the corridors. We are trapped. Trapped in this nature-less foreign country with its constant carousel of white-clothed staff, strangers acting like friends. The dying scent of flowers in the plastic vase is not strong enough – not quite – to disguise the sharp sting of cleaning products, of antiseptic. Smell has an incredible capacity to inspire memory ... Grandma, you were always so fond of your big, red roses. The fallen petals sit like scarlet tears on the grey surface of the nightstand. Her hands, so still now, so frail, are little leaves on the starched cotton sheets. I place my hand over hers. Our hands are warm. She sleeps.

The doctor's words hang heavy in the sterile air. 'Let her rest,' he says. 'It will not be long now.'

Memories. They are always there. Vivid. Fresh. Beautiful.

The commentary (English)

I knew from the discussions our class had been through, I wanted to explore the many ways country – as an idea and a place – can be interpreted. The prompt inspired me to explore how growing older has shifted my perspective of childhood places, where the place I once knew has changed and is now less familiar, 'foreign' in many ways, as my current life is so different. I liked how the prompt could be interpreted to mean the people and places we used to know now seem like they belong to another land and time – whether that be a 'real' place or a place of our creation. I allowed myself time to sit in this brainstorming stage, ask myself questions and reflect on what it meant to me and what I wanted to say about it.

Ultimately it was the memories of my childhood home, a 70-acre dairy farm, and the years living with my grandmother that inspired me to write 'Grand Memories'. Initially I thought I was going to write a creative piece, inspired by my childhood recollections. However, through the drafting process, I realised that I was being just as reflective as I was being creative, and I allowed myself to be drawn into this process. The context is the death of my grandmother from ovarian cancer. Her sudden illness heavily affected the way I remember her because she no longer spent her days on the land but in an oncology ward where the only hint of nature was in a chain store print on the wall. During the planning stage, I had intended my target readership to be other people, disconnected from the country or place they grew up in, but I realised that this narrative was speaking more specifically to others who have lost someone and who, like me, wanted to remember the beautiful moments, rather than memories of illness and grief.

I connected deeply with the mentor text *The Hate Race*, where Maxine Beneba Clarke writes about her parents Bordeaux and Cleopatra moving to a new place – literally a foreign country for them. Clarke used imagery to describe her parents arriving in Sydney in a way that I wanted to imitate – to immerse my readers in the landscape and emotions I felt. I wanted them to be transported to the paddocks with the 'cattle dog' and 'happy flock of warbling magpies'. But I needed to draw further sensory imagery into the piece if I wanted them to smell the scones and be as 'immersed in the fragrance of Australian summer'. I also intended to write an almost lyrical piece, which is why I experimented with sentence length and single adjectives, such as 'Memories. They are always there. Vivid. Fresh. Painful.' I spent significant time revising and trialling different adjectives to maximise the readers' focus on the emotional impact of these memories.

I was also inspired by the different titles of the mentor texts and how they were explicitly connected to the text or used throughout. 'Grand Memories' is a play on the words 'grandmother' and my memories of time spent with her being grand. I purposefully used other figurative features, such as alliteration, to make phrases or descriptions stand out. I wanted to replicate the jarring reality of living on the hospital ward, and ended up using the harsh consonant 'c' from the 'constant carousel of white-clothed staff' to achieve this. In a similar way, I juxtaposed the sound of the magpies with the discordant sounds of hospital machines, and ended up including the dying vase of red roses to symbolise her imminent death as well as contrast the bright imagery of the country with the coldness of the hospital.

During the editing stage, I experimented with some punctuation conventions such as dashes and ellipses: 'I remember her … remember her' to add to the rhythm and to allow the reader time to focus on key language choices. I shifted the perspective from past to present tense in an attempt to show how the time shift had created the 'foreign country' of the hospital. Initially I had numerous paragraphs, but found condensing the writing into only two paragraphs allowed me to further represent the shifts in time and location - highlighted by the italics of 'then' and the 'now' – to encourage the reader to focus on how so much has happened between the past and the present.

EAL annotations

Rather than complete a commentary on their writing, EAL students complete a set of annotations to reflect upon their writing process and authorial choices. This can be achieved in a number of different ways, but essentially the task is similar in purpose to the English commentary, it is just achieved using different structures and features.

Grand Memories

Memories. They are always there. Vivid. Fresh. Painful.

Then. My memories are of a silver-haired lady – a dairy farmer's wife – carefully crafting bouquets of the crimson roses that curved over our verandah. Always in the black-and-red-checked gumboots and worn cotton dress of fading florals, apron tied around her waist. I remember … remember her laughing freely as she leans across the rusted wire gate, shooing off a happy flock of warbling magpies or calling for the cattle dog. Marching purposefully through the grazing mob, she would check for holes in paddock fences, immersed in the fragrance of Australian summer, of dry grass and December blue gum. Her hands, constantly milking, mulching, moving. Strong hands covered in flour from baking scones, or dusty with coconut from cutting squares of lemon slice for the local country show. Gentle hands as they poured pots of tea, plaited hair and turned pages of picture books at bedtime. Tender as they held onto a smaller hand. My hand. Her granddaughter's hand.

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The doctor's words hang heavy in the sterile air. 'Let her rest,' he says. 'It will not be long now.'

Memories. They are always there. Vivid. Fresh. Beautiful.

- Brainstorming: country as a place and an idea
- Planning: how places change with time and perspective → creative → turned to reflective

Emphasis on memories

Condensed writing down to two main paragraphs to clearly show the shifts in time + location

Shift in sensory language to juxtapose with the country

Built motif of roses as changing object symbolising both life + death

Metaphor

- Inspired by mentor text titles and connected to the text and used throughout

Play on 'Grandmother' and being 'grand'.

I experimented with sentence length and single adjectives

Repetition

Sensory imagery

Alliteration

repetition to show change = bookend technique

Shift from first-person reflective to directly speaking to Grandma

Simile

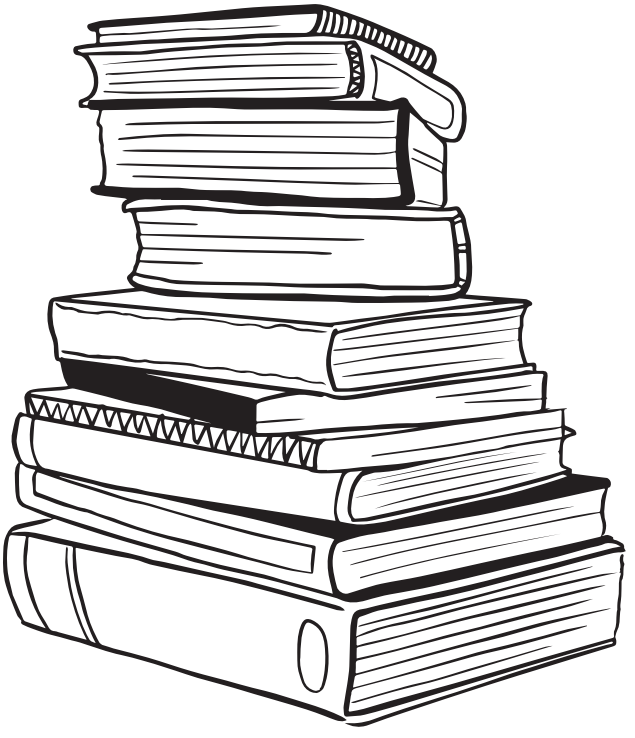
- *The Hate Race:* immersing in the landscape and emotions → replicated in new context
- Audience → people disconnect from the place they grew up → final product = people who have loved and lost

Activity 3.17: Identify and create

1 **a** Identify the different elements from Table 3.19 in your writing and prepare some examples you can draw from to use in your commentary.

b Use Table 3.19 to elaborate and explain each element to build your commentary.

!! **Don't worry initially about word count, just get everything down, explain, analyse and reflect upon your writing as much as you can. Then you can reflect upon any guidelines or restrictions your school has presented to refine it to answer this expectation.**



Preparing for the SAC

STEP 7

As you draw nearer to the day of the SAC, you may feel nervous about performing at your best. Remember that you have prepared for the task, and now you can show how effective you have become as a writer! In order to perform at your best, ensure you have completely and fully understood:

- the expectations of the SAC itself: when are you writing, where are you writing and what you can bring with you. Your teacher will have gone over all of this a number of times but if you have any questions, ask!
- that you will be required to write *two* original pieces of writing. Both of these pieces will focus on exploring your school's selected Framework of Ideas
- that you will be inspired by the mentor and supplementary texts studied in class. You can draw from the exploration of ideas, the form and the structural and language features that the authors of these texts use, but you do not have to mention or directly refer to these texts in your original pieces of writing
- that you will also complete a written commentary. This will explain and explore your two pieces of writing, where you drew inspiration, what you were trying to achieve and how you went about the writing process.

To make the very most of your SAC opportunity, use different strategies to highlight your strengths and support your areas for improvement. Ensure you understand how you will be assessed and check your understanding of the performance descriptors. From there, you need to know what strategies you can use to build your capacity in each descriptor and where to go for more advice and suggestions if you are struggling to respond to particular descriptors and elements along the way.

Activity 3.18: Assess and improve

1. Assess your own piece of writing using the performance descriptors or your SAC criteria. Highlight or circle where you would place your writing on the performance descriptor continuum.
2. Identify your areas for improvement. List the steps you could take or the support you need in order to make these improvements.
3. Ask a peer or teacher to assess your writing against the performance descriptors. This is important as it is difficult to be honest about our own writing sometimes. We might *think* we have addressed a descriptor appropriately because our writing makes sense to us, but someone else is able to highlight any confusing or unclear parts.
4. Take the feedback and make conscious, informed changes to your writing. Do you know how to edit your work to improve the way you are responding to the criteria? If you don't, then ask!

WORKED EXAMPLE

Q: Use the written and/or visual stimulus provided to prompt the creation of two written pieces. Each piece must be written for a specific, and different, audience and purpose.

When the writing tasks are complete, explore and reflect on these texts by writing a commentary. This commentary should explain the authorial decisions you made throughout the writing process, including the inspiration you drew from the mentor and supplementary texts you explored as well as acknowledging the way you explored the framework idea.

Personal Journeys Framework: Example response 1

Prompt: 'A journey is a person in itself …' John Steinbeck

Response: **Journey in time**

The young man in a dust-covered gallebaya calls out to us. 'Calèche? Calèche!' he calls, smiling. The young men here are always smiling. 'La, shokrun,' we say, practising our halting Arabic. 'No. Thank you, we don't need a carriage.' We are happy to walk slowly along the Corniche. It is sunset in the City of the Living. The temples tower, cloaking in long shadows the workers, the tourists, the stallholders. Across the river, the City of the Dead is at rest.

Inside the station everything is bustling – hurrying people, young women, chattering children eager to sell stone scarabs to travellers. Like us. The day has been warm and Sahara sand has intensely blown across our faces and into our clothes, covering us in its coarse, silty glitter. We have been dazzled by the sight of kingdoms lost and kingdoms found. Revelled in the sensual exoticness of coloured spice, bolts of crimson silk and the end-of-day sweat that mingles with the scent of mint tea and apple shisha, the smoke snaking slowly above the market. I hold tight to my bag of treasures – decorated perfume bottles, incense and a necklace bearing the image of an ancient golden queen. Young Pharaoh Tutankhamun sits on tea-towels, looking bemused by his eternal fame. A black and grey cat slinks down an alley, her slim head regal. Goddess Bastet, I wonder?

Our train arrives and we squeeze aboard – voices are heard in new cadences, a chaos of unfamiliar. The sleeper berth is narrow. Bunk beds and a tiny window. I keep the blind up to watch the night speed by to the rhythm of the wheels clack-clacking over the tracks. The hours pass as I sit, knees bent to my chest, face against the window. When morning comes my gaze falls on the screen of trees, their palm fronds point upwards to the Sun god, while donkeys pull carts of vegetables, and river fowl sit serenely atop the glass-green river. The train slows and it seems so does time. Life on the Nile is endless, effortless, mesmerising. A squeal of brakes and we stop. One story ends.

'Welcome to Upper Egypt.'

Commentary:

Our class spent considerable time exploring places that we are connected to, have shaped who we are or that made us think about our lives differently; and it was this strategy, along with the discussions I had with my peers, which inspired me to write about a trip I took to Egypt as a child. I was initially drawn to the visual in the Personal Journeys prompt as it instantly transported me back to Cairo. It made me reflect on my experiences and how, in telling the story, I was back travelling through a land that has been travelled for centuries and the footprints of past travellers – journeyers – remain for modern-day visitors.

Through the planning process, I decided to write reflectively about Cairo and using a first-person perspective, I could describe what it was like and the impact it had upon me, through my eyes. I have been there. I have seen all these wonderful things and I think this perspective is a strong perspective to use as the actual experience of visiting Egypt adds to the realism of the piece. But during the drafting stage, I realised I was falling into a more expressive and creative style of writing, inspired by the many creative texts we immersed ourselves in throughout the unit. I was particularly inspired by the mentor text 'bidgnen', which combines the English and Lardil languages. I thought this added to the realism of the writing so I researched some appropriate Arabic phrases and applied them in my writing.

During my revision stage, I realised I had not captured the hustle and bustle of Cairo effectively and spent time building more sensory imagery into the piece. I wanted the reader to see and hear and smell what I remember seeing, hearing and smelling. I tried to show the liveliness of the city by adding verbs such as 'chattering', 'smiling', 'bustling' and 'hurrying' and worked on the rhythm of the piece by using adverbs to create a sense of movement – endlessly, effortlessly. I noticed the repetition of the 's' sound I used for the 'smoke snaking slowly' which reminded me of the waters of the Nile when the tide comes in, so I built upon that alliteration with the 'river fowl sit serenely'.

Initially my audience was purely myself, a reflective piece to remind me of where I had been and what I had experienced, but through the writing process, I realised my piece spoke to anyone interested in travelling, not just to Egypt but to any place where the culture and history is different to ours. You really do require a sense of adventure to experience Egypt, so I began shifting my writing to appeal to those who are adventurers at heart, just like the person in the image of the prompt. The final product I have created is a journey of the senses. A journey through a new place with many new things to see and experience and wonder about. I came back from Egypt understanding the enormity of the world and how different other people's lives are to mine. It was this particular idea that inspired me to change the title from 'Journey through Cairo' to 'Journey in Time'. I really felt like I took many journeys – a journey along the Nile experiencing the country but also a journey into the past and a journey into my imagination, and it was enlightening to translate that into words other people can experience as well.

Country Framework: Example response 2

Prompt: 'There is no such thing as a little country. The greatness of a people is no more determined by their number than the greatness of a man is determined by his height.' Victor Hugo

Response: **Rethinking the question: 'Where are you from?'**

It is a common enough question that does not necessarily come from a place of judgement or conscious intent to trigger someone emotionally. But the seemingly innocuous 'Where are you from?' comes with layers of potential consequences; further heightened when the initial answer is not accepted and followed by 'But where are you from originally?' Understanding the inherent prejudice steeped in such a question and thinking of ways to navigate to a more thoughtful conversation will allow us all to feel more connected to the people around us.

Why ask the question?

Initially we need to understand why we ask this question in the first place. What do we hope to gain from asking this question and how will it change the way we view the person being asked? When first asked, people are likely to say they ask the question because of their genuine interest, that they want to get to know the person better and understanding where they come from can help them understand the person better.

But do we really end up understanding a person better by uncovering their country of origin? Or is this simply a way to categorise and stereotype people in the most superficial way possible?

What are the consequences?

Many people state that the consequence of asking where someone is from is that they learn and understand a person at a deeper level. Others articulate the fact that it confirms or challenges their own preconceived ideas about a person's genetic makeup and it ensures that they do not misrepresent a person through ignorance or misinformation. But does it not also narrow our perceptions of who this person is? It leads to a limiting of expectations, emphasises stereotypes and draws conclusions from a basis of location rather than human understanding. We assume they carry their place of origin around with them. But that assumption is diaphanous at best. How connected are they with their heritage, or that of their parents? Does the idea of country leave them triggered of past that is unknown or traumatic? Does it highlight their disconnect or removal from a culture they never had the opportunity to understand or be a part of? How is this question answered by someone who is adopted, multicultural or displaced? And how does such a question leave these people feeling?

Asking without offending

Ultimately we need to decolonise the question: 'Where are you from?' and accept that such a question does not have to be answered with a geographical location. There can be a difference to how a parent might identify and how their child does. And the way a person connects to the country they were born in, or the country they grew up can change as they grow older and different opportunities and experiences present themselves.

Perhaps a better question might be: Where do you call home? Who are your community? Or even better, How do you best identify yourself? This question can then lead to answers of origin,

gender and/or spirituality which allows a person to present themselves most accurately in the way they feel comfortable, connected and accepted.

The most important part of asking is accepting the answer that you get as the answer. Yes you can be genuinely interested to understand more, but however the person takes the question is the way you must accept them as a person.

Answering for learning

If you are asked 'Where are you from?', it is important that you feel comfortable answering in a way that reflects who you are, how you in fact connect with your 'country' and what that means to you. If a person is asking about your origins because they are curious about the skin that can suggest 'otherness', the way you answer can challenge them to broaden their thinking. You are not required to educate people on better ways to get to know you, but if you choose, you can broaden someone's perspective of what makes up a person's history, and what we carry with us from our country. Focusing on one another as whole people connects us and helps everyone feel less alone.

Reframing such a surface-level question into something that acknowledges our varying lived realities helps people to stop internalising the falsehood that the way a person looks connects that person to a particular place, past and culture.

Commentary:

I was very much drawn to the visual prompt and the idea of how different people identify themselves and where they come from. How do we define ourselves within the world and how does the idea of place or country connect to who we are as a person? These questions drove me to build this written piece that has been created to inform, reflect and question not only a person's intent upon asking for someone's place of origin, but also the consequences of such questions upon our society holistically.

The audience is somewhat generic, in the sense that almost everyone would benefit from reading and reflecting upon their impact on making people feel comfortable and supported when asking personal questions, but as I was writing it, I was thinking of it being in a handout, as a part of a 'building better relationships' workshop at a business conference or more formal, adult setting. I am mindful of the increasing awareness around understanding diversity and welcoming differences and the ways people identify themselves outside of traditional expectations, and I felt that my writing piece would be a useful and appropriate conversation-starter in the current climate.

I connected with Cassie Lynch's 'Split' with some concepts, such as understanding a person's 'place of origin' and descriptive terms such as 'diaphanous'. I wanted to draw from her idea of her 'mother's culture' being from one space and her 'father's culture' coming from another and how that left her split and confused. I also loved the metaphor of the shedding of her 'suit of air' and connected this visual as the 'skin that can suggest "otherness"'. I drew on the idea 'I am alone' to find a way to make people 'feel less alone' by understanding culture, heritage and respecting it; without assuming, judging or placing contemporary expectations of culture upon a person and how they may or may not connect with it.

Structurally I have used subheadings to frame the different emphasis of each section and make it easier for the reader to move back and forth between areas of particular interest. Although I avoided first-person pronouns in the earlier sections, I start using the inclusive first-person 'we' and 'us', and the second person 'you' in the final section: highlighting the collective understanding into the personal choice to take the information on and grow as a person. Although informative in nature, I have used a number of rhetorical questions throughout to connect the information with the reflective intent upon the reader to take the information and make positive and informed changes to the way they communicate in the future.

Protest Framework: Example response 3

Prompt: 'Never, ever be afraid to make some noise and get into good trouble, necessary trouble.' Congressman John Lewis

Response:

'Incident Report: Restorative Practices'

What happened?	I saw an inherent injustice within our school so decided to take a stand, organising a rally to ensure the people in power understood that fascist threats can and should be prevented. I led a small group of passionate students to advertise, create placards and coordinate the college in the lead-up to the event. On the day, over 90 per cent of the students gathered at the basketball courts and together we marched across the school grounds to the principal's window. Here I led an impassioned speech on injustice and rallied the school community to enact their human rights to protest in peace, for peace and for those who cannot speak for themselves for fear of ridicule, shame and punishment.
Why did it happen?	The school board explicitly stated they would not be formally apologising for the years of prejudice our school enacted upon the internally displaced people of our community through mandated rules disallowing: · girls to wear school pants or boys to wear school skirts · same-sex couples to attend school events together · students to self-select their preferred pronouns. Their reply to our request for a formal apology stated that *'the rules have been updated and there was no reason to exacerbate or continue the discussion.'* Myself and most of the school community vehemently disagreed with this sentiment, refusing to whitewash our school history and ignore the memories of earlier struggles. When our rebuttal was refuted, I decided to take the situation into my own hands.
What were the consequences of the situation?	The school community united in their desire to protect those suffering discrimination. Our voices were heard, our plight was powerful and those who thought they could heinously ignore previous wrongdoings realised the future generation wasn't going to passively accept such inhumane actions. To cover their diminishing power and humiliation around their ill-thought-out decisions, they pulled me away from the crowd and publicly shamed and punished me. This simply strengthened my resolve and I was more than willing to accept the subsequent consequence.

How did the different stakeholders of the situation feel during the situation?	I felt passionate, supported and validated for my efforts bringing this protest together. Those we were supporting (both past and present) felt heard, seen and valued and surely this is the most important thing a human can do: make someone feel worthwhile. The principal felt embarrassed for not realising the catalyst for such a situation fell firmly in her hands and has since attempted to ameliorate by focusing on the negative, 'troublesome' elements of the situation, rather than being inspired by her students' capacity to care, step up and say what needs to be said in order to effect change.
What can you do to amend the situation?	I can write a passionate and persuasive letter to the school board directly about how the situation can be rectified. I can also write to our local newspaper so the wider community can understand the injustice and see us as champions for a world celebrating the power of diversity. I can offer peace talks with the principal to develop an appropriate solution to the issue and can continue to make the noise needed to ensure the school is offered a 'living apology' promoting the need for ongoing vigilance.

Commentary:

To me, the idea of protest has always come from a point of anger, of argument and conflict, but through discussions in class, I realised how much I wanted to reposition this idea and lean into the prompt's proposal that sometimes getting in trouble can be 'necessary' and something people are willing to do. The slightly childish connotation of the word 'trouble' connected to school for me and initially I had planned to write a persuasive letter to the school principal, but very quickly the whole thing felt really forced and contrived, and I was not able to capture my 'authentic voice' that I had been working on during the unit. It was actually during the drafting stage that a friend was sent to the coordinator and was asked to reflect on his actions; this was the moment my restorative practices 'incident report' was born.

I knew I wanted to capture the voice of a senior student, one who knew exactly who they were writing to and who, rather than fight the system, used the system to further advocate their position. This allowed me to creatively consider ways to be subversively persuasive through a reflective lens and speak to people in positions of authority, in a self-assured tone without being outwardly offensive or dismissive of the situation. I went and asked our coordinator for an incident report so I could replicate the structure accurately and I interviewed him about the process to fully authenticate the text type and the way a person might respond to such a task.

Initially the protest of my piece was about canteen food, but then we read the mentor text 'Friday essay: on the Sydney Mardi Gras march of 1978' and I realised the writing would have greater impact if I contextualised the discrimination of LGTBQI+ community into a school context. I knew of no school that had formally apologised for their open discrimination of the past, and that inspired me to completely shift the context of my piece. I was empowered by phrases from the text such as 'internally displaced person' 'ongoing vigilance' 'living apology' and to 'whitewash our history' as powerful phrases that speak on many levels and are still as relevant today as they were in 2016. During the revision stage I spent considerable time focusing on the emotive and provocative language that, while still factual, emphasised the feelings towards the 'passionate students', those fearful of 'ridicule, shame and punishment' and a principal more concerned with their 'diminishing power' and 'ill-thought-out decisions'. Writing in the first person, past tense (until the final future-driven question where I realised I needed to change tense) I was able to hold a formal, but emotionally driven register that ultimately achieved its purpose of completing the assigned report while reinforcing the importance of the original protest and ensuring those in power understand that the fight is not over. I came into this SAC thinking of just writing something to get some marks, but I ended up really enjoying bringing this piece together and being able to have the time to connect to the voice and context of the piece. I might let our principal read it and see if she wants to make a formal apology of past actions of our school, to see if I have indeed achieved my intention in reality and to actually achieve a meaningful outcome for our LGTBQI+ community!

Play Framework: Example response 4

Prompt: 'We don't stop playing because we grow old; we grow old because we stop playing.' George Bernard Shaw

Response:

An open letter to my parents' bosses

To whom it may concern,

You don't know me; beyond me being an annoying excuse that your employees use to leave early, or not being able to attend a function. I am the distraction, the space between one work day and the next, the reason your employees don't work harder, longer, faster.

Or am I?

To be frank, I don't think the problems with the efficiency and motivation of your staff are the competing factors from their home lives – I mean, sure, they can't work 1407-hour days, but we also don't live on Mercury. So I guess we must settle for the feeble 24 hours we have at our disposal. The problem you face is that my parents have forgotten how to play.

When I was little, my parents would build forts out of the kitchen chairs, play hide and seek, race me to the end of the street and spend their evenings in hysterics playing board games with me before bed. But as I grew older and the Lego was packed away and I became 'too big' to fit under the kitchen table, my parents no longer had a reason to play.

So they stopped.

Why does this impact you, you ask? I understand you want me to make my point, you are very busy after all and don't have time for the ruminations of some pubescent non-adult, but this situation has been the catalyst for the slow demise of my parents getting old and it's worth the back story (I promise). You see, the older they get: the slower they get; physically and mentally. They are tired. Tired. All. The. Time. Overworked, overwhelmed and understimulated. So in their leisure time they eat, zone out or medicate (alcohol or those little white tablets that come out in times of high stress). But what they should be doing to rejuvenate themselves is to play.

Michael Forman exposed the research on how play triggers 'the secretion of BDNF, a substance essential for the growth of brain cells' in this way he explains how play releases 'endorphins, improve[s] brain functionality and simulate[s] creativity'. This is supported by numerous studies that have found that 'to play with the joyful abandon of childhood' can have 'health benefits ... fuel imagination, creativity, problem-solving abilities and emotional well-being' (Robinson et al.) and this is where you come in. You don't have to be Google to recognise the link between 'productivity and a fun work environment'. My parents don't want to play with me anymore but if they had the opportunity to play at work you will see 'more productivity, higher job satisfaction, greater workplace morale and a decrease in employees skipping work and staff turnover.' Yeah, sounds like a ridiculous waste of time to me!

But why am I passing the buck to you? (Go play with them yourself, you say!) I've tried, but they come home from work so exhausted, they have nothing left to play with! They have had you focus on all their shortcomings and ill-preparedness that they pass this contrite and pessimistic perspective onto me. I spend too much time playing! I am a negative role model to my little sister! I'm too slow, too lazy, too much. Is this really an accurate portrayal of the balanced and stable life I lead, though? Or does this stem from my parents' own gaping lack of self-awareness?

Well, let me assure you – I will continue focusing on my own limitations and how I can best support my parents to slow down their ageing process. But I need you to step up and realise that if you keep whipping them like broken animals, then you not only will continue to get the minimum out of them at work but you will be directly connected to their early deaths.

The choice is yours (even if I've left you with only one obvious answer).

Thanks in advance for saving my parents' lives.

Frankie

Commentary:

I was very inspired by Chelsea Roffey's 'An open letter to doubting Thomas' – as soon as we had read it, and knew that I wanted to create a similarly structured text that was written for a singular (or in this case very specific) audience, but that was designed to be read by a wider audience to enable them to reflect upon their own practices and connections. When I first read the prompt, I was going to focus on how play has changed over time and the power of the social expectations of age-appropriate play, as seen in the visual prompt, but Bernard Shaw's quote struck me, and I thought about how many times my parents were too tired to kick a ball or too busy to play a board game and this is where the concept for my writing task was born.

Through an open letter to my parents' collective bosses, I intended to argue why they should put less pressure on my parents to be constantly working and provide more time for them to be playful and relaxed during work hours. During the revision stage though, I realised I was not being persuasive enough, so I purposefully went through and included additional devices such as appeals to justice, expert opinion and researched evidence. I also went through and added devices drawn from Roffey's text such as rhetorical questions and the ever-consistent sarcastic tone driving the piece throughout.

The tone was something I had to work on specifically. I experimented with some use of brackets and dashes to add pointed asides and figurative language. These resulted in techniques such as a simile (like broken animals), tricolon (overworked, overwhelmed and understimulated) and emotive language (hysterics, demise, ridiculous). I also played (pun intended!) with syntax; through short and pointed sentences (They are tired. Tired. All. The. Time.) which allowed for a more natural emphasis to come through in important times. I eventually decided I could even move some sentences (So they stopped.) onto their own independent line. As I was experimenting with my punctuation, I realised I could use semicolons and dashes to extend sentences, connecting meaning across clauses and allow the pace of the writing to increase with emotion and tension.

The initial draft of the piece came together quite quickly, but I was surprised how much I could revise and edit it for different effects throughout. While the purpose, audience and context remained consistent, I found myself exploring the difference of including or deleting a single word in a sentence, of rearranging the phrases and clauses of sentences and of mimicking other texts' structural and language features in my own context. The result is something very different than what my original draft was, but through 'playing' with my writing, my final, published piece is significantly better for it!

Activity 3.19: Select and create

1 Select your particular framework and consider how you might go about brainstorming, planning, drafting and revising the following Practice SAC prompts.

Framework	Written stimulus	Visual stimulus
Personal journeys	'The greatest thing in this world is not so much where we stand as in what direction we are moving.' Johann wolfgang von Goethe	
Country	'To grow up in intimate association with nature – animal and vegetable – is an irreplaceable form of wealth and culture.' Miles Franklin	
Protest	'I feel safe in the midst of my enemies, for the truth is all powerful and will prevail.' Sojourner Truth	
Play	'You can discover more about a person in an hour of play than in a year of conversation.' Richard Lingard	

2 There is no single answer for this SAC, you have limitless ways to respond. Take the same prompt and come up with another plan, changing the audience, purpose, context, text type and overall approach.

Preparing for the examination

STEP 8

After finishing your SAC, reflect on the journey you undertook and consider how you might build upon your achievements in the final exam. Some ways you can prepare for the exam now include the following:

- Ensure you understand your SAC result and what it means. The score you are given is a number on a continuum (from very high to very low). It is not something to change into a percentage or a letter grade (although your school may do this). Understanding where you sit on the continuum is important because this gives you specific things you can focus on as you head into the exam. If you do not understand what your result means or if you do not understand the written feedback, ask your teacher.
- Make a list of any areas in which you could improve. There are four areas on the performance descriptor rubric. Look at how you scored for each area and write down which you need to work on. Then work out *how* you are going to work on these areas.
- Consolidate your notes and be prepared for how you can best use them during your study.
- Keep writing. This unit is about being confident when turning your thinking into writing for different audiences and purposes. Hold onto that writing journal. Keep writing. Often.

!! **Many of the skills you need to keep refining will be core skills that are required in other areas of study. This means lots of opportunities to keep learning and practising!**

Activity 3.20: Reflect and improve

1. What activities, strategies and approaches did you find most useful and practical through this outcome? How can you use these strategies throughout your exam study for this section?
2. How did you feel during the SAC? Was there something you needed to work on; for example, time management, clear handwriting or understanding the criteria? What actions can you take between now and the exam to help you improve these areas of focus?
3. How will you find the time to keep writing? Set yourself a (realistic) writing goal to continue documenting your thoughts and experimenting with writing styles. Notice other peoples' writing and continue building your personal bank of inspiration to draw from when you need it at the end of the year.

4 Analysing argument

You will explore the analysing argument area of study once in Year 12, in Unit 4. This section of the book will help you draw from the skills you acquired in Unit 2: Exploring argument, as well as extend your core skills of reading and writing analytically from across this year.

Start here!

STEP 1

Identify what you already understand

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Understand the SAC criteria

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The elements of persuasive texts

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Preparing for the written SAC

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Preparing for the spoken SAC

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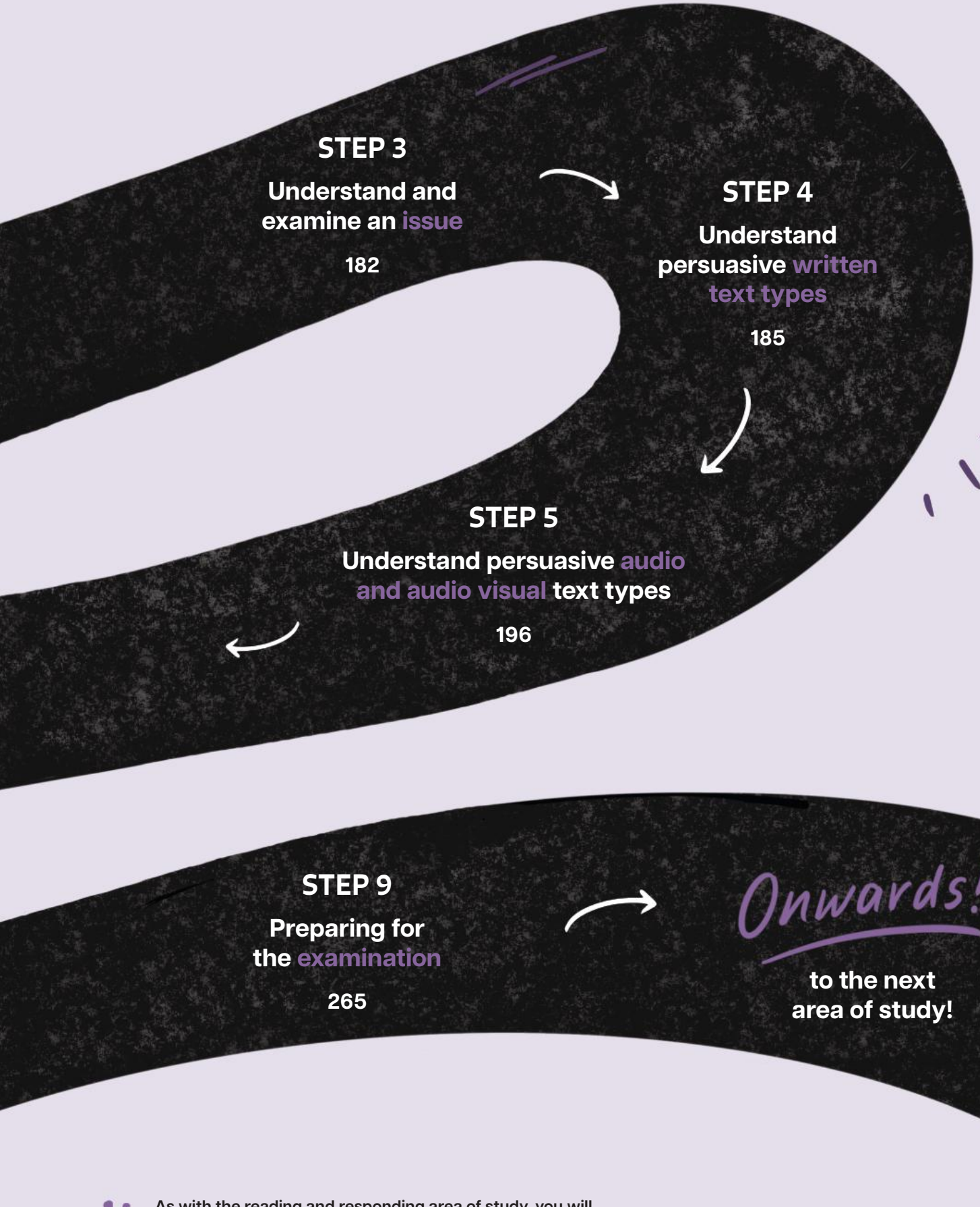


!! As with the reading and responding area of study, you will be analysing the features and effects of texts, but you will analyse persuasive instead of narrative texts. So bring the skills you learned in Chapter 2 to this area of study.

STEP 1

Identify what you already understand about analysing argument

In Year 11, you undertook the exploring argument area of study as part of your senior English studies. In this unit, you considered the way arguments are developed and delivered in many forms of media. You also undertook a series of assessment tasks that developed your capacity to summarise and analyse argument as well as present a point of view in an oral presentation.

In Year 12, we transition to a deeper focus on the analysis of argument, focusing on critical analysis of the structure and features of argument, and the subtleties of language. The objective is to build on your prior knowledge and skills in this area of study and to add more complexity to your analysis by looking more deeply at the structural and lingusitic features of persuasive texts.

Since you have some experience with this area of study, consider the knowledge and skills detailed in Table 4.1 and what areas you may need to pay closer attention to in Year 12.

Table 4.1: The key knowledge and skills from the study design to help you find success

	Things I need to know	Things I need to be able to do
Contentions and supporting arguments	I know the use of contention and supporting arguments including: • sequence and structure • supporting evidence • language • techniques and strategies.	• I can identify and articulate the use of a contention and supporting arguments in a persuasive text. • I can identify and articulate the sequence and structure of a persuasive text. • I can identify and articulate the supporting evidence, language, techniques and structures.
Visual features of persuasive texts	I know the role of visuals in supporting and augmenting argument.	I can identify and analyse the use of visuals in supporting and augmenting argument.
Features of print and digital, and audio and/or audio visual texts	I know the features of print and digital, and audio and/or audio visual, texts used by authors to position intended audiences.	I can identify and analyse the features of print and digital, and audio and/or audio visual, texts used by authors to position intended audiences.
Context	I know the context in which a text appears and how the identity of the author can affect an audience's reaction to a text intended to persuade.	• I can identity and analyse the context in which a text appears. • I can identify the identity of the author. • I can analyse how the identity of the author affects an audience's reaction to a text intended to persuade.
Discussion and debate	I know the conventions of discussion and debate such as active listening, monitoring and evaluating arguments, and questioning.	I can debate and discuss issues by actively listening, monitoring and evaluating arguments, and questioning.

	Things I need to know	Things I need to be able to do
Understanding how argument works	• I know the ways in which authors employ arguments to position audiences. • I know the ways that effective persuasive texts build counterarguments through rebuttal, respectful agreement and a focus on the arguments, tempering personal responses to powerful, challenging or contentious issues.	• I can identify and analyse how authors employ arguments to position audiences. • I can identify and analyse counter-arguments through rebuttal, respectful agreement and a focus on the arguments in persuasive texts. • I can identify how arguments can temper personal responses to powerful, challenging or contentious issues.
Written analysis of persuasive texts	I know the features of analytical responses to texts that position audiences, including relevant metalanguage.	• I can identify and use the features of analytical responses to texts that position audiences. • I can use relevant metalanguage in my analysis.
Syntax, punctuation and spelling	I know the conventions of syntax, punctuation and spelling of standard Australian English.	I can use the appropriate conventions of syntax, punctuation and spelling of standard Australian English.

VCE English/EAL Performance Descriptors and extracts from the VCE English/EAL Study Design, www.vcaa.vic.edu.au

Activity 4.1: Activate and reflect

1 What has been your experience with this area of study in the past?

2 What aspects of the exploring argument area of study did you find challenging last year? Which aspects do you feel more confident in?

3 What feedback has your teacher given you in the past on the analyses of persuasive texts you have written?

4 What experiences do you have in speaking persuasively for different audiences and purposes? In what aspects did you have the most success and what areas will you need to focus on for this year?

!! **Are you nervous about speaking in front of others or the unit in general? Make a list of the specific aspects of the course you find most challenging. If you can isolate what you find confusing or nerve-wracking, then you can target your revision to this area and engage the support of your teacher as needed. It is much easier for your teacher to provide support if you can be specific about which parts of the course you struggle with.**

STEP 2

Understand the SAC criteria

Understanding the criteria from the start of the unit will help you to understand *why* you are studying what you are studying and how you will need to apply your understanding in the final assessment. This area of study has two distinct SACs with separate performance descriptors for each task: an analytical response and a point-of-view presentation. Outcome 1 has one task and Outcome 2 has two tasks: an analytical response and a point-of-view presentation. The descriptors for English and EAL are very similar, with only subtle difference for each criteria. Highlighted, however, are the extra criteria in Task 1 for EAL students, and the extra criteria in Task 2 for English students.

Table 4.2: English: Area of study 2 performance descriptors

Unit 4, Outcome 2, task 1	Analyse the use of argument and language in persuasive texts, including one written text (print or digital) and one text in another mode (audio and/or audio visual). To achieve the outcome, the student will draw on key knowledge and key skills outlined in Area of study 2.				
English SAC task 1: An analytical response to argument in written form					
	Very low	**Low**	**Medium**	**High**	**Very high**
1	Paraphrases arguments.	Summarises arguments with reference to sequence.	Explores the sequence of arguments with reference to logic.	Explains in detail how sequenced arguments create a logic in the text.	Examines critically how the author guides an audience by use of strategic sequencing of argument.
2	Refers to language features and/ or vocabulary in response.	Describes techniques associated with language features and/or vocabulary choices in reference to how an audience is positioned.	Explores examples of language features and vocabulary with reference to persuasive intent and the positioning of the audience.	Explains patterns of language features and vocabulary and explores how the author is using these to position the intended audience.	Examines subtle connections between language features and vocabulary and the implications of these features in relation to persuading the intended audience.
3	Refers to text in response.	Presents textual evidence in each paragraph with reference to persuasive intent	Embeds textual evidence that relates to an appropriate exploration of persuasive intent.	Explores key moments in the text to explain the persuasive intent of the text.	Examines pivotal aspects of the text and the role of inference and its relation to persuasive intent.
4	Refers to visuals in response.	Describes techniques with associated visuals.	Explores examples of visuals with reference to persuasive intent.	Explains patterns of visuals and considers how the author is using these for persuasive effect.	Examines subtle connections between visuals and the implications of these features in relation to persuading the intended audience.

	Very low	Low	Medium	High	Very high
5	Uses paraphrase to structure the response. Uses language that refers to the text(s) and/or summarises ideas in text.	Uses a generic paragraph structure to support a summary of the text(s). Uses generic language to describe persuasive intent.	Develops cohesive paragraphs to explore a discussion of the text(s). Uses appropriate language and metalanguage to explore persuasive intent.	Creates an exposition, with coherent and cohesive paragraphing, to explain how sequenced arguments impact an intended audience. Employs precise and appropriate language and accurate metalanguage to explain how a text is designed to persuade an audience.	Composes a complex exposition that examines and clarifies how the author is guiding the intended audience to a position by use of strategic sequencing of argument. Creates a fluent response using appropriate language and precise metalanguage to examine the text's persuasive intent.

VCE English/EAL Performance Descriptors and extracts from the VCE English/EAL Study Design, ww.vcaa.vic.edu.au

Table 4.3: EAL: Area of study 2, task 1 performance descriptors

Unit 4, Outcome 2, task 1	Analyse the use of argument and language in persuasive texts, including one written text (print or digital) and one text in another mode (audio and/or audio visual). To achieve the outcome the student will draw on key knowledge and key skills outlined in Area of study 2.

EAL SAC task 1: An analytical response to argument in written form

	Very low	Low	Medium	High	Very high
1	Paraphrases arguments.	Summarises arguments with reference to sequence.	Explores the sequence of arguments with reference to logic.	Explains in detail how sequenced arguments create a logic in the text.	Examines how the author guides an audience by use of strategic sequencing of argument.
2	Refers to language features and/ or vocabulary in response.	Describes techniques associated with language features and/or vocabulary choices in reference to how an audience is positioned.	Explores examples of language features and vocabulary with reference to persuasive intent and the positioning of the audience.	Explains patterns of language features and vocabulary and explores how the author is using these to position the intended audience.	Examines subtle connections between language features and vocabulary and the implications of these features in relation to persuading the intended audience.
3	Refers to visual/ audio features in response.	Describes techniques associated with visual and/or audio features.	Explores examples of visual and/or audio features with reference to persuasive intent.	Explains patterns of visual and/or audio features and considers how the author is using these for persuasive effect.	Examines subtle connections between visual and/or audio features and the implications of these features in relation to persuading the intended audience.

→

	Very low	Low	Medium	High	Very high
4	Refers to text in response.	Presents textual evidence in each paragraph with reference to persuasive intent.	Embeds textual evidence that relates to an appropriate exploration of persuasive intent.	Explores key moments in the text to explain the persuasive intent of the text.	Examines pivotal aspects of the text and the role of inference and its relation to persuasive intent.
5	Refers to visual(s) in response.	Describes techniques associated with visual(s).	Explores examples of visual(s) with reference to persuasive intent.	Explains patterns of visual(s) and considers how the author is using these for persuasive effect.	Examines subtle connections between visual(s) and the implications of these features in relation to persuading the intended audience.
6	Uses paraphrase to structure the response. Uses language that refers to the text(s) and/or summarises ideas in text.	Uses a generic paragraph structure to support a summary of the text(s). Uses generic language to describe persuasive intent.	Develops cohesive paragraphs to explore a discussion of the text(s). Uses selected language and metalanguage to explore persuasive intent.	Creates an exposition, with coherent and cohesive paragraphing, to explain how sequenced arguments impact the intended audience. Employs appropriate language and accurate metalanguage to explain how a text is designed to persuade an intended audience.	Composes a complex exposition that examines and clarifies how the author is guiding the audience to a position by use of strategic sequencing of argument. Creates a fluent response using appropriate language and precise metalanguage to examine the persuasive intent of the text.

VCE English/EAL Performance Descriptors and extracts from the VCE English/EAL Study Design, www.vcaa.vic.edu.au

Activity 4.2: Identify and explore

What should you do with the performance descriptors for Task 1?

1. Examine the criteria in detail, noting specifically the direction verbs at the start of each descriptor. Note how they transition from less to more detailed/specific; for example, from 'describe/present' to 'examine'.
2. Compare the difference between the descriptors in the lower range and the higher range. What are the critical differences?
3. Identify the features of an analysis that would be evident in a high or very high range, but would not be seen in a lower range.
4. Explain what you think teachers (and assessors) are looking for in this task.

Table 4.4: English: Area of study 2, task 2 performance descriptors

Unit 4, Outcome 2, task 2	Develop and present a point of view text. To achieve the outcome the student will draw on key knowledge and key skills outlined in Area of study 2.				
EAL SAC task 2: A point of view presentation					
	Very low	**Low**	**Medium**	**High**	**Very high**
1	Recounts an experience of the selected issue.	Uses argument(s) that support a contention.	Provides a clear contention and argument(s) connected to the contention, creates a sequence.	Presents a contention and creates a presentation with sequenced and supported arguments, including appeals to connect with an audience.	Creates a contention that addresses the complexity of the issue and composes an engaging presentation to position an intended audience, employing a complex set of sequenced arguments linked clearly to the contention.
2	Refers to evidence with some relationship to the selected issue.	Provides evidence with relevance to the selected issue.	Embeds selected evidence into supporting argument(s) in order to persuade.	Incorporates relevant evidence into supporting arguments to create a persuasive effect.	Integrates relevant and compelling evidence into all supporting arguments with a clear intention to create a persuasive effect.
3	Uses vocabulary that refers to the selected issue.	Uses appropriate vocabulary to refer to the selected issue.	Uses relevant and persuasive vocabulary and language features to position an audience.	Employs appropriate and persuasive vocabulary and language features to craft a presentation that positions the audience.	Employs appropriate and persuasive vocabulary, including the use of specialist language, and creative language features to create a presentation that positions the audience.
4	Attempts to construct a voice within a context.	Uses a generic voice and identifies a context.	Constructs a distinct voice for a stated context.	Creates and sustains a credible voice with a connection to a context.	Creates an apt, sustained and individual voice connected appropriately with a clear context.
5	Attempts to use structures and features of a spoken point of view text.	Uses a structure and features appropriate to a spoken point of view text.	Uses structures and features in a deliberate manner to engage the audience.	Uses structures and features of a spoken point of view text to intentionally position the audience.	Uses structures and features seamlessly to create a spoken point of view text that positions the audience in nuanced and subtle ways.

VCE English/EAL Performance Descriptors and extracts from the VCE English/EAL Study Design, www.vcaa.vic.edu.au

Table 4.5: EAL: Area of study 2, task 2 performance descriptors

Unit 4, Outcome 2, task 2	Develop and present a point of view text. To achieve the outcome the student will draw on key knowledge and key skills outlined in Area of study 2.				
	EAL SAC task 2: A point of view presentation				
	Very low	**Low**	**Medium**	**High**	**Very high**
1	Recounts an experience of the selected issue.	Uses argument(s) that support a contention.	Provides a clear contention and argument(s) connected to the contention, creates a sequence.	Presents a contention and creates a presentation with sequenced and supported arguments, including appeals to connect with an audience.	Creates a contention that addresses the complexity of the issue and composes an engaging presentation to position an intended audience, employing a complex set of sequenced arguments linked clearly to the contention.
2	Refers to evidence with some relationship to the selected issue.	Provides evidence with relevance to the selected issue.	Embeds selected evidence into supporting argument(s) in order to persuade.	Incorporates relevant evidence into supporting arguments to create a persuasive effect.	Integrates relevant and compelling evidence into all supporting arguments with a clear intention to create a persuasive effect.
3	Uses vocabulary that refers to the selected issue.	Uses appropriate vocabulary to refer to the selected issue.	Uses relevant and persuasive vocabulary and language features to position an audience.	Employs appropriate and persuasive vocabulary and language features to craft a presentation that positions the audience.	Employs appropriate and persuasive vocabulary, including the use of specialist language, and creative language features to create a presentation that positions the audience.
4	Attempts to use structures and features of a spoken point of view text.	Uses a structure and features appropriate to a spoken point of view text.	Uses structures and features in a deliberate manner to engage the audience.	Uses structures and features of a spoken point of view text to intentionally position the audience.	Uses structures and features seamlessly to create a spoken point of view text that positions the audience in nuanced and subtle ways.

VCE English/EAL Performance Descriptors and extracts from the VCE English/EAL Study Design, www.vcaa.vic.edu.au

Note that a previous criterion 'Apply [an] identity and context [appropriate to] the intended audience' has been removed from the performance descriptors. Therefore, you are not expected to develop a distinct voice or adopt a persona in your speech. The focus is on presenting a perspective on your chosen issue with an attempt to convince your audience of your position.

Activity 4.3: Identify and explore

What should you do with the performance descriptors for Task 2?

1. Examine the criteria in detail, noting specifically the *direction verbs* at the start of each descriptor. Note how they transition from less detailed to more specific; for example, from 'refers to' to 'integrates'.
2. Compare the difference between the descriptors in the lower range and the higher range. What are the critical differences?
3. Identify the features of a presentation that would be evident in a high or very high range, but would not be seen in a lower range.
4. Explain what you think teachers (and assessors) are looking for in this task.

STEP 3

Understand and examine an issue

The media presents us with a plethora of issues and information every day, both online and in print. We are surrounded by the news discussing issues, even if we are not consciously aware of it – from billboards to online news to discussions on social media. When an issue is widely mentioned in the news cycle, we say that it is 'trending'. This relatively new concept has become popular in our everyday discussions about who and what is being discussed in the news, online forums and on social media.

How the media presents issues

News sources – such as print media, television networks, online sources and broadcasters – select which stories they will feature based on each story's 'newsworthiness' and its ability to attract readers. They also seek to inform the public of contemporary issues and shed light on controversies, debates and disputes.

To develop our media literacy, we need to critically analyse the news we encounter and to be mindful of where we obtain information. One media source may present a specific issue in a more objective light when compared to a more conservative producer. But how can you check objectivity? Researching media sources' ownerships and biases is the first step and the tasks in this chapter are specifically designed to get you thinking about how issues are presented in the news cycle as well as authors' and media sources' inherent biases. You will examine a focus issue presented in different formats as well as from different perspectives while reviewing your own media consumption. A comprehensive list of Australian media sources – both traditional and new – is available on the digital Student Resource.

Discussion block

Discuss these questions in groups or as a class.

1. When was the last time you viewed or listened to the news? Do you engage with the news media regularly? Do you think it is important for people to engage with news media regularly? Why or why not?
2. What issues are currently trending in the media? Make a list and see who in the class has also heard about these issues. Use headings such as health, education, politics, environment, technology and society to gather ideas and evaluate whether any issues cover multiple areas.
3. How do you obtain news? What sources are the most accessible or the most used?
4. When did you last have a conversation with someone about an issue? What was the issue? How was it presented in the media? Why was this issue significant enough for you to bring it into your own life and discuss it?

Unpacking an issue

For this section, we have chosen to consider climate change as our broad issue of discussion and analysis. Climate change is an umbrella, or overarching, issue that contains many related issues within it. When we break the broader issue down into associated topics, we start to notice that there are many smaller issues contained within the big picture. Each of these 'micro' issues contributes to the broader 'macro' issue. For example, fast fashion is an issue contained within the broader issue of sustainability, which falls under the umbrella issue of climate change, as shown in Figure 4.1.

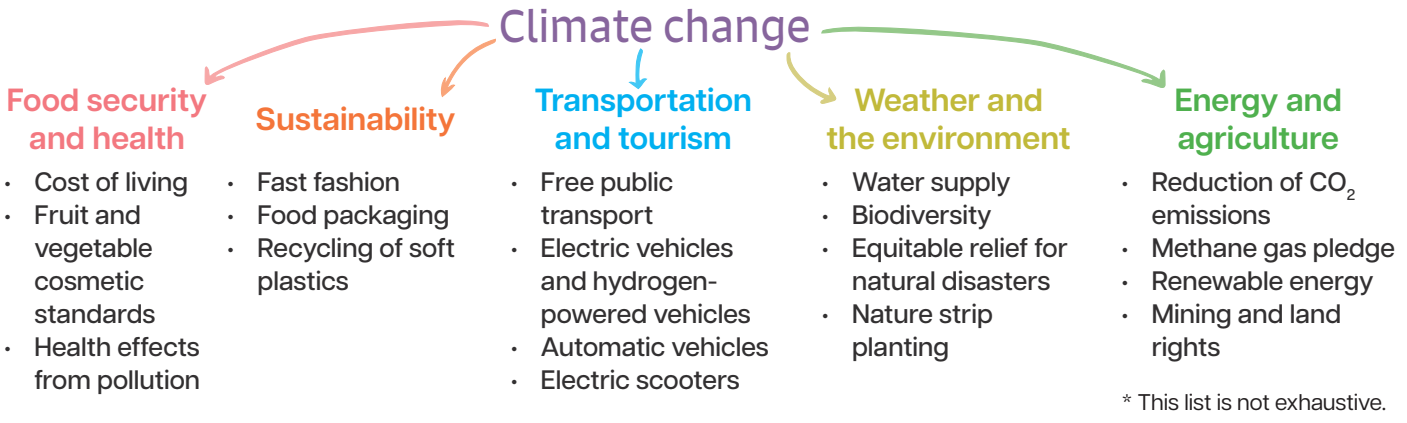


Figure 4.1: Unpacking some of the micro issues under the macro heading of climate change

Connecting with your issue

Your class will explore a contemporary and significant national or international issue for the analysing argument unit. You will debate and analyse the contextual and cultural background of the selected issue as well as the purpose, audience and context of each text alongside the arguments and ways written and spoken language and visuals are employed for effect. You need to engage with this issue personally and connect to the alternative perspectives and attitudes of the stakeholders. The better you understand your issue, the easier you will find the final written SAC.

You need to understand the key elements of your issue from the start, and answering specific questions, as shown in the worked example below, will help you identify these elements.

WORKED EXAMPLE

Question	Answer
The issue: What is your issue?	Climate change
Context: How did this become an issue?	The actions of humans are altering natural weather patterns, causing long-term environmental damage.
Stakeholders: Who are the key stakeholders and what views do they have?	· Scientists: extensive research has proven the impact of humans on the environment. · Politicians: depending on the political party, conservatives advocate for the continuation of current practices, while progressives advocate for change. · Environmentalists: believe that reversing climate change to protect the environment should be an urgent priority. · Primary industries: people involved in this sector believe they should be allowed to continue without interference.

Question	Answer
Opposing viewpoints: What are the opposing opinions?	That climate change is not real; that the climate naturally fluctuates over time.
Media coverage: When was the issue first presented in the media and by whom?	Some research emerged as early as 1896, however the issue became mainstream in 1988 as global warming became prevalent with a landmark testimony in the United States.
Newsworthiness: What makes this issue newsworthy?	Because there is potential for human harm and global long-term environmental problems.
Effect on you and society: How might this issue affect you or people you are connected to?	The consequences of climate change can potentially affect every person on the planet. It could be catastrophic if ignored, or we lose animal species and places that we cannot get back.
Your opinion: What is your personal opinion about this issue?	I think that climate change is less about whether the world is going to go apocalyptic and more about the fact that humans should want to do more to look after the environment and keep our planet healthy, safe and ultimately livable.

Activity 4.4: Understand and unpack

1. Use the subheadings and questions from Figure 4.2 to begin researching your class issue. You can use bullet points, or consider as much detail as you want to answer each question.
2. Ask five people for their opinion on the issue you are studying. Try to interview varying demographic groups: age range, gender, family background, ethnicity and so on, to gain different perspectives and viewpoints.
3. Unpack your class 'umbrella' issue and consider the micro issues contained within.
   - a Brainstorm the associated micro issues of your main class issue.
   - b Organise your ideas under subheads and explore the key elements under each micro issue.
   - c Choose one of the micro issues and examine its broader impacts. How does it affect individuals and groups specifically? What impacts does it have: economically, culturally, morally/ethically, politically, historically, legally or personally?

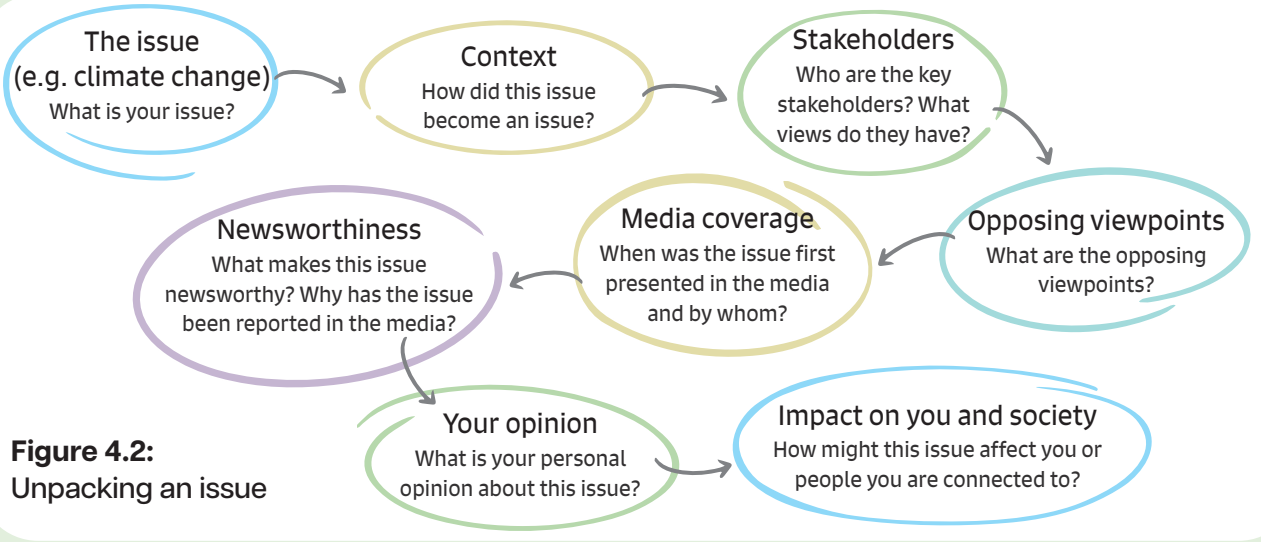


Figure 4.2: Unpacking an issue

Understand persuasive written text types

STEP 4

In this section, we examine the features of different types of persuasive texts across written and visual mediums. We closely examine the features of print and digital media texts used by authors to position intended audiences. Each textual and visual form contains various features that contribute to their persuasiveness and intended effects on specific target audiences. Issues are presented using various text types allowing access to the news and current affairs across multiple platforms.

Letters to the editor and online comments

An individual may decide to either write a letter to the editor or comment at the end of an article, to express their personal viewpoints on issues the newspaper has reported on as well as comment on other individual's letters or comments. Online comments also feature heavily on social media platforms.

Features

- Support or challenge a point of view on an issue or present an alternative viewpoint
- Contain personal voice – use of 'I'
- Often use inclusive language such as 'we', 'our' and 'us'
- Are usually informal in register but can also be formal (less formal than an editorial or opinion piece)
- Use emotive language, attacks and humour
- Are succinct and concise
- Target a specific audience

WORKED EXAMPLE

Q: Comment on the features of the letter to the editor below and how these contribute to its audience, purpose and context.

A:

Embrace forestry …

The article 'How chopping trees could fuel the war on climate change' (28/12) underlines why those who support action on climate change should embrace forestry. Timber offers substantial carbon-emission reduction in building construction.

Harvesting, while predominantly in plantation forests, is also allowed in just 3.7 per cent of our native forests. Replanting and regeneration, under tight regulation, make this an environmentally sustainable practice. Demonising the forestry industry by fellow members of environmental organisations and many of my inner-city neighbours is unjustified.

Headline: Written by the newspaper; note it is taken from the first line of the author's letter and emphasises the author's intention

Reference to the article that the author is responding to: indicates a direct response to this issue and the context behind the letter

Evidence of the intended audience

The author seeks to combat the demonisation of the forestry industry and to enlighten his audience to its benefits – evidence of the author's purpose. The use of the verb 'demonise' connotes danger and evil, suggesting that those who oppose forestry, including the author's neighbours, are vilifying this practice prematurely without having all the facts.

It is time to trust the science on this carbon-abating option, too.

Graeme Russell, Clifton Hill
28 December 2022
Source: *The Age*

Author's name (first name then last name) and suburb

When analysing persuasive texts, refer to the author by their surname.

Tweets

Tweets appear on the social media platform Twitter. People use this site to express their views on any topic by tagging other individuals, groups and using hashtags. Initially established as a form of communication between individuals, similar to texting, Twitter has evolved into one of the world's fastest ways to receive news, follow high-profile celebrities and organisations or stay in touch with friends.

Features

- Can tag other individuals or organisations
- Can use hashtags for emphasis, to connect social media posts and to build momentum by linking them to a topic or issue
- Are concise: usually only 280 characters are permitted, and tweets often use abbreviations and acronyms to shorten text
- Often disregard standard English language grammar and punctuation rules
- Written by individuals, groups or even computer programs (bots)
- Express an individual's or organisation's opinion or viewpoint but can also republish someone else's opinion
- May contain images and photographs
- A short form of communication similar to a telegram
- Leaves a strong impact on readers in as few characters as possible

You can search for associated hashtags to gather research and perspectives on your issue when preparing your point-of-view presentation.

WORKED EXAMPLE

Twitter handle

Use of first person

Descriptive adjectives

Use of rhetorical question

Inclusive language

Hashtag

Editorials

Editorials focus on timely news angles and express the newspaper's (and its board of directors') views on certain issues. Written by the editor, they are intended to influence public opinion on issues that are currently being debated in society. They promote critical thinking and often seek to invoke action by readers and decision-makers in society. Editorials may expose inequities and injustices, but will offer tangible solutions and are proactive and constructive in nature. Editorials may explain or interpret issues, criticise actions and decisions, persuade others to take positive action or even commend people and organisations for something done well.

Features

- Include a headline
- Are authoritative and assertive in tone
- Do not usually use 'I' but may use first-person pronouns 'we', 'our' and 'us'
- Use a formal register and language
- Try to objectively present both sides of an issue but will give prominence to the newspaper's position or perspective on the issue
- Often provide background/contextual information on the issue
- Usually do not include a visual in print but may include on online platforms
- Do not usually provide an author's name
- Are usually formal in structure, containing an introduction, body paragraphs and a conclusion

WORKED EXAMPLE

Inclusive of Australians doing the right thing

Connotations of not breathing, out of air

Ongoing issue, signals frustration

Market kickstart needed to keep faith with recycling

Michael Bachelard, Deputy Editor, 9 November 2022

For everyone diligently setting aside their soft plastics so they can be taken to supermarket drop-off points for recycling, news that the program has been put on hold must be exasperating. Australians have proven they are willing to do the work to recycle their waste, but time and again the systems put in place to make good use of the materials have fallen short.

Source: *The Age*

Newspaper is the voice of the general public

Indicates newspaper's contention

Opinion articles

An opinion article reflects an individual's or a group's perspective on an issue. The piece appears in the 'opinion' or 'comment' section of newspapers, magazines and online media sources. Opinion pieces are often written by experts in specific fields, such as scientists or academics, but they can also be written by politicians, columnists or freelance writers who seek to share their opinions on specific issues.

Columnist (noun): a journalist who writes regular articles for a newspaper or magazine

Features

- Show a clear contention with supporting arguments
- Often use facts and evidence to support the writer's arguments
- May be written in first or third person
- May include anecdotal evidence, personal content and perspectives
- May include visuals
- Contain a variety of persuasive language devices
- Often accompanied with a by-line about the author

WORKED EXAMPLE

Of cows and flooding brains

By Rachel Withers
14 October 2022

Clever headline uses pun on Dorothea Mackellar's poem known as 'My Country': 'Of droughts and flooding rains'

With the nation again experiencing the devastating effects of climate change, the Coalition harps on about burps and barbecues.

Larger text for first paragraph to highlight introduction – the 'hook'

Descriptive adjective

Link

Australia is, once again, flooding. Victoria is in the midst of a 'significant flood emergency', with towns being evacuated and parts of the state experiencing their worst deluges in decades. Evacuation orders are in place in Tasmania and New South Wales, with more to come over the weekend. There is – as has been established time and time again – a link between these extreme weather events and climate change, which is intensifying extreme rainfall and creating 'a climate system on steroids', as the Climate Council tweeted this morning. 'This is not normal,' said Greens MP Adam Bandt, parts of whose Melbourne electorate are underwater. 'This is what the climate crisis looks like.' What a week, then, for the Coalition to be playing childish games over the government's plans to sign up to the Global Methane Pledge, harping on about burp taxes and barbecues, and refusing to engage substantively on any issue to do with climate action

Source: *The Monthly*

Not a new issue

Recent quotes

Highlights the severity of the issue

An ongoing issue

Repetition

Quote reputable source

Recent quotes

Highlights the severity of the issue

Aims to shock/ alarm readers

Pejorative language

Blog posts

Blog posts are written by bloggers who share their opinions on a wide variety of topics. Cumulatively, these posts contribute to a blog or personal website. Blog posts can be written by organisations and community groups. Blog posts can be written to entertain, inform, support, challenge or present new points of view on issues.

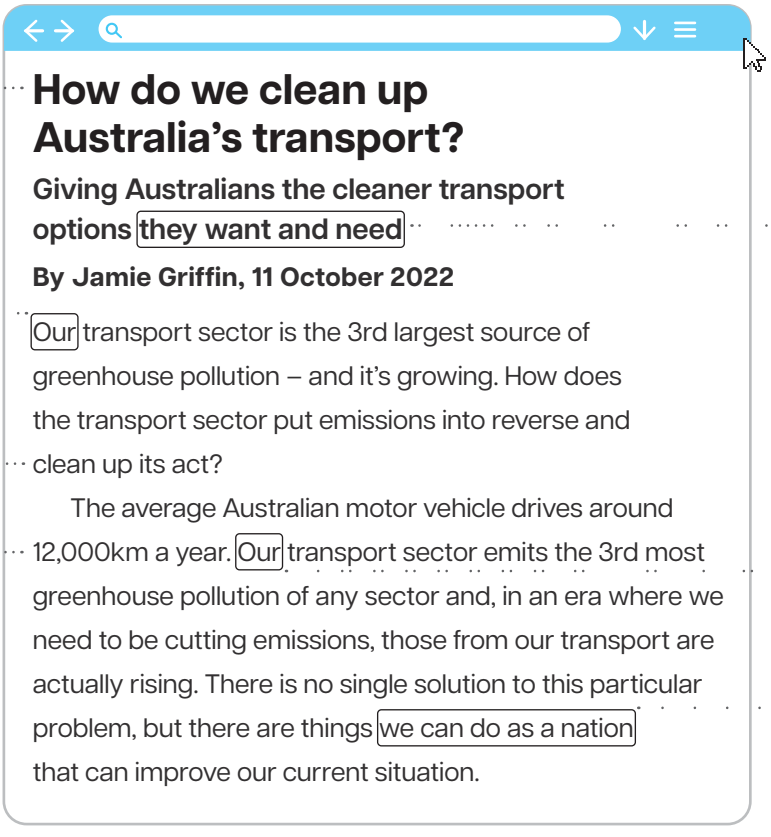
Blog (noun): (short for 'web log') a website where a person or organisation regularly writes about recent events or topics that interest them

Blogger (noun): a person who writes a blog

Features

- Often use informal register and conversational tone, but can be formal where appropriate
- Invite comments from readers or followers
- May contain inclusive language, technical language, anecdotes and visuals
- May be written in first or third person
- Often contain a 'hook' or language that is used to make readers interested and engaged in the post

WORKED EXAMPLE



Headline is a clear question

How do we clean up Australia's transport?

Giving Australians the cleaner transport options they want and need

Contention

By Jamie Griffin, 11 October 2022

Written in third person

Our transport sector is the 3rd largest source of greenhouse pollution – and it's growing. How does the transport sector put emissions into reverse and clean up its act?

Hook

Signals the blog/ writer will go on to answer the question

The average Australian motor vehicle drives around 12,000km a year. Our transport sector emits the 3rd most greenhouse pollution of any sector and, in an era where we need to be cutting emissions, those from our transport are actually rising. There is no single solution to this particular problem, but there are things we can do as a nation that can improve our current situation.

Use of statistics as a strong starting point

Inclusive language

Patriotism, group identity, i.e. 'we are in this together'

Source: Greenpeace Australia Pacific

Cartoons

Cartoonists and illustrators often present their perspectives on current issues humorously, using visual language. On the surface, cartoons can appear simple or direct, yet these images often contain quite complex details and less obvious messages. Newspapers and magazines publish cartoons to trigger certain reactions in readers and shed light on alternative perspectives on current issues.

Cartoons can be challenging to analyse as they may be ambiguous. When analysing a cartoon, consider:

- clues to help understand the context of the issue or the comment made about the issue
- the ways views and values are expressed
- any symbols, props or setting that connect the issue and comment being made
- any information provided through text, such as speech bubbles, thought balloons or captions
- the facial features and expressions of the characters.

Humour is an essential part of many cartoons, and cartoons use varying types of humour. Some of the most common types of cartoon humour are sarcasm, irony and satire.

Table 4.6: The most common types of cartoon humour

Sarcasm	Saying something that is the opposite of what you mean, often to make fun of something or someone
Irony	The funny or strange aspect of a situation that is very different from what you expect; in literature, a figure of speech or device in which the literal meaning is the opposite of what is intended
Satire	A way of criticising a person, an idea or an institution in which you use humour to show their faults or weaknesses; a text that uses this type of criticism

Features

- Often use humour, especially sarcasm, irony and satire
- May contain captions, speech bubbles, thought balloons and written text
- Often use exaggeration
- Often depict individuals as caricatures
- Can support the contention and/or arguments of an accompanying text or stand alone
- Critically comment on an issue
- Use objects with symbolic meaning

Caricature (noun): a funny drawing or picture of somebody that exaggerates some of their features

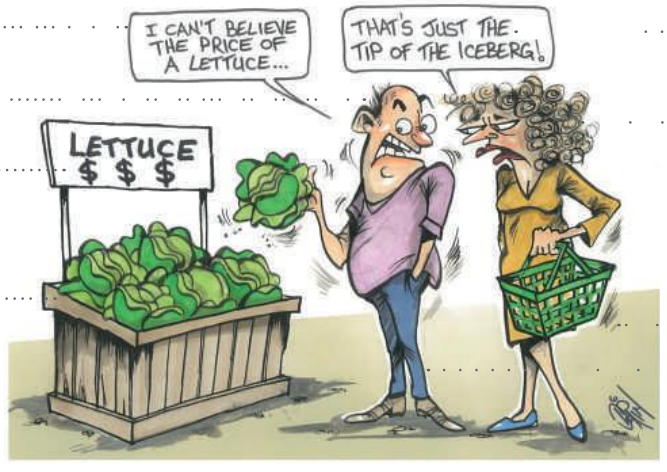
WORKED EXAMPLE

Speech balloon

Agitated facial expression and body language

Dollar signs symbolic of an expensive product

The visual salience draws viewers to the main focus of the cartoon



A clever pun using a well-known idiom but referencing a specific, well-known type of lettuce – iceberg

Perturbed and uneasy expression

Movement lines to emphasise action

Simple clothing highlights that characters are everyday people, not wealthy

Figure 4.3: Cartoon from the *Canberra City News*, 11 June 2022

Tables, graphs and charts

Persuasive texts may be accompanied by visual texts such as tables, graphs and charts. These elements accentuate the information presented and add evidence in a visual format. Tables, graphs and charts are based on data that can indicate the author's opinion on an issue is supported by independent evidence, enhancing their pathos or credibility. Displaying this evidence in a visual format can often help readers to understand complex issues more clearly.

Features

- Provide a visual display of information
- Often present information, including data, in easy-to-read formats
- Use statistics and data to further the author's contention and/or arguments
- Are visually appealing and usually easy-to-understand

WORKED EXAMPLE

What are Australian states doing to tackle our plastic problem?

State action taken to ban:	NSW	VIC	ACT	QLD	WA	TAS	NT	SA
Lightweight plastic bags	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Coffee cups and lids	No	No	Some	Some	Some	No	No	Some
Balloon release	Some	Yes	Some	Yes	Yes	Yes	Some	Some
Plastic plates and bowls	Yes	Yes	Some	Yes	Yes	No	Some	Some
Plastic straws	Yes	Yes	Yes	Yes	Yes	Some	Some	Yes
Plastic cutlery	Yes	Yes	Yes	Yes	Yes	Some	Some	Yes
Polystyrene foodware	Yes	Yes	Yes	Yes	Yes	Some	Some	Yes
Plastic bottles (CDS)	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Heavy-weight plastic bags	Some	Yes	Some	Some	Yes	No	No	Some
Produce bags	Some	No	No	Some	Some	No	No	Some
Oxo-degradable plastics	Some	Yes	Yes	Yes	Some	Some	No	Yes
Plastic takeaway containers	No	No	Some	Yes	Some	No	No	Some
Cotton buds	Yes	Yes	Yes	Some	Some	No	No	Yes

Different environmentally damaging products that have been banned

States and territories of Australia

Use of trafic light colour system helps readers easily see the distribution of actions across Australia

The sheer quantity of products helps to highlight the enormity of the problem

How [WWF] made our assessment: The scorecard assesses states and territories progress in phasing out 13 of the most problematic and unnecessary plastic products. Jurisdictions that have laws (or laws are under development) to phase an item out receive the highest score for that item.

Figure 4.4: Table from the WWF publication, 'The State of Plastics in Australia 2022'

Posters and infographics

As a persuasive visual text, a poster or an infographic seeks to inform or educate readers about issues through a combination of images and text. Often infographics and posters incorporate data and statistics to support their intentions and points of view, suggesting the information presented is reliable and objective.

Features

- Aim to inform readers about issues visually
- Use graphics, logos, symbols, icons and colours to represent ideas and concepts
- Combine text and visuals
- May contain data and statistics to emphasise the information being presented

WORKED EXAMPLE

Company logo

Bold and clear headline

Simple colour scheme

Comical visual element helps to engage audience with complex topic

Effective heading using icons

Figure 4.5: Reduce, reuse, recycle infographic from the WWF

Readers are drawn to the orange text

Images enhance the infographic's message

Subheadings show what consumers should/should not do

Photographs

Photographs are a powerful and evocative form of visual communication. They often enhance a writer's contention, intention and/or arguments in a supplementary persuasive text. The adage 'a picture tells a thousand words' is pertinent when analysing photographs as the meaning behind the visual is just as important as the image itself. In our highly visual world, we are inundated with photographs on a daily basis.

Adage (noun): a well-known phrase expressing a general truth about people or the world

Pertinent (adj): appropriate to a particular situation

Inundated (verb): to give or send somebody so many things that they cannot deal with them all

Caption (noun): words printed to accompany a picture, photo or other visual feature to explain or describe it

Features

- Communicate using a powerful form of visual language
- Can be digitally enhanced or altered
- Add information or evidence to support a supplementary text
- Visualise related aspects of an issue
- May contain highly emotional content
- May contain a caption adding information
- Often framed to position the subject in a specific way

WORKED EXAMPLE

Eye is drawn to imposing image

Sheer volume of waste is evident when compared to height of person

Around 6000 kilograms of textiles are discarded every 10 minutes in Australia alone.

Worker as central figure. Orange vest makes him stand out.

Background image shows a bulldozer – indicates the spread of the issue

Highlights the issue of consumerism

Caption provides context to the image

Figure 4.6: Image used in an ABC online article discussing fast fashion and its environmental impact

Advertorials

Advertorials are advertisements designed to look like articles in the newspaper or magazine in which they appear in print or video. This can confuse the reader or viewer as the content looks like an authentic report but is actually an advertisement. Advertorials aim to market a company's products, improve its reputation or even promote its views and values. In Australia, advertorials may also be community service announcements such as health campaigns; for example, one may be written like an article warning about the dangers of second-hand smoke, which seeks to change individuals' behaviours, views and attitudes.

Features

- Purpose is to sell a product or service
- Use varying formats such as letters, posters, newspaper and magazine advertisements and service announcements
- Provide information about a new product, service or initiative in a visually appealing way
- May use colour and various fonts for emphasis
- May shock or alarm readers if their aim is to change readers' behaviours

WORKED EXAMPLE

Headline for full spread advertorial

An iconic and relatable Australian setting

Another Australian image – thongs at the beach

Highlights the authenticity of Australian products as opposed to overseas-produced products

Slogan mirrors colour scheme in Australian made logo

Alliterative slogan

Australian made logo

Website's URL for further information and sponsorship

Figure 4.7: The cover of a four-page advertorial that was featured in *The Age* and the *Sydney Morning Herald*

Activity 4.5: Examine and extend

1 Research your own examples of the different text types that relate to your class issue. Then answer the following questions:

   a What features can you identify that relate in each of the text types?

   b What impact does each feature have upon the text?

2 Extend your understanding of the structures and features of each text type by doing the following:

   a Write your own text about your class issue. Think about where your piece could be published, who your audience is and how you could use the structures and features of the text type.

   b Write a letter to the editor, comment or tweet in response to an editorial, opinion article, letter to the editor or tweet you have read in response to your class issue.

   c Choose one of the texts you have explored and present it to your class or a small group. How does the text extend the debate surrounding your issue? What features are used to present this opinion? Compare how different texts show the different implications of your class issue.

   d Compare different texts presenting elements of your class issue. Consider the way the issue is presented; the visual and language features, and how the text appeals to its audience to achieve its intention overall.

!! **To consolidate your learning from this chapter, compile a list of the different written and visual persuasive texts and try to locate each one in your regular media sources. Locate sources on the same issue to see how different perspectives are presented. While you are reading, critically examine and analyse these texts, noting their features.**

STEP 5

Understand persuasive audio and audio visual text types

You need to analyse both written and audio or audio visual texts in your SAC for this area of study, so in this step, we will examine the features of a variety of persuasive audio and audio visual texts speakers use to position target audiences. These include speeches, radio programs, podcasts, interviews, television programs, YouTube videos and vlogs, TED talks and social media posts. Furthermore, we will discuss how to apply active listening and viewing strategies to support a deepened understanding of persuasive spoken texts.

Discussion block

1. What types of persuasive audio and audio visual texts do you engage with regularly?
2. Who or what influences the types of audio and audio visual texts you connect with?
3. Think of an example of a persuasive speech or video you have seen recently. What features made it particularly noteworthy or persuasive?
4. Which vloggers, podcasters or influencers are currently trending for your class issue? Collate the results and consider the different perspectives and how they are presented.

Speeches

Speakers use a variety of persuasive language devices (see Tables 4.8 to 4.12 on pages 219–232) and paralinguistic devices to convince their target audience to agree with their point of view. Highly persuasive speeches will use a combination of auditory cues as well as carefully chosen words to encourage audiences to have an emotional reaction to the speaker's arguments.

Features

- Use personal anecdotes, data and statistics, repetition or anaphoric language and humour
- Often use stories to connect to the listener
- Use a variety of vocal features
- Can include a range of facial expressions and body language

WORKED EXAMPLE

The English broadcaster, biologist, natural historian and author Sir David Attenborough recently shared his hope for the United Nations Climate Change Conference (COP26) as the People's Advocate. Listen to the speech here: mea.digital/vce34_4_4.

Message and use of words	Paralinguistic features
Attenborough compels his audience to see the urgent need for action to mitigate climate change. His significant use of inclusive language highlights how every audience member listening has a role to play.	Attenborough frequently pauses (using the verb 'here' instead of the noun 'pause') in his speech to allow the delegates and His Excellency to ponder significant statistics; for example, the fact that the Earth's temperature has not altered 'until now'.

Radio programs

Radio programs feature music, documentaries, interviews and news bulletins. Listening to the radio is a popular way to consume news and current affairs. On talkback radio programs, broadcasters debate and discuss current affairs and respond to listeners' phone calls live on air. They often interview guest speakers such as politicians, sports stars and celebrities. Talkback radio hosts are known for passionately sharing their views and opinions on the issues they choose to discuss.

Features of radio programs

- Debate and discuss current issues
- Often include expert or famous guests
- Can offer opinions on current issues
- Take calls from listeners with questions and comments
- Play music

WORKED EXAMPLE

On ABC's Radio National program 'Big Ideas', host Professor Bronwyn Harch interviewed Professor Neena Mitter, Dr John Dixon and Doug McNicholl about climate-friendly farming. The recording of the full program is available here: mea.digital/vce34_4_5.

Panellist	Notable features
Doug McNicholl	McNicholl speaks in a measured yet authoritative tone as he seeks understanding and empathy from listeners, especially those who are not farmers. His explanation of the industry's existing measures, which reduce methane emissions, aid his position that much work has already been undertaken including 'substantial changes in vegetation and grazing management practices'.
Dr John Dixon	Dr Dixon maintains a generally even volume as well as a steady pace throughout his comments and contributions to the discussion, yet when he becomes more enthusiastic about new technology, such as 'the happy seeder', he raises his volume in delight and excitement.
Professor Neena Mitter	Professor Mitter uses a significant amount of technical language that is connected to her field of interest (horticultural science) to enhance her position that 'we cannot afford to have crop losses due to pests and disease', which further supports her explanation about the difference between harmful and less harmful 'pesticides'.

Glossary terms for the interview

Accentuate (verb): to highlight something, to make it noticeable

Pesticide (noun): a chemical used to kill pests, usually insects

Pathogen (noun): an organism or substance that causes disease

Residue (noun): a small amount of something that remains at the end of a process

Beneficiary (noun): a person who receives something

Crux (noun): the most important or difficult part of an issue

Surplus (noun): more than you need of something; a bonus amount

Podcasts

Podcasts are audio shows streamed digitally that are played on a device, such as a mobile phone. Podcasts cover nearly every topic and listening to them will help you develop your listening skills as well as learn new things.

Features

- Usually presented over a series of episodes by a 'podcaster' or host
- Downloaded or streamed from a device – the listener must seek out the content or subscribe to it
- May feature guests
- May feature sound effects, music and advertisements
- Cover a range of topics, genres and interests

Hyperbole (noun): exaggeration, for effect; e.g. an over-the-top statement such as 'My school bag weighs a ton'

WORKED EXAMPLE

The Sydney radio station 2GB makes its series *The Rural News* available as a podcast. Listen to the episode at mea.digital/vce34_4_6 where journalist Madelaine McNeill interviewed NSW Farmers president James Jackson about concerns that, from 2025, farmers will have to pay extra for emissions stemming from their 'animals' belching and flatulence'.

Q: What is the overarching contention expressed by James Jackson in response to the methane tax?

A: The proposed plan to tax farmers for animal emissions is unfair, ill-researched and will cause more problems than it will solve.

Q: How does the speaker establish his ethos or credibility on the issue of the methane tax?

A: He uses the inclusive pronoun 'we' to speak on behalf of the NSW Farmers organisation before logically stepping through the reasons the 'burp tax' is uncalled for. He uses his awareness and understanding of the results of relevant conferences and uses technical language and jargon to explain the concepts, problems and potential solutions he has considered throughout.

Q: How does the speaker's use of repetition help to discredit the potential tax?

A: Jackson repetitively draws comparison between different animals, different ways to combat the problem, different research being conducted and technology being developed. He postulates that the problem has been happening for 'hundreds of millions of years' and contends that we need 'more tech than taxes'.

Q: How does the speaker use pathos to appeal to the injustice and fear of the proposal?

A: By using hyperbole to emphasise the consequences, Jackson insists the idea 'will become contagious across the planet' and will 'spread faster than COVID at a wedding'. He emphasises that the proposal is 'poorly understood' and that he is 'disappointed' it has been put forward as a solution. He insists that it will 'feed into food inflation' and 'discriminate' against rice-producing countries that cannot afford such taxes.

Interviews

Interviews feature a host or moderator who asks guests questions on a topic they have a connection to. They can be filmed or audio-only.

Features

- Two or more individuals discussing or debating
- Conducted by a host or moderator who asks guests questions about a topic
- Provide information via guests' answers

WORKED EXAMPLE

Listen to the interview on the conservative television program *Sky News*, available here: mea.digital/vce34_4_7. Host Paul Murray interviewed Nationals MP Barnaby Joyce about the possibility of farmers having to pay a 'burp tax' on cattle's methane emissions in Australia.

Category	Joyce's responses and analyses
Main message	If you do not want to be poorer, stop voting for parties that vote for emission targets.
Target audience	'Everyday' Australians who are struggling with the rising price of living.
Emphasis	Joyce frequently stresses or emphasises the pronoun 'you' to connect his arguments directly to listeners.
Intonation	Accusatory: 'You wanted a zero emission target … here is the Bill.' Passionate: 'Stop voting for poor taxes.' Sarcastic: 'Your wallet will instantly combust.'
Vocal elements: pitch, volume, pace, pausing	To emphasise key points, Joyce uses pitch, volume, repetition and intonation. For example, as he passionately repeats his intention that the audience 'fight against' the current policies, his voice rises in pitch. He also pauses before important phrases.
Facial expressions and body language	Points at the camera when referring to 'you' the audience, gesticulates behind him to refer to the wider community/planet/Australia as a whole, emphasises particular words with hand gestures and maintains a consistent and strong eye contact with the camera/audience throughout.

Television programs including panels and discussion forums

Watching television is a common way people consume the news. This medium features news and current affairs programs, panels, discussion forums and investigative journalism. Television shows can use production elements such as the set, lighting and sound to add to the way an audience connects with their program and its message.

Features

- Hosted by a newsreader, program presenter and/or panellists
- May include a live audience
- Include live and recorded content
- May be a series or an individual episode
- May contain in-depth investigative journalism

You can consider many of the cinematic features you explored in Chapter 2, as television current affairs uses many of the same features – just with the intent to persuade or inform rather than entertain!

WORKED EXAMPLE

Each week, the ABC panel discussion program *Q&A* includes at least five panellists from different backgrounds and with varying perspectives. They discuss and debate questions from the audience. Watch the first 17 minutes and 18 seconds of *Q&A*, or read the transcript, on the topic of 'Climate solutions' here: mea.digital/vce34_4_8.

Panellist	Stance, affiliations, views and bias
Osher Günsberg	Günsberg expresses the progressive stance that everyone can do their bit to improve climate change and that he does not feel what he has done is a sacrifice because everyone should be more proactive like him.
Jennifer Westacott	As CEO of the Business Council of Australia (BCA) and a board member of Wesfarmers, Westacott's views are nuanced. She attempts to remain politically neutral yet favours the science that we should be 'net zero by 2050' (which is also the position of the BCA); this encourages the current government to also follow the science.
Sophia Hamblin Wang	As a sustainability entrepreneur, Hamblin Wang's opinion that dirty energy can be transferred is evidence of her bias towards such technology, because the products her company produces, such as 'building materials', are sustainably made from CO_2 emissions.
Matt Evans	Evans speaks his truth about coalmining using his family history to connect himself personally to the audience. His position is neutral leaning to progressive as he seeks to gain empathy from the audience, who are fearful of losing their jobs as a result of 'brown-coal power station closures' similar to his grandfather who too was a 'coalminer' and lost his job because of the over-mining of coal.
Martijn Wilder	Wilder is the founder and CEO of 'Pollination', a global climate change investment and advisory firm. As a result, his inherent bias towards renewable energy sources is evident in his response to the audience member's question about 'transition' when he mentions products such as 'batteries and storage', which his company is involved with.

YouTube videos and vlogs

YouTube is a hugely popular video streaming service. 'YouTubers' create content – called 'vlogs' – on varying topics. Over 500 hours of video are uploaded to YouTube every minute! It is the second most popular social networking site after Facebook, and has more than two billion users. The connection between the audio visual features used and the messages a video is trying to communicate are produced with the specific audience, or 'subscribers' in mind.

Thumbnail (noun): a still image that acts as the preview image for a video; similar to a book cover, it seeks to entice a potential viewer to want to see more

Call to action (phrase): an order or a demand to do something in order to achieve an aim or deal with a problem

Features

- Contain visuals and text to deliver messages and share ideas
- Often contain attention-grabbing introductions and use intriguing thumbnails to hook the viewer into watching
- May discuss trending topics and issues
- May contain branded content for companies and organisations
- May contain background music and sound effects
- May contain a call to action

WORKED EXAMPLE

Kelly O'Shanassy, the CEO of the Australian Conservation Foundation (ACF), shared the ACF's views on Woodside Energy's Scarborough Gas Project. View the video here: mea.digital/vce34_4_9.

Q: What is the contention and intention of the ACF's video?

A: The contention is to explain why the ACF is taking the Scarborough Gas Project to the Federal Court: to set a precedent that all fossil fuel projects will have to be assessed for the impact they might have on the environment in Australia.

The intention is for the Federal Court to stop Woodside Energy's project and assess the impact on the coral reef and for the community to support the ACF's case.

Q: What is the effect of using the ACF's CEO as the spokesperson on the gas project?

A: She is able to speak on behalf of the ACF and speak with authority, confidence and passion about the project. Audiences look up to her and trust her opinions because she is the organisation's leader.

Q: How do visual features, images, symbols, music and text enhance the messages contained in the video?

A: The music heightens the emotions around the situation, making it more appealing to watch and engage in. The visuals and text support the message being presented, so the audience can connect with the potential environmental devastation.

TED talks

TED stands for 'technology, entertainment and design'. A TED talk is a form of persuasive speech, and many institutions across the globe have held TEDx events, featuring speakers from a variety of disciplines and backgrounds. TED talks are streamed more than two million times per day. They are generally presented by a single speaker in front of a live audience at a TED conference or TEDx event, which features a specific theme or topic and has a variety of guest speakers; your school may have even hosted its own TEDx event.

Features

- Typically delivered by a single speaker
- Contain universal themes that are accessible to a broad range of audiences
- Often contain unique catchphrases that are specific to the topic being presented
- May contain powerful visuals that support the speaker's perspectives and arguments
- Often contain personal anecdotes and stories
- May contain data and relevant statistics to support the speaker's arguments
- Delivered to an in-person audience
- Must not exceed 18 minutes

WORKED EXAMPLE

The Indigenous Angolan conservation champion and TED Fellow Adjany Costa wants to empower Indigenous communities. In her TED talk, she shows how Indigenous communities can take back ownership of their heritage and stewardship of their land. Watch Costa's TED talk here: mea.digital/vce34_4_10. A written transcript and translations in various languages are also available.

Contention	There is an important difference between working with or for communities when supporting outreach programs that take place in communities. No matter what role you play, this should be at the forefront of the decisions that are made.
Visual features	Costa uses photographs to show the location, and the people, the elements being discussed. This puts faces and places to the anecdote she is telling and allows the story to come to life for the audience.
Facial expressions	Costa is calm and serious but soft: she uses small 'micro' smiles to endear herself to the audience. Costa raises her eyebrows to emphasise key points and keeps her face open and engaging. When Costa says, 'They're not supposed to trust me' - stronger smile connects to shift in tone and emphasis.
Gestures	Costa uses hand gestures to emphasise key aspects of her speech. For example, in her opening anecdote when she says 'imagine ... that you have no voice' and 'your aspirations are not valid' she moves her hand swiftly across her body as a way of stressing the words 'no' and 'not' highlighting the inequities of the communities she represents in her talk.
Movement	Minimal movement across the stage. Costa uses small panning movements through her torso so she is able to speak to the audience directly no matter where they are sitting in the room, without her moving across the stage.

Social media videos

Social media is the fastest-growing platform for people to share their ideas and for influencers and content creators to promote products, businesses and initiatives. Social media videos come in a variety of formats and are housed on platforms, such as Instagram, Facebook, TikTok and Twitter. Influencer marketing is a form of collaboration between brands and creators that helps businesses expand their reach, improve brand awareness, increase traffic and drive messages to their target audience.

Features

- Usually delivered in a short format
- May contain text and voice-over as part of their message
- Often highly persuasive and may be developed or created by 'influencers'
- Often tell a story, are aspirational or entertaining

WORKED EXAMPLE

Together with @waternightofficial, Costa Georgiadis shares his tips to be more water aware and join the Water Night movement here: mea.digital/vce34_4_11.

Q: What features of Georgiadis's speech aid the delivery of his message? Analyse the effects of these devices, such as emphasis and tone.

A: Costa Georgiadis's social media post for @waternightofficial succinctly and directly engages the viewer with the message that people should save water for the Water Night movement and be 'more water aware' in general. Georgiadis speaks directly to the viewer by repeatedly addressing them using the second-person pronoun 'you' and posing a series of questions in an attempt to trigger the viewer to examine their own actions (and inactions) around saving water. Furthermore, his relaxed body language while leaning on the sink encourages him to lean in and speak to the viewer more directly from an upward angle making him appear larger in the frame. Georgiadis smiles and uses props such as a water bowl and jug, as well as the obvious branding on his T-shirt, to reinforce his message clearly to listeners. By opening with a prompt question that viewers can relate to about taps taking a while to 'warm up', Georgiadis seeks to draw from viewers' collective experience, and sense of humour, in the hope of getting them to participate in the Water Night movement.

Activity 4.6: Examine and extend

1. Research your own examples of different text types for your class issue. Then answer the following questions:
   - a. What features can you identify in each text type?
   - b. What impact does each feature have upon the text?
2. Extend your understanding of the structures and features of each text type.
   - a. Create your own text about your class issue. Think about where your piece could be presented, who your audience is and how you could use the structures and features of the text type most effectively.
   - b. Imagine you are an audience member at a speech, interview, forum or TED talk. What questions would you pose to the speakers? Write a list of three questions and share them with the class.
   - c. Write a comment in response to a social media post, YouTube video or vlog or podcast you have engaged with in class. What aspect of the text are you engaging with? What techniques are you using to express your perspective of the issue?
   - d. Find another TED talk on your class issue and share it with your class. How does the text extend the debate surrounding your issue? What structures and features are used to present this point of view? Compare how different talks your class uncover show the various perspectives and implications of your class issue.
3. Compare different texts, both written and audio/audio visual, presenting elements of your class issue. Consider the way the issue is presented; the structures and features used, and how the text appeals to its audience to achieve its intention overall.

STEP 6

The elements of persuasive texts

Just like analysing a narrative text, which you did in Chapter 2, you need to identify all of the pieces of a persuasive text to analyse it effectively. And as you did in Chapter 3, you need to be able to identify the impact of the specific context, audience and purpose of each text. Once you can identify the pieces, you can then start analysing their effects on the text and the audience more specifically. Figure 4.8 demonstrates all the elements you need to identify before you can begin analysing any persuasive written, spoken or visual text.

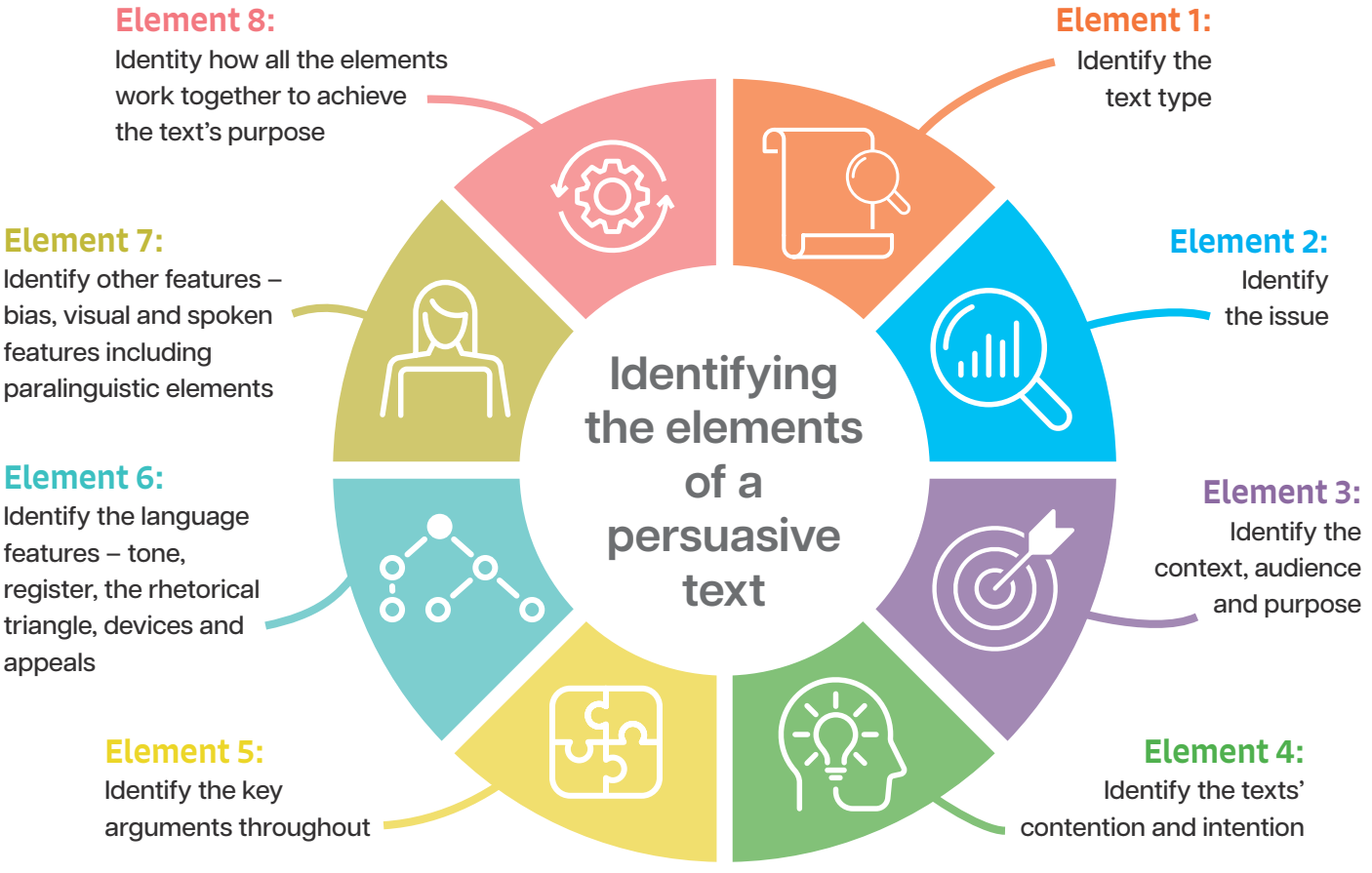


Figure 4.8: Breaking down a persuasive text

Element 1: Text types

The text type provides the key structures and language features that are expected, as explored in Steps 4 and 5. Recognising the text type allows you to connect the structures and features that were successfully employed, and consider the impact of those that might challenge the expectations of the text type. Being able to refer directly to the type of text you are analysing allows an initial layer of metalanguage and understanding of the text, which gives your analysis the right academic tone.

Element 2: The issue

The next step in analysing persuasive texts is to determine the issue you are dealing with. This is not as simple as it appears because issues can be broad and multifaceted. Any issue will have at least two sides to consider, with people taking supporting or opposing positions. Issues can also be sorted into levels: global, national, state and local or community-based. Some topical issues in your community might include the removal of level crossings or a development project that will provide more housing but also increase traffic. The media exposes many of these issues for community discussion and offers individuals and groups an opportunity to voice their perspectives on such issues, usually attempting to garner support.

Element 3: Audience

Persuasive texts are written and produced with varying audiences in mind. Authors, journalists and broadcasters will target a specific type of individual or group to get them to change their attitudes, actions or behaviours in relation to a specific issue. For the purposes of this area of study, identifying the target audience of a written, audio or audio visual text is an essential skill to develop your ability to analyse texts effectively. When you can identify the *specific* target audience, you will be able to link your analysis of the written, spoken and visual features of the text with the arguments presented and how these persuade the targeted reader. This leads to a more holistic approach to argument analysis.

The first step in identifying the intended audience of a persuasive text is to ask yourself to whom the text is addressed, either directly or indirectly. The writer or speaker will usually have a specific audience in mind and will target them directly or indirectly when presenting their point of view. Sometimes it is challenging to identify the target audience. To combat this, ask yourself who the writer or speaker might be hoping will read or listen to this text. Try to stereotype the audience: how might this group of people think, feel, believe, react to an issue and why might they do so?

The target audience of a persuasive text can be very specific, but some broad examples might include:

- parents
- teachers
- students
- retirees
- environmentalists
- community group members
- residents
- car owners
- cyclists
- teenagers
- politicians
- retailers
- sports enthusiasts
- members of marginalised groups.

Element 3: Purpose

Writers and speakers have an identifiable purpose for their texts. They may seek to inform people about pressing issues, persuade people to purchase goods, or attempt to change people's thoughts, actions and feelings. You can identify a writer or speaker's purpose by asking yourself why they created the text. It is essential that you identify the *specific* purpose of the text as this will help you understand the overarching reasons why the text was produced and the intentions of the writer or speaker. You can then connect this to your analysis of their use of argument and language.

Here are some examples of different purposes:

- to inform
- to discuss
- to attack
- to influence
- to rebut
- to promote
- to raise awareness
- to mock
- to challenge
- to propose an alternative viewpoint.

Element 3: Context

The context of an issue includes the reasons why the issue has come to light and the circumstances around it coming into the public realm. Furthermore, the context includes the place where the text is published or delivered, such as a newspaper, radio program or social media community page. When identifying the context of an issue, consider where the text is published or presented, and people's likely opinions and attitudes towards the issue. What events have contributed to the debate?

Activity 4.7: Identify and analyse

1 Identify the text type and issue for the following persuasive text.

2 Identify the likely audience, purpose and context for this persuasive text.

3 In what ways does the writer attempt to target a specific audience?

Remember: recycle comes after reduce and reuse

Seemingly lost in the conversation over the warehousing versus recycling of plastic bags is the use of non-plastic bags in the first place. Manufacturers like Compost-A-Pak, which the City of Sydney helps sponsor, produce compostable garbage bags that are made of corn and are plastic-free. Hence, no need to recycle. Instead, they simply turn into usable compost. This is a sensible path to replacing plastic bags altogether. Hopefully, other councils will investigate and implement similar programs.

Larry Woldenberg, Forest Lodge
11 November 2022
Source: *The Age*

4 In what ways is analysing the context, audience and purpose of persuasive texts similar and different to analysing other text types, such as narrative texts?

Element 4: Contentions and intentions

The **contention** is the central, overall message the writer or speaker presents, while the **intention** is the action (or inaction) they desire from the audience at the end. To identify the contention, you need to have already established what the issue is, as well as the purpose, intended audience and context of the piece. Take this information and try to express it in a single sentence statement; for example:

'Single-use plastics are toxic and need to be regulated effectively.'

Following this, ask yourself: What does the writer or speaker intend the audience to think, feel or do about this issue? Then try to express this in a single sentence using the modal verb 'should' or 'should not'; for example:

The Victorian Government should ban all single-use plastic.

This is about identifying not only *what* the writer or speaker is saying but *why* they are saying it. The purpose of a persuasive text is to make the audience either think or feel strongly enough about something that they will *do* what is being proposed. Sometimes, a writer or speaker might simply be attempting to make the audience think or feel something, that is the action, but other times they are trying to get them to sign a petition, join a group, support a cause or donate time or money, for example.

The intention of a persuasive text is often expressed explicitly, while the contention is often signposted in the headline or opening/closing sections of the text. The contention is then built as each subsequent argument is presented. Examining the text for attitudes and opinions will allow you to notice the feelings driving these objectives.

Rapacious (adj): being greedy, wanting far more food or materials than you need or could use

WORKED EXAMPLE

Q: Read the following letter and identify the contention and intention, highlighting where they are placed within the text.

A: Main contention: The plastic packaging industry is damaging native forests in Australia.

State and federal governments *should* plant trees in degraded cleared sites to support the reduction of CO_2 in the atmosphere and supply the raw material for packaging as an alternative to plastic.

While I strongly support all measures to get rid of plastic from our daily lives (Letters, 11 November), I am anxious about the fate of our hugely depleted native forests in Australia. Yes, we can recycle paper and cardboard, but will there be enough to feed our **rapacious** packaging industry?

Main contention

It is time for state and federal governments to plan for trees to be grown on degraded cleared sites across the country, maybe even on flood plains that are fast becoming uninhabitable. Furthermore, new forests will do much to reduce CO_2 in the atmosphere, as well as provide the raw material for as much packaging as we require. I encourage people to use and reuse paper bags – available from the mushroom section of your supermarket – until they fall apart. However, I have to admit that I still bring home plastic-encased items with my weekly shop. What to do with it now?

Intention

Elizabeth Elenius, Pyrmont
12 November 2022
Source: *The Age*

Activity 4.8: Contentions and intentions

1 Read the following letter to the editor and the transcript of a talkback radio conversation with a caller.

Fruit with peel-off skin needs no bagging

When I go to the supermarket, I want to scream. In the fruit and veg section, people reach robotically to the soft plastic bag dispenser rolls to bag everything up. Why can't produce be put straight into the trolley and, at checkout, directly into the bags you've brought to take them home?

Why bag up bananas? Why can't paper bags, provided for mushrooms, be provided for dirty potatoes or grapes or pieces that might fall through the mesh of the trolley? We wouldn't have a problem with recycling soft plastics if we avoided using them in the first place.

Neil Armfield, Patonga
12 November 2022
Source: *The Age*

Host: So what's your solution to this ever-growing garbage debate, Parker?

Caller: I think we stop talking about not using plastics and start talking about our waste management system. Sweden sends just one per cent of its trash to landfills and incinerates the rest to create energy. Why aren't our politicians talking about waste-to-energy options? It's not rocket surgery!

Host: You're saying we can continue having the luxury of single-use plastics, we just have to get better at destroying it afterwards?

Caller: Exactly. Green incinerators exist around the world and using them means that we can deal with our own rubbish, here in Australia, rather than shipping it off to other countries and pretending its no longer our problem.

2 Identify the target audience for each text. This is an important step for you to consider before working out the contention and intention.

3 Identify the contention and intention for each text. Write down where in the texts you located this information.

4 Describe or discuss how the texts provide alternative arguments for a similar perspective on single-use plastics.

Element 5: The arguments

When people create persuasive texts, they support their point of view with arguments, or reasons why they believe their audience should think, feel or act in specific ways. Arguments support a writer's contention and intention and often contain more than one point, with these extra points known as sub-arguments. Arguments are the building blocks writers and speakers use to connect their overarching intentions and to persuade their audience to agree with their point of view.

A key part of your work in this area of study is the ability to identify, analyse and apply the intent and logical development of an argument. If you break this down into three stages, you can follow a logical and straightforward way to analyse arguments.

Stage 1: Identify the key elements

Before you can identify or isolate a writer's or speaker's arguments, you must identify the key elements that affect the development of the argument. As you know, these are the four elements we have just worked through: the text type; issue; audience, purpose, context; and the contention and intention.

WORKED EXAMPLE

Q: Read the article below. Identify the text type; issue; context, audience, purpose; and contention and intention.

A: Text type: opinion article

Opinion: So, is Australia ready for electric cars?

You understand the science. You've chosen your car.
For all intents and purposes, you are ready… but is Australia?

James Ward
15 October 2022

The introduction of electric vehicles (EVs) has been met with plenty of excitement but also a stack of politicising, buckets of misinformation, and [a] whole lot of confusion …

After all, Australia is unique.

For those living in a capital city, the decision to move to an electric car is an easier one to make.

If you have off-street parking and use a small or medium-sized car to run about town, then a home-charge setup and any of the current or forthcoming EVs can offer you plenty of effortless and enjoyable whisper-quiet motoring.

…

The cars work well. The technology is constantly improving. And with cars starting from the low $40 000 range, there are options within reach for many buyers.

But if you don't live in the city or use your car for more than close-quarter urban running, then the opportunities, even if you want to buy one, are a little slimmer.

Our 7.7-million square kilometre landmass presents a unique environment for the future of motoring … the vast distances and sparse population centres mean that the current crop of EVs, as advanced as they are, simply don't work in a way that suits all of Australia.

…

The issue: the viability of electric cars in the Australian market

The audience: motorists who already own electric cars and those who are interested in purchasing electric cars

The context and background information about the issue: the prevalence of electric cars in Australia has increased

The purpose: to dispel misconceptions readers have about owning an electric car and place Australia in context as 'unique'

Simply put, right now electric cars present a choice.

A choice that you make, and realistically a choice that doesn't suit every Australian motorist. And that's okay.

This choice means you don't need to buy one, and it means no one will take your petrol or diesel car away. Any suggestion to the contrary is straight-up wrong …

We know Toyota is looking at a hybrid Landcruiser, that can still make an epic trip across the Simpson Desert, but just run more leanly back in the city …

This is an exciting time for electric cars. The world of EVs is changing rapidly, and while Australia's readiness to embrace electric mobility isn't without its challenges, advancements in technology will make them not only more affordable for the average Australian, but also viable for our unique needs.

Source: *The Age*, Drive

The intention: evidence 'individuals should feel they have a choice when it comes to purchasing an electric car'

The contention: EVs are an increasingly viable and exciting option for Australians

Stage 2: Identify the specific arguments

The second stage is to ask yourself: what reasons does the author or speaker give to support their intention and build their contention? Initially, you need to work through the text and highlight key quotes that identify the arguments being used. Then label each argument in your own words. Labelling them will help you to start planning your analysis and will give you a variety of ways to express the arguments once you start writing.

WORKED EXAMPLE

Q: In the article on electric vehicles, what are some of the arguments presented in the text?

A: Some of the arguments include that electric vehicles (EVs) offer drivers 'effortless and enjoyable whisper-quiet motoring', that if 'you don't live in the city … then the opportunities, even if you want to buy one, are a little slimmer' or that 'right now electric cars present a choice'.

Stage 3: Analyse the argument

The final stage is to analyse the arguments. When analysing a writer's or speaker's arguments, ask yourself the following questions:

- How many arguments are presented?
- Are the arguments logical? That is, are they based on true ideas or facts?
- How does the creator incorporate their arguments in their point of view?
- Does the writer or speaker use evidence? What type of evidence do they use?
- Where does the author or speaker place their arguments into the text? How have they structured their arguments?
- What type of language does the writer or speaker use to put forward their arguments?

It is important to remember that a writer's or speaker's arguments are how the contention is built overall, and how the intention is achieved. The arguments are the reasons and evidence that support the text's contention and work with the persuasive features to convince the audience of its intention. This can be shown in Figure 4.9 on the next page.

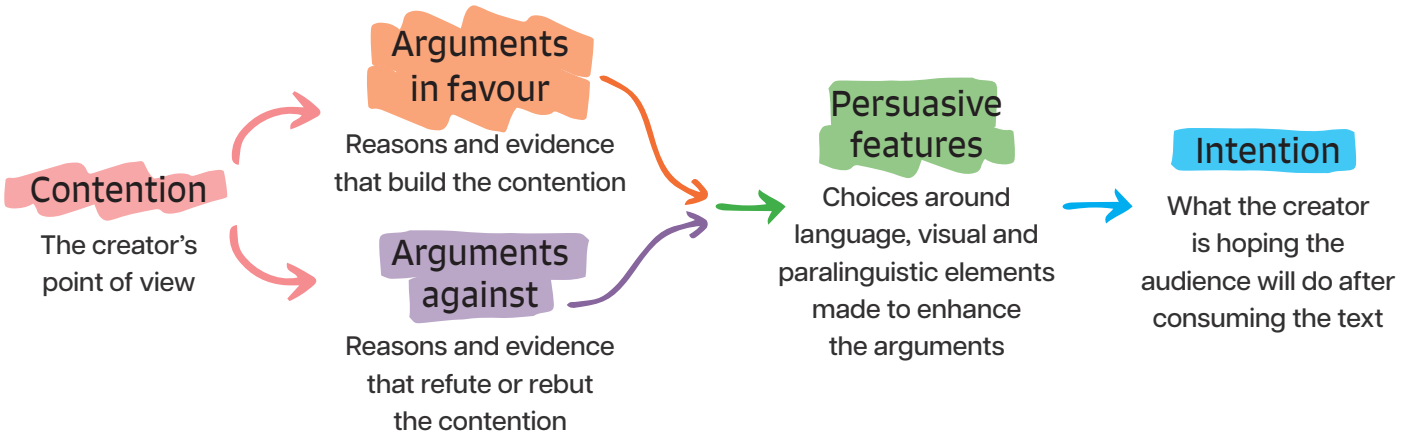


Figure 4.9: The relationship between key elements of a persuasive text

WORKED EXAMPLE

Q: Analyse the arguments presented in the article on page 109 on electric vehicles (EVs).

A: The writer's initial argument highlights the positive driving experience of an electric car in contrast to a petrol car. This seeks to incentivise 'those living in a capital city' to install a 'home-charge setup' and ultimately switch to 'any of the current or forthcoming EVs'. This argument is logically understood by individuals who already have 'off-street parking' as the change to EV ownership would be straightforward and practical as well as ultimately more pleasurable or 'enjoyable' than a petrol car. The writer's use of the conditional phrase, 'if ...' further identifies the specific target audience as individuals who already have the means to power an EV; therefore, Ward establishes that owning an EV is not as inconvenient or complicated as these individuals may have previously perceived.

Element 5: Identifying and analysing counterarguments and rebuttals

If a writer or speaker only considers the arguments that support their perspective, this may weaken the overall persuasiveness of their text, because they are not balancing their point of view and they are being subjective rather than objective. Not all texts have counterarguments or a rebuttal, particularly shorter, less formal texts, but whether they are included or not, you can address each decision in your analysis – either noting that the writer's or speaker's point of view is one-sided or subjective, or that they are being somewhat objective in the presentation of the arguments surrounding the issue.

When identifying counterarguments, consider what the *opposing viewpoint* of the writer's or speaker's contention is. For example, in the electric cars text, the writer is promoting purchasing electric vehicles but states that this should be a choice for motorists. If we countered this position, the opposing view might be that *all* motorists must purchase electric cars and their autonomy should be taken away.

A rebuttal is a term you may be familiar with from debating. When debating, speakers use rebuttals to refute any claims made by the opposing team. In a persuasive point-of-view text, a writer or speaker uses rebuttal to argue that what someone else has said about an issue is incorrect. For example, climate change deniers can cherrypick the science behind climate change when expressing their point of view. A person who is arguing in opposition to a climate change denier might seek to expose their claims as false, as they are unlikely to be grounded in accepted science or research and they may ignore the evidence that shows climate change is occurring.

Rebuttal (noun): the act of saying or proving that a statement or criticism is false

Autonomy (noun): independence, freedom to choose or decide for oneself

Refute (verb): to prove something is false

Cherrypick (verb): to select the very best of something; when arguing, to choose only the information that serves your argument, ignoring other evidence

Activity 4.9: Identify and respond

1. Identify two arguments presented in the article on electric vehicles on page 209.
2. Identify the counterargument or rebuttal presented by the writer.
3. How do the arguments build and connect with the text's contention?
4. How do the arguments help support the text's intention?

Avoid confusing arguments and evidence in a text – creators add evidence to hook, engage or support the contention and specific arguments, so noticing the difference will be important.

Element 6: Language features

Authors and speakers use language selectively to persuade specific target audiences. An essential part of your analysis of argument is the analysis of the language used by the author [or speaker] to position or persuade an audience to share a point of view and the features of these texts. Being able to identify these different features and understand the potential impact they have upon the texts and the ability to achieve the intention is a critical step you need to overcome before you can start bringing your analysis together.

Tone

The tone of a persuasive text is identifiable as the author's or speaker's attitude towards an issue. This tone is built through the words and phrases the writer or speaker uses. By grouping similar types of words together, you can see certain patterns in a text. If you are analysing a written text, it can be helpful to consider how it might sound if you could hear the writer speak. Which words would be stressed or emphasised? How would the words conjure specific reactions or emotions in the audience?

Which adjectives are you familiar with? Challenge yourself to use adjectives that are less familiar to you when you describe tone in your argument analysis pieces. This will help expand your vocabulary. The broader your vocabulary, the better you will perform on the language criteria assessments.

See Figure 4.10 for various *adjectives* used to describe tone. Note that the list is purposefully displayed as a Venn diagram to show how the words in the neutral category can move depending on their context. In some contexts, a 'direct' tone might be seen as positive, but in other contexts it may be seen as negative. For example, in the case of young Australians striking against climate change, use of a 'direct' tone could be perceived as a positive thing – they are bravely stepping forward expressing their viewpoints for a worthwhile cause. Conversely, being 'direct' in this circumstance could be seen as negative by people who do not regard climate change as an important issue. They may feel confronted – this type of directness could be seen as imposing a sense of unwanted responsibility on others.

There are shades of neutrality in tone; therefore, identifying a writer or speaker's tone is not black and white. Furthermore, the tone of a text can change throughout a piece; this is known as a *tonal shift*. Look carefully for these shifts and actively comment on the effect of the change(s) in tone and how this might impact the intended audience in connection to the writer or speaker's argument(s).

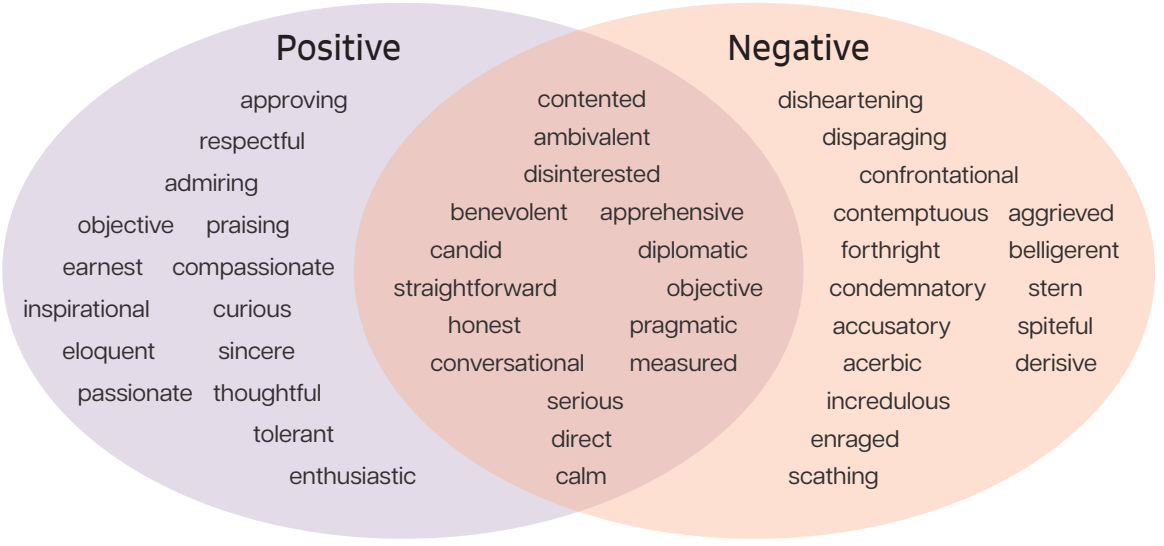


Figure 4.10: Tone words – positive, negative and those that can be both

Can you change the adjectives in Figure 4.10 to adverbs; for example, 'approving' to 'approvingly'? If you can use both adjectival and adverbial phrases in your writing, you will demonstrate a higher level of skill for language, which is one of the key criteria for this area of study.

When analysing and describing the tone in texts, the following phrases can be used as part of your analysis. The words in **bold** can be changed to suit the text you are analysing.

- In a **forthright** tone, the writer asserts that ...
- The writer's **condemnatory** tone evokes feelings of **anger** for their position by **evoking** ...
- The **forthright** tone delivers a sense of ...
- The writer's **objective** tone establishes ...
- **Accusatorily** the writer argues that ... (note the change here to the adverbial form to express the tone)
- The writer argues **passionately** that ... (note the change here to the adverbial form to express the tone)

Register

Building on your understanding of register from Chapters 2 and 3, we now shift to analysing a creator's use of register in persuasive texts. The register of a persuasive text refers to the way writers and speakers use language in different circumstances for different effects. There is a direct link between the way writers and speakers communicate and their intended audience, purpose and context. You can identify a text's register by the types of words its creator uses. Generally, the more technical the language and expression, the more formal the register. Register is also directly linked to the tone of the piece. For example, a candid exposé on a company's lack of recycling would use a more formal register whereas an online comment or vlog showcasing your tips to be more sustainable would use a more informal register.

A **formal register** includes the use of:

- the third person and limited or no use of the first person
- limited or no use of colloquial language such as slang, idioms and clichés
- no contractions (for example, can't or won't)
- no abbreviations, such as 'flu' instead of influenza, or text-based language, such as 'LOL'
- generally longer and more complex sentence structures and vocabulary.

Describing the tone of a text as 'formal' is simplistic, but speaking about its 'formal register' with a specific tone shows you have a much greater understanding of how language is used.

An **informal register** includes the use of:

- the first person and personal opinions; for example, 'I reckon the school shouldn't sell so much junk at the canteen.'
- slang, jargon, idioms, clichés and colloquial language
- contractions
- abbreviations and acronyms where appropriate
- generally shorter and less complex sentence structures and vocabulary.

A **neutral register** is factual and used to present non-emotional topics and information. Technical writing – such as essays or informative news reports that are objective in nature – often uses a neutral register as the goal is to deliver facts.

Vocabulary choices – connotations and denotations

Word choice is an important aspect of persuasive writing as words are chosen to create specific effects. Writers and speakers are selective about which words they use when attempting to persuade others to agree with their viewpoints in order to elicit emotional responses in their target audiences. If you can isolate specific word choices made by writers and speakers and consider the connotations of these words, you will notice a direct link between word choice and the associated meanings of these words in connection to the issue that is being presented.

Connotation (noun): the implied or figurative meaning of a word or phrase

For example, the expression 'global warming' is directly connoted with the increase in the temperature of the Earth's atmosphere and is negatively connected with environmental degradation of the planet. In contrast, the term 'climate change' encompasses global warming, which is only one aspect of climate change and the term is often deemed to be less harsh or controversial because it is a more scientifically comprehensive description of what is happening to the planet. Words can be positively or negatively connoted.

Denotation (noun): the direct, specific meaning of something

Denotations of words are the literal or dictionary definitions; they are direct and obvious. Table 4.7 shows some words, their denoted meaning and their negative or positive connotations.

Table 4.7: Denotations and connotations

Word	Denotation	Connotation
Mob (noun)	A group of people who are similar in some way	Negative – a large crowd of people, especially one that may become violent or cause trouble
Team (noun)	A group of people who play a particular game sport or activity	Positive – a set of people working towards the same aim
Snake (noun)	A reptile with a very long thin body and no legs	Negative – a person who is a 'snake' is untrustworthy and deceitful
Dove (noun)	A small docile white bird from the pigeon family	Positive –the dove is a symbol of peace in many cultures
Skinny (adjective)	Very thin	Negative – unattractively thin
Slender (adjective)	Thin and delicate in build	Positive – gracefully thin

Listen up EAL students: understanding the connotations of words and expressions can be challenging. Words and phrases have implied meanings based on cultural references or implications. Think of some words or expressions in your first language that have positive or negative connotations. How are these words used and in what circumstances? Then make note of English words and expressions that have connotations and experiment using them in your own speaking and writing.

Activity 4.10: Identify and analyse

1 Using the article on electric vehicles on page 209, complete the following questions to analyse the writer's use of tone, register and vocabulary.

- a What is the overall tone of the article? What language choices contribute to the writer's tone? Is the tone consistent or are different emotions expressed?
- b How does the writer's tone contribute to their contention and intention?
- c What register does the writer primarily use? What language choices identify the writer's register? How does the writer's register assist in delivering his contention and intention?
- d What are the connotations of the expression 'time and time again'? Do you think this phrase is positive or negative?

Level-up

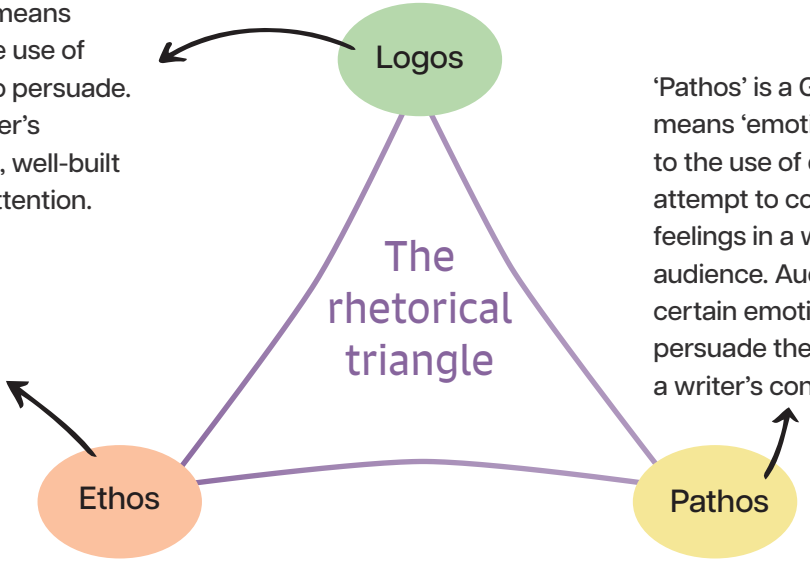
2 Choose a written and audio or audio visual text based on your class issue and identify the tone, register and connotation of words chosen in the text. How do these work to achieve the text's intentions?

Element 6: The rhetorical triangle

The three main rhetorical (or persuasive) devices that we should analyse as part of any comprehensive analysis are **logos**, **pathos and ethos**, also known as the rhetorical triangle. Analysing or taking note of each of these three elements contributes to a more holistic approach to argument analysis. **Logos** is a writer's use of logic, reason and evidence to support their arguments. **Pathos** is a writer's use of emotion to conjure specific feelings in their target audience and arouse their passions. **Ethos** is how a writer uses their credibility, character and ethics to persuade their target audience to agree with their point of view. The combination of these three devices drive the writer's overarching contention and arguments. See Figure 4.11 on the following page for a visual representation of the rhetorical triangle.

‘Logos’ is a Greek term that means ‘logic’. This contributes to the use of logic, reason and evidence to persuade. Logos is evidence that a writer’s argument is well-researched, well-built or worthy of an audience’s attention.

‘Ethos’ is a Greek term that means ‘ethics’. This contributes to how a writer uses their credibility, character and ethics to persuade their target audience to agree with their point of view. Ethos builds the audience members’ trust in the writer.



‘Pathos’ is a Greek term that means ‘emotion’. This contributes to the use of emotion or an attempt to conjure specific feelings in a writer’s target audience. Audiences may feel certain emotions, which may persuade them to act upon a writer’s contention.

Figure 4.11: The rhetorical triangle

WORKED EXAMPLE

Q: In the following opinion piece, the author – a food and travel writer – expresses her opinion on the issue of food waste. Evidence of her use of logos, pathos and ethos has been highlighted and annotated on the text for you. Note that logos, pathos and ethos are interrelated. These three devices work in collaboration to support a writer’s or speaker’s broader contentions and intentions.

I cringe to see perfectly good food go to waste

On the ground floor of my apartment building is a cafe. At the end of the day, when the cafe closes, it would put unsold croissants near the bins. I pointed out to a friend visiting my neighbourhood once, ‘Look, we have the best-fed pigeons in Melbourne’, as we watched the birds feast on the perfectly edible surplus of croissants.

Recently, I’ve noticed the end-of-day surplus now includes crates of croissants and doughnuts left outside the store for anyone to take. Blame it on my Catholic upbringing, the Assumption nuns frequently reminded us as little kids in school to never waste food. I cringe seeing perfectly good food go to waste.

But this croissant overflow is simply the tip of the iceberg of Australia’s food waste problem.

Food waste costs the Australian economy $36.6 billion each year, or $2000 to $2500 per household. Each year, Australia wastes 7.6 million tonnes of food, roughly 312 kilograms per person. Seventy per cent of the food wasted every year is edible.

It is not just about the food wasted but also the resources needed to grow that food. The amount of land used to grow wasted food covers more than 25 million hectares, a landmass larger than Victoria. The amount of water used to grow the wasted food is equivalent to 2600 gigalitres – the volume of water in five Sydney Harbours.

Having grown up in my mum’s bakeshop, I do know better forecasting on how many croissants to order would mean less food thrown out at the end of the day. It would also mean less financial losses for the cafe. In the Philippines, a big cafe chain would put aside unsold baked goods at the end of the day. Instead of throwing

Cringing is associated with a sense of being uncomfortable and that food waste is something Pineda finds intolerable, thus inciting readers to shudder at the thought of such behaviour.

Elicits a feeling of uneasiness and worry or concern in readers

Providing clear evidence and statistics supports Pineda’s contention that consumers should be more cognisant of their waste as they are contributing to a larger problem. The alarming statistics also aim to shock readers.

Pineda’s personal experiences in the Philippines contribute to her argument that cafes should reduce their food waste.

them away, these would be picked up by charity organisations. While there are fantastic charities in Australia redistributing leftover food, this will not solve the entire problem.

While commercial and industrial food waste accounts for over 4.1 million tonnes of food waste in Australia, I am not finger-pointing at the food companies. It's not just about the cafe owners and the croissants. Australian households throw away one in five bags of groceries. I too am guilty of throwing away the zucchini, eggplant and carrots that have overstayed their welcome in my refrigerator.

It means being more mindful of planning our meals at home. It means becoming more creative with leftovers. It means cooking better tasting meals, so we don't get easily tempted to simply order more food, and waste the food we have sitting in our kitchen. It could mean not throwing ingredients out just because they have reached their 'best before date'.

We are all guilty of contributing to food waste. And if it helps, just imagine having an extra $2000 in your bank account each year if you don't waste food at home.

Maida Pineda is a food and travel writer, and author of *Dos & Don'ts in the Philippines* and *Six Degrees of Expatriation*.

Maida Pineda

21 August 2022

Source: The *Sydney Morning Herald*

Further evidence supports Pineda's contention on the issue as reasoned and justifiable.

This statistic links readers to Pineda's argument that individuals can do more to reduce their waste.

Pineda directly includes herself in her target audience and notes her sense of 'guilt' for also throwing away produce.

This statistic encourages readers to think about their purchasing habits and avoid wasting fresh produce. Readers are encouraged to feel optimistic and be proactive.

Activity 4.11: Identify and analyse

1 Read the article written by climate activist Violet Coco while she served time in prison for conducting a peaceful protest. She was sentenced to 15 months in prison, with a non-parole period of eight months, for being involved in blocking a south-bound lane on the Sydney Harbour Bridge.

2 While reading, find evidence that contributes to the author's use of logos, pathos and ethos.

'I am in prison for engaging democracy': Climate activist Violet Coco on her arrest and jail sentence

Violet Coco, 6 December 2022

'Civil disobedience in the form of strikes, blockades, marches and occupations has played a crucial role in the development of democracy.'

If you are seeing this campaign, then I have been sentenced to prison for peaceful environmental protest. On 14 April, I stopped a truck on the Harbour Bridge with my firefighter friend to draw attention to the climate and ecological emergency, and to the fact our firefighters do not have the tools they need to protect us.

This climate and ecological crisis will soon drive extinction events, food shortages, sea level rise and extreme weather, threatening every aspect of life as we understand it. The science is calling for

immediate emergency action to **avert** or **mitigate** these consequences, but political leaders and fossil fuel corporations around the globe have either ignored or actively worsened the problem.

In 2021, I spoke with esteemed climate scientist and academic professor Will Steffen, who told me:

> 'Massive floods, fires and heatwaves are sending us a clear message. On our present trajectory, we risk heading into a collapse of our globalised civilisation and a precipitous drop in human population – put simply, hell on earth. But we can avoid this disastrous future if we change the way we think, live our lives and interact with the rest of the living world.'

Civil disobedience in the form of strikes, blockades, marches and occupations has played a crucial role in the development of democracy and helped to secure precious rights here and around the world – including women's suffrage, eight-hour working days, racial legal equality and environmental protections. Liberal political philosopher John Rawls asserted that a healthy democracy must have room for this kind of action.

But make no mistake, I do not want to be protesting. Protest work is not fun. It's stressful, resource-intensive, scary and the police are violent. They refuse to feed me, refused to give me toilet paper and have threatened me with sexual violence. I spent three days in the remand centre. I do not enjoy breaking the law. I wish there was another way to address this issue with the **gravitas** that it deserves.

The second-largest petition to the Australian Parliament in our history was to declare a climate emergency. A majority of Australians want stronger action on climate, yet our elected representatives fail to represent us. Even when there is a landslide election of climate independents, new coalmines are being approved.

I respect the law and do not want to break the law. However, community leaders have pointed out that it is time to protest. The *Stanford Social Innovation Review* released an article stating how protest movements, such as Extinction Rebellion or Fireproof Australia, are more effective than NGOs [non-government organisations] at causing social change.

The **confluence** of these factors – the urgency of the situation, the historical role of civil disobedience and the calls of community and global leaders – is what led to me to decide to engage in non-violent protest actions this year. Now I am in prison, for engaging in democracy. Please donate to help me with my appeal against these unjust laws.

The Australian authorities' crackdown on climate protesters is an alarming new trend. Citizens who protest and violate the law can face appropriate punishment, but the punishment should not be intended to prevent all protesters from exercising their fundamental right to protest.

Climate action will mean more people peacefully taking to the streets, not fewer, and the authorities should accept that.

As the United Nations secretary-general António Guterres said on 5 April this year:

> 'Climate activists are sometimes depicted as dangerous radicals. But the truly dangerous radicals are the countries that are increasing the production of fossil fuels. Investing in new fossil fuels infrastructure is moral and economic madness.'

Source: Crikey

Avert (verb): to turn away or to stop something, usually bad, from happening

Mitigate (verb): to make something less intense or harmful

Gravitas (noun): seriousness or the ability to be serious

Confluence (noun): two things flowing together to become one

3 Read the sample paragraph below.

Violet Coco's incarceration following her 'peaceful environmental protest' shocked many fellow environmentalists and those who opposed her stance, alike. In her statement published by online publication *Crikey* in December 2022, Coco engages readers' sense of justice through her use of highly emotive language, evidence-based research and personal experiences, which contribute to her position that peaceful protesting is a 'fundamental' human right.

4 Write your own paragraph exploring the impact of the rhetorical triangle and other language features, such as tone, register and word choice, on the writer's contention and intention.

Element 6: Persuasive language devices

When analysing arguments, the final elements to analyse are the *specific* devices creators use to support their arguments. If you isolate the language devices first, you may neglect to see the text as a whole or evaluate *how* the language supports or enhances the writer's or speaker's arguments and intention. Looking at language choices as one of the last elements will help you complete a holistic analysis of a persuasive text.

In Tables 4.8 to 4.12, language devices and their effects have been separated into four categories: logos, pathos, ethos and language techniques. However, rather than isolating or separating techniques individually, the aim is to analyse persuasive texts *holistically* by examining how the author uses different elements together to support their arguments. A balanced analysis examines a variety of techniques. Where possible, examples have been used from texts discussed in this chapter, we have provided page references for quotes from texts you have not encountered yet.

!! **Note the devices you are most familiar with or confident in identifying, analysing and applying and those you are less familiar with. When reading or viewing persuasive texts, try to identify some of the techniques you are less familiar with to diversify your analysis toolkit.**

Table 4.8: Logos – logic and reason devices

Persuasive language device	How it influences, with an example	Sample analysis
Axiom A universal truth or principle that most people believe to be true	• A universal truth/axiomatic argument is a powerful form of argument as it cannot be contested. • Facts that do not require evidence are easily understood, believed and comprehended by audiences as truths. Example: 'The sun rises in the east and sets in the west.'	The writer could link the axiom 'the sun rises in the east and sets in the west' with something else they believe. Audiences are positioned to agree with the axiom, as this is a universal truth that cannot be disputed, and the writer positions the audience that therefore the writer's belief is also true.
Assumption A belief or feeling that something is true or that something will happen, although there is no proof	• If the audience shares the assumption, the argument can seem more persuasive. • Audiences can find it difficult to refute an assumption as they do not always recognise that one has been made. Example: 'Why do consumers keep buying fast fashion non-stop? Why do you?'	The writer assumes that all consumers are buying fast fashion, including the reader. This may not be true. Many people prefer timeless and sustainable clothing.
Cause-and-effect statements Statements that show a relationship between events and things, where one is the result of the other	• Provides a clear and straightforward link between the cause of a problem or issue and the solution proposed. • Audiences are inclined to make logical connections between actions or events. • A causal relationship is evident between events or actions. Example: 'Food waste costs the Australian economy $36.6 billion each year … [and we waste] roughly 312 kilograms per person.' Maida Pineda	Pineda argues, through the use of a deliberately shocking cause-and-effect statement, that Australians contribute to the issue of edible food waste by throwing away masses of food every year, 'roughly 312 kilograms per person'.

→

Persuasive language device	How it influences, with an example	Sample analysis
Dichotomy A division or contrast between two groups or things that are completely opposite to and different from each other	• Causes audiences to consider a contradiction, conflict or clash between two facts, opinions or arguments. • Often positive and negative arguments are shown in contrast to each other. Example: 'A protest is not effective if no one is listening … If you do not inconvenience someone, nobody has to listen. Thus, we cannot effectively protest.' Online comment by 'Jumpfer'	In her comment responding to Violet Coco's statement, Jumpfer uses a dichotomy to highlight the contradiction between politicians' narrow and illogical idea of a 'protest' and what an 'effective' protest should be. Readers are positioned to support Jumpfer's argument as it exposes the hypocrisy in the situation.
Evidence The facts, figures or research that help to convince audiences that something is true	• Establishes the author as credible and reliable. • An audience is more likely to accept an author's arguments as being objective if they are based on facts, research and data. • Evidence supports an author's arguments. Example: 'Each year, Australia wastes 7.6 million tonnes of food, roughly 312 kilograms per person. Seventy per cent of the food wasted every year is edible.' Maida Pineda	The use of explicit data Pineda provides is evidence that much of our wasted food 'is edible' and the audience is more likely to agree with her point of view as these statistics are shocking and alarming.
Jargon and technical language Words or expressions that are used by a particular profession or other group of people	• Appropriate use of technical language accentuates the credibility and qualifications of a speaker or author. • Can help describe a topic more accurately, especially if the language is explained to the audience. Example: sequential hermaphroditism, Ayana Elizabeth Johnson (TED talk on page 258)	Johnson uses technical language to affirm to the audience that she is an experienced marine biologist who not only loves parrotfish but also wants to protect their 'sequential hermaphroditism'.
Reasoning and logic Opinions, ideas and arguments that are based on facts and evidence rather than personal opinion and judgement	• A powerful rhetorical device used to sway audiences' opinions on issues, as arguments are logically founded. • Emotions are removed and audiences can consider the effects of an issue based on evidence. • Author or speaker's ethos is developed as credible. Example: 'Why bag up bananas? Why can't paper bags, provided for mushrooms, be provided for dirty potatoes or grapes or pieces that might fall through the mesh of the trolley?' Neil Armfield	Through a reasonable and logical suggestion, Armfield argues that to reduce using plastic bags readers/consumers can use 'paper bags … for dirty potatoes or grapes or pieces that might fall through the mesh of the trolley.'
Rebuttal (recognising opposing viewpoints) The act of saying or proving that a statement or criticism is false	• Authors present clear, cogent arguments to rebut any opposing viewpoints. • Refuting the opposing arguments supports the writer's or speaker's main arguments and encourages us to dismiss any opposing arguments as false or even hypocritical. • Some authors may dismiss alternative perspectives in an offhand manner, which may render the author's viewpoint uninformed, aloof or subjective. Example: '… but councils tend to be risk-averse.' Adrian Marshall (article on page 247)	Marshall's rebuttal, indicated by the conjunction 'but', suggests that councils tend to be risk-averse and ultimately seeks to highlight the hypocrisy in council's by-laws. Readers may be more inclined to agree with his position that councils should review their by-laws for nature strip planting.

Cogent (adj): strongly and clearly expressed in a way that influences what people believe; convincing

WORKED EXAMPLE

Q: Analyse the arguments presented in the article on electric vehicles mentioning one of the logos techniques discussed.

A: The author **rebuts** the argument that EVs are accessible to all Australians since 'if you don't live in the city' your ability to purchase an EV is 'a little slimmer'. As a result, audiences are positioned to question the availability of EVs in the unique Australian market.

Table 4.9: Pathos – emotional devices

Persuasive language device	How it influences, with an example	Sample analysis
Ad hominem attack A direct attack against a person's character rather than their argument	• Audiences can be deceived as the speaker or writer attacks individuals or groups rather than the argument itself. • Audiences may no longer trust an individual or organisation and question their morals, ethics and character. Example: 'David Attenborough regularly flies around the world. Why should we listen to him about climate change if he uses transport that releases a lot of carbon emissions?'	By using an **ad hominem** attack directly criticising David Attenborough for 'fly[ing] around the world', the writer is able to discredit any arguments about tackling climate change, and support their own agenda instead.
Anecdote A short, interesting or funny story about a real person or event; a personal account of an event	• A personal account of an issue adds weight to the contention and intention of a point of view. • Adds a human element seeking an emotional response from audiences • Personalises the issue and establishes the author or speaker's ethos. Example: 'Having grown up in my mum's bakeshop, I do know better forecasting on how many croissants to order would mean less food thrown out at the end of the day.' Maida Pineda	Pineda's anecdote about growing up in her mum's shop adds credibility to her argument about planning to prevent food waste.
Connotative language/ connotations Ideas suggested by words in addition to their main meanings	• Have implied rather than literal meanings which amplify or embellish key ideas for audiences in connection to issues. • Audiences will link or connect connotations to associated meanings of words which may trigger emotions and attitudes. • Connotations of words or phrases are usually positive or negative and influence audiences' responses to issues. Example: '*Extreme* weather, *threatening* every aspect of life as we understand it.' Violet Coco	Coco's use of the negatively connoted adjectives* 'extreme' and 'threatening' trigger readers' emotional response to the issue of climate change as something that is dangerous and potentially harmful to human survival 'as we understand it'. *Note the use of the term for the part of speech (adjective) which is negatively connoted
Emotive language Strong and deliberate use of language, which triggers or causes readers to feel strong emotions	• Language that triggers an emotional response in audiences and intends to develop the writer or speaker's use of ethos. • Extremely powerful persuasive device which can contribute to audiences' ability to connect with an issue on a personal level. Example: We're in the midst of the sixth mass extinction' Ayana Elizabeth Johnson (TED talk on page 258)	Johnson's impassioned TED talk about parrotfish uses highly emotive expressions to conjure feelings of worry and concern in the audience as well as alarm them about being 'in the midst of a sixth mass extinction'.

Persuasive language device	How it influences, with an example	Sample analysis
Exaggeration, hyperbole, overstatement A statement or description that makes something seem larger, better, worse or more important than it really is	• Hyperbolic or exaggerated language augments and magnifies an issue or argument as something that is extreme. • Audiences are positioned to react in a similar vein with strong emotions. • Often used in headlines • May be humorous or sarcastic for emphasis. Example: 'Yes, we can recycle paper and cardboard, but will there be enough to feed our *rapacious* packaging industry?' Elizabeth Elenius	The concerns about the greed of the packaging industry are hyperbolised by Elenius to reinforce her argument that they will not change unless we do something.
Imagery Language that produces pictures in the minds of people reading or listening	• A very powerful device that conjures an image in audiences' minds about an issue. • May be positive or negative • Causes a strong emotional reaction in audiences Example: 'put simply, hell on earth' Will Steffen	Steffen's striking* imagery of the possible effects of climate change as 'hell on earth' conjures a vivid image in readers' minds about a likely desolate wasteland existence if we continue on 'our present trajectory'. *Note the use of an adjective to describe the imagery.
Inclusive language (pronouns) First-person plural pronouns such as 'we', 'us' and 'our'	• Used by the writer/speaker to include the audience in the same group. • The audience is positioned to identify as part of the same group and is therefore likely to agree with the writer's point of view. • The audience may feel left out if they do not agree with the writer's point of view. Example: 'On our present trajectory, **we** risk heading into a collapse of **our** globalised civilisation ...' Will Steffen	The inclusive pronouns 'we' and 'our' suggest that the global population should be united in its response to climate change and everyone is responsible for their actions or inaction which could place 'civilisation' as we know it at 'risk'. *Consider how you could integrate the imagery and the inclusive language in your discussion with this example.
Personal attack/ denigration Unfair criticism of somebody or something; saying that they/it does not have any value or is not important	• Similar to an ad hominem attack, personal attacks are direct and forthright and render an individual as immoral, unjust or untrustworthy. • They are usually hyperbolic, exaggerated and highly emotional because of a writer or speaker's frustration or annoyance. • Often seen in letters to the editor Example: 'In the fruit and veg section, people reach robotically for the soft plastic bag dispenser roll to bag everything up.' Neil Armfield	Armfield's personal attack on consumers who 'reach robotically for the soft plastic bag dispenser' triggers reader's consciousness about their behaviour and denigrates* their actions. It supports his argument that we should avoid using plastic bags to wrap our fruit and vegetables,, which would ultimately reduce soft plastic usage. *Note the use of the verb 'denigrates' instead of the noun.
Rhetorical question A question asked only to make a statement or to produce an effect rather than to get an answer	• Provide audiences with an implied answer to the question, which is axiomatic and correct • Encourages audiences to think about the obvious answer • Powerful rhetorical device which positions audiences to agree with points made by the speaker/writer. Example: 'I mean, how cool is this?' Ayana Elizabeth Johnson (TED talk on page 258)	Johnson's rhetorical question celebrates the uniqueness of her subject (parrotfish) as self-evident and audiences should be enamoured by 'how cool' their special mucus bubbles are.

Augment (verb): to make something larger, stronger or more effective by adding something to it

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Persuasive language device	How it influences, with an example	Sample analysis
Repetition The repeating of words and phrases several times throughout a text	• Repetitive language emphasises words, ideas and arguments so that readers remember them • Repetition is not evidence of a statement, idea or argument being factually correct • A common technique in speeches to stress key ideas Example: '*Circularity* is the solution … materials [need] to be reused several times in a *circular* manner … a *circular* economy … Gary Smith	The repetitive use of the terms 'circular' and 'circularity' help Smith to embed the concept in the reader's mind. This is a key idea that he wants the reader to understand and embrace.
Anaphora Anaphoric language is highly repetitive, often using the same words, clause or sentence starter at the beginning of successive sentences	• Anaphoric language clues readers in to the key messages of a text; it is a powerful, specific and intentional use of repetition for literary effect. Example: '*It was* the best of times, *it was* the worst of times, *it was* the age of wisdom, *it was* the age of foolishness …' Charles Dickens	This is a well-known anaphoric* opening by author Charles Dickens. The anaphora highlights the contrasts of the statements: best/worst, wisdom/foolishness. *Note the use of the adjectival form 'anaphoric' instead of the noun.

WORKED EXAMPLE

Q: Analyse the arguments presented in the article on electric vehicles using one of the pathos techniques mentioned.

A: Ward eases readers' worry and concern about their 'petrol or diesel car[s]' being banned through the use of reassuring **emotive language**: '[it's] a choice that doesn't suit every Australian motorist. And that's okay' as 'no one will take [them] away'.

Note the modifications to quotations, using [ ] to help them fit into the flow of the sentence.

Table 4.10: Ethos – credibility and ethics devices

Persuasive language device	How it influences, with an example	Sample analysis
Bias Strong feeling in favour of or against one group of people, or one side in an argument, often not based on fair judgement (See also page 233)	• Biases seek to shift audiences' views and perspectives on issues and only see in writer or speaker's perspective and reject the views and values of opposing critiques. • Sways audiences to believe a speaker or writer's arguments and ignore others • Can impede an argument when too much bias is evident Example: 'For example, products made from plants that can be composted and returned to the soil.' Gary Smith	Smith indirectly promotes his own company's product(s) as they are compostable and 'made from plants'. This is evidence of his inherent **bias** towards his company's inventive products, which, in his view, are a suitable alternative to plastics. Readers may question Smith's integrity and arguments as his promotion of BioPak in his opinion piece is self-evident.

Persuasive language device	How it influences, with an example	Sample analysis
Expert opinion Using evidence and quotes from individuals or groups who are highly knowledgeable about the topic discussed, often having undertaken research in this area	• Similar to evidence, an expert opinion adds weight to a speaker's or writer's argument because it is supported by someone who has undertaken research in the area discussed. • Audiences are swayed to agree with the argument as it is grounded in research. Example: 'Massive floods, fires and heatwaves are sending us a clear message.' Will Steffen	Violet Coco incorporates **expert opinion** in her forthright statement from leading climate scientist and academic professor Will Steffen to signal clearly to her readers that her peaceful protest was warranted since 'massive floods, fires and heatwaves are sending us a clear message.'
Formal language Use of a formal register of language which uses formal grammar (standard Australian English without colloquialisms, contractions or abbreviations) and tone to sound precise and articulate	• The formality of language supports a speaker's or writer's credibility as they appear to audiences as knowledgeable and serious about an issue. • Audiences are more likely to support arguments which are presented in formal language and trust a speaker or writer due to the precision of their language. Example: 'Even before we consider the decarbonisation of our grid, battery EVs are the cleanest cars on the market. Their emissions are already less than half that of their petrol equivalent.' Jamie Griffin	Through his use of **formal language**, Assistant Campaigner with the Electrify team at Greenpeace, Jamie Griffin, seeks to connect with his readership on a technical level and render himself knowledgeable about electric vehicles in his blog post about 'clean[ing] up Australia's transport'.
Praise Words that show approval of and admiration of somebody or something	• Audiences may unconsciously approve of and admire a speaker or writer if they openly praise others (even the audience) rather than exalt themselves. • Renders a speaker or writer as more trustworthy as they give credit to others rather than take all the credit themselves • A more balanced viewpoint is presented Example: 'This is a sensible path to replacing plastic bags altogether. Hopefully, other councils will investigate and implement similar programs.' Larry Woldenberg	Woldenberg's **praise** of the City of Sydney council's sensible path engenders a sense of trust in readers who may be unsure what to do. By following the 'sensible' decision that a large council has made, the reader may feel that using these compostable bags will reflect that they are making sensible choices to help the environment.

WORKED EXAMPLE

Q: Analyse the arguments presented in the article on electric vehicles using one of the ethos techniques mentioned.

A: Ward's **praise** of Toyota's 'hybrid Landcruiser' engenders a sense of comfort and familiarity in readers who may be considering purchasing an EV but prefer to stick to a familiar and reputable brand and model. Ward **praises** Toyota's capacity to keep the spirit of the original design and durability as it has the ability to 'still make an epic trip across the ... [d]esert' but notably 'run more leanly in the city', which seeks to sway city-dwelling but adventure-loving motorists who may be considering updating their 4WD to a new EV.

Table 4.11: Persuasive language features

Persuasive language features	How it influences, with an example	Sample analysis
Absolutes Language that is exaggerated and often contains adverbs such as 'never', 'all' or 'always', which suggest that an idea or a principle is true or relevant in any circumstance	• Used to signpost to readers that certain ideas are important • Stresses the importance or severity of an issue • Speakers will often emphasise these words so that listeners will pay attention to their points. Example: 'I am **never** going to give up working to protect and restore this magnificent planet.' Ayana Elizabeth Johnson	Johnson's use of the **absolute** 'never' signals her unwavering passion for her cause: preserving the coral reefs and the parrotfish.
Active voice A direct and clear tone where the subject of the sentence performs the action	• Helps ensure clarity by making it clear to the audience who is taking action in the sentence of a written text. • Audiences are clear who is responsible for an issue. Example: 'I think it's shameful that high street retailers and fast fashion brands still sell non-recycled garments in vast quantities! We have the tech to do things differently – so why not?' Charlotte Carter, @carterbags tweet	In Carter's tweet, her use of a clear **active voice** expresses her outrage directly and includes the reader when saying 'we have the tech to do things differently'. Readers are therefore able to clearly comprehend the broader issue and consider campaigning to 'do things differently'.
Analogy A comparison of one thing with another thing that has similar features	• Comparison that seeks to create a positive or negative image in audience's minds. • Connect complex arguments to ideas that are more familiar to audiences. Example: 'lawn mowers of the reef' Ayana Elizabeth Johnson	Johnson's **analogy** of parrotfish as 'lawn mowers of the sea' helps listeners to understand the important job that parrotfish do on the reef and which further explains the strength of the parrotfish's mouth.
Adjectives Words that describe a person or thing	• Descriptive or sensory language embellishes an issue or argument and gives a clear picture to audiences of the severity of an issue. Example: 'In a time of rising carbon emissions when the Fed Labor government is placing its bets on Green capitalism and dodgy offsets to allow the fossil fuel industry to continue, disruptive actions such as Violet's are **necessary**.' Online comment by 'dialectic'	Descriptive adjectives accentuate the dishonest and dubious actions of the government in dialectic's online comment in response to Violet Coco's statement. Readers are likely to agree that Violet's peaceful protest was 'necessary' and that ultimately she should not have been imprisoned.
Adverbs Words that add more information about place, time, manner, cause or degree to a verb, an adjective, a phrase or another adverb	• Adverbs give more detail to audiences about how important or significant an issue is. Example: 'For everyone **diligently** setting aside their soft plastics so they can be taken to supermarket drop-off points …' Michael Bachelard	Bachelard does not just describe the process of 'everyone … setting aside their soft plastics' but states that we are doing it 'diligently'. He is highlighting that we, the readers, are being conscientious and hardworking in separating our plastics, and contrasts this with the disappointment that 'time and again … systems … have fallen short'.

Persuasive language features	How it influences, with an example	Sample analysis
Alliteration The use of the same letter or sound at the beginning of words that are close together	• Powerfully stresses the initial sounds in words so that audiences remember the words or phrases used • Grabs audience's attention • Often used in headlines Example: '... my **f**ire**f**ighter **f**riend ...' Violet Coco	The hypocrisy in Coco's imprisonment is amplified through the **alliterative** peaceful protest with her 'firefighter friend'.
Association An idea or a memory that is suggested by somebody or something; a mental connection between ideas	• Similar to connotations, associations suggest a connection or a relationship between ideas. • Audiences are incited to make direct links to implied meanings associated with words or phrases. Example: 'The insatiable #FastFashion business model is enabled by cheap synthetic fibres, which are produced from fossil fuels, mostly oil and gas.' Greenpeace tweet	Greenpeace implies in its educational tweet about #FastFashion that it is a 'business model' facilitated by 'cheap synthetic fibres' and **associates*** the model with poor quality products made by processes which ultimately destroy the environment. Therefore, Greenpeace's followers are inclined to **associate*** their purchasing of #FastFashion with inferior products and a process which harms the environment, essentially questioning their choices. * Note the use of the verb instead of the noun
Cliché A phrase or an idea that has been used so often that it no longer has much meaning and is not interesting	• Often used to establish a sense of humour in the speaker and ease audiences • Familiar to audiences and assist in establishing meaning • Humorous and comical, creating an amusing or even sarcastic tone Example: 'As both a marine biologist and a single person, I can tell you, there aren't that many fish in the sea.' Ayana Elizabeth Johnson	Johnson's clever **cliché** exposes the idea that literally and figuratively there 'aren't many [parrot] fish left in the sea' exposing the vulnerability of the parrotfish.
Comparison Comparing two or more people or things, often with the suggestion that one is better or worse than the other	• Audiences may feel inferior or superior to others • Audiences may seek change as a result of noting a substandard approach to an issue Example: 'Instead of recycling soft plastics, perhaps we can restart a conversation regarding 'green' incinerators as an alternative option. Sweden sends just one per cent of its trash to landfills and incinerates nearly half of its garbage to create energy.' Hendry Wan	The suggestion of using 'incinerators' to burn our rubbish indirectly **compares** Australia with Sweden whose technology in fact 'create[s] energy', which suggests that Sydney waste management should also adopt this positive alternative and positions readers (residents of Sydney) to agree with Wan's argument.
Colloquialisms and slang Informal words or phrases that are more common in spoken language; especially used by a particular group of people, e.g. teenagers	• Colloquial language may be familiar to audiences allowing the writer or speaker to connect with the audience on a personal level. Example: 'in true diva style' Ayana Elizabeth Johnson	Johnson's **colloquial*** **expression** 'in true diva style' suggests that the parrotfish, like humans, wear 'clothes', are flamboyant and audiences should seek to protect such a unique species of fish from possible harm and extinction. *Note the use of the adjectival form

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Persuasive language features	How it influences, with an example	Sample analysis
Figurative language Language that is used in a way that is different from the usual meaning, to create a particular mental picture (See also entries for alliteration, metaphor and simile page in this table)	• Engages audiences using a more creative tone that provokes thinking and sometimes humour • Seeks to create visual and auditory images in audiences' minds • Can render a text more memorable, interesting and dramatic for audiences Example: 'I too am guilty of throwing away the zucchini, eggplant and carrots that have **overstayed their welcome** in my refrigerator.' Maida Pineda	The figurative expression that the vegetables have 'overstayed their welcome' exposes to Pineda's readers that the vegetables are like people who have been at a party too long and everyone is waiting for them to leave.
Generalisation General statements that are based on only a few facts or examples *Generalisations often contain **absolutes**, such as 'all' or 'never'	• Sweeping statements seek to appeal to audiences' general understanding of an issue and their commonly held prejudices and attitudes. • May position audiences to judge and evaluate others according to stereotypes • May seek to exclude and alienate individuals who do not agree with the speaker or writer's point of view • Omissions and exaggerations can be misleading to audiences who only gain one side of an issue Example: 'We are all* guilty of contributing to food waste.' Maida Pineda	Pineda **generalises*** her audience as 'all [being] guilty of contributing to food waste which could displease or affront her readers as she assumes everyone has had a hand in the issue and ignores individuals and organisations who actively reduce their food waste. *Note the use of the verb form instead of the noun
Idioms A group of words whose meaning is different from the meanings of the individual words	• Idiomatic language and expressions may be familiar to audiences and are easily relatable, e.g. over the moon, let your hair down etc. Example: 'taking our **sweet time** getting around to it' Ayana Elizabeth Johnson	Instead of acting swiftly on the issue of saving the coral reefs and the parrotfish, Johnson uses the **idiomatic language*** that we are 'taking our sweet time' to highlight the damage that is currently happening to 'our' reefs. *Note the use of the adjectival form instead of the noun
Informal language Language that is conversational and less formal and often uses colloquialisms, jargon and slang (See also colloquialisms/ slang)	• Establishes a connection with audiences as the speaker or writer is perceived as friendly, conversational and non-threatening • Can weaken the writer or speaker's credibility if it is overused Example: 'Sweden sends just 1 per cent of its trash to landfills and incinerates the rest to create energy. Why aren't our politicians talking about waste-to-energy options? It's not rocket surgery.'* * This is also a play on the well-known idioms, 'it's not rocket science/it's not brain surgery', meaning something is not complicated.	This **informal joke**, 'it's not rocket surgery', advances the argument that other countries have solutions in place that would not be complicated for our government to implement.

Persuasive language features	How it influences, with an example	Sample analysis
Irony The funny or strange aspect of a situation that is very different from what you expect	• Points out the less obvious contradictions in a situation or issue • Makes a mockery of a situation or issue • Appeals to audience's sense of humour in a subtle way Example: 'Now I am in prison, for engaging in democracy.' Violet Coco	Coco's **ironic** outburst exposes the hypocrisy in **ironically** being imprisoned for 'engaging in democracy'.
Metaphors A word or phrase used to show that the two things have similar qualities and to make a description more powerful	• Engages audiences using a more creative tone that provokes thinking and sometimes humour. • Seeks to create images in audiences' minds. • Creates engaging comparisons to trigger emotional responses. Examples: 'The atmosphere is a kind of greenhouse.' 'The war on climate change.'	When scientists and environmentalists refer to climate change, they often do so **metaphorically*** in an attempt to explain to audiences in simple and relatable terms the disastrous effects of the issue. A commonly used **metaphor** is 'the war on climate change', which suggests that overcoming climate change is similar to fighting a battle. *Note the use of the adverb instead of the noun
Similes A word or phrase that compares something to something else, generally using the words like or as	• Engages audiences using a more creative tone. • Seeks to create images in audiences' minds. • Creates engaging comparisons to trigger emotional responses. Examples: 'Carbon dioxide is like a heat-trapping blanket.' 'Climate change resembles a house on fire.'	Using a **simile** to compare carbon dioxide to a heat-trapping blanket helps the reader to understand how the process of global warming is intensified by CO_2. Immediately following with a simile referring to climate change as 'a house on fire' helps intensify the urgency the writer feels the issue demands.
Pejorative language (pejoratives) Words that indicate disapproval or criticism directly or indirectly	• Derogatory language is intended to shame, hurt, disparage, expose and even insult a person or idea. • Will negatively influence readers' opinions and views of a person or idea • Negative and overly critical language is intended to indicate a low opinion or even disregard for an issue and readers are likely to question the legitimacy of such ideas and issues. Example: 'What a week, then, for the Coalition to be playing childish games.' Rachel Withers	The writer uses **pejoratives** to show that they feel the Coalition are being manipulative and immature around the climate change issue by 'playing childish games'.
Pun The clever or humorous use of a word that has more than one meaning, or of words that have different meanings but sound the same	• Often humorous language that engages or amuses the reader • Can appeal to the reader's intelligence and sense of humour • Often expose or mock an issue as less serious than it appears on the surface • Often used in headlines to attract readers' attention Example: 'Of cows and flooding brains' Rachel Withers	The clever pun on the literary allusion of Dorothea Mackellar's poem 'My Country' in the headline of Withers' editorial suggests that the hype about the supposed burp tax is ludicrous and is 'flooding' politicians' 'brains'.

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Persuasive language features	How it influences, with an example	Sample analysis
Sarcasm A way of using words that are the opposite of what you mean. Can be to be unpleasant or to make fun of someone, but can also be humorous	• Seeks to use humour to expose an issue or argument as hypocritical or illogical • A form of humour influencing the audience to be critical or an issue or argument • Often mocking and ridiculing opposing arguments. Example: It is wonderful that once again the government is ignoring climate change, as it is such a minor issue.'	By **sarcastically** celebrating the government ignoring the issue, the writer is trying to shed light on what they feel is the hypocrisy of a government disregarding such a major issue.
Superlatives The form of an adjective or adverb that expresses the highest degree of something; for example, 'greatest', 'most' or 'worst'	• Exaggerate issues or arguments and are noteworthy to audiences and emphasise the important parts • Used to compare three or more things • Used to stress or emphasise ideas to the extreme ensuring that audiences know that whatever the speaker or writer is talking about is at the farthest end of the spectrum Example: 'Victoria is in the midst of a "significant flood emergency", with towns being evacuated and parts of the state experiencing their **worst** deluges in decades.' Rachel Withers	Withers' use of a **superlative** in the opening sentences of her opinion piece evokes readers' sense of concern and shock and seeks to shed light on the enormity of the floods in Victoria as 'the worst deluges in decades'.
Tricolons A series of three parallel words, phrases or clauses	• A powerful and effective device that uses a tripling effect for audiences to note three key ideas or messages. • Often used in speeches and public addresses Example: 'A juvenile outfit, an intermediate getup and a terminal look.' Ayana Elizabeth Johnson	Johnson's concluding **tricolon** in her third argument seeks to ensure the audience remembers the unique style of the parrotfish with their 'juvenile outfit[s], intermediate getup[s], and ... terminal look[s].'

Deluge (noun): a severe flood; a sudden very heavy fall of rain

WORKED EXAMPLE

Q: Analyse the arguments presented in the article on electric vehicles using one of the language techniques mentioned.

A: Ward's use of clever **idiomatic language** emphasises the idea that electric vehicles are misunderstood as the excessive and figurative 'buckets of misinformation' has been ultimately confusing for consumers.

Many students note these devices on cue cards to prepare for SACs and exams. But it is even better to find your own examples of techniques from the texts you have read and listened to, rather than just copying the material here, as this will extend your understanding of the devices and your texts. You could work with a classmate or the whole class to divide the techniques and share the examples you find.

Element 6: Appeals

Mores (noun, plural): the customs and behaviour that are considered typical of a particular social group or community

Appeals are clues to the author's main arguments and values. Writers appeal to the views and values they believe readers have, either directly or indirectly, through their use of language in an attempt to elicit emotional responses from their readers. When you identify an appeal, you also need to comment on how it attempts to position the reader to feel in response to the issue. Table 4.12 explains common emotional appeals.

Table 4.12: Common types of appeals

Appeal	How it influences, with an example	Sample analysis
Appeal to common sense and rationality	• Seeks to establish a common sense or rational approach to an issue and connects with audiences' sense of logic. Example: 'A choice you make, and realistically a choice that doesn't suit every Australian motorist' James Ward	Ward appeals to readers' rationality of how the choice of buying an electric car simply cannot 'suit every Australian'.
Appeal to community interest	• Seeks to compel audiences to consider the impact of their actions on the broader community and the unity of their community. Example: 'Electric vehicles won't just benefit their owner, but everyone in the community' Jamie Griffin	The appeal to community interest that 'won't just benefit the owner, but everyone in the community' allows Griffin to compel her readers to do the right thing for the common good.
Appeal to family values and parental responsibility	• Seeks to compel audiences to agree with writer's and speaker's perspectives as they are founded on traditional family values are mores which are inherently good. • Evokes feelings of belonging and security, togetherness, nurturing safety and love. Example: 'Electric bikes make cycling accessible to more groups (including families and people with disabilities)' Jamie Griffin	Griffin appeals to social values that prioritises the protection and the support required for 'families and people with disabilities'.
Appeal to fear or insecurity	• Seeks to frighten or scare audiences as something is a potential threat to their personal security or insecurities. Example: 'It's dirty air that none of us should have to breathe' Jamie Griffin	The appeal to the environmental fear of breathing 'dirty air' allows Griffin to heighten his audiences concerns of such a reality if solutions are not made to solve the transport crisis.
Appeal to financial self-interest	• Seeks to extend a connection to readers who may have financial connections and advantages to certain issues and elicit a personal benefit to audiences. Example: 'And if it helps, just imagine having an extra $2000 in your bank account each year if you don't waste food at home.' Maria Pineda	Pineda appeals to readers' financial self-interest and postulates that by not wasting food, each person could have 'an extra $2000 in your bank account', as well as all the other environmental bonuses.
Appeal to group loyalty	• Seeks to appeal to audiences' sense of unity and allegiance to a specific group of people or organisation and can also trigger their desire to be part of a particular group. Example: 'There is no single solution to this particular problem, but there are things we can do as a nation that can improve our current situation.' Jamie Griffin	By appealing to our sense of group loyalty as a nation, Griffin expresses that we can 'improve our current situation'.

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Appeal	How it influences, with an example	Sample analysis
Appeal to humanitarianism	• Seeks to appeal to audiences' sense of humanity and the human experience promoting human welfare and common good evoking feelings of kindness, sympathy and benevolence. Example:  	The Australian Conservation Foundation appeals to people's sense of humanitarianism by promoting their volunteers in a positive light. The photograph shows them with outstretched arms enthusiastically encouraging others to join their cause.
Appeal to justice and sense of fairness	• Seeks to appeal to audiences' feelings of fairness and equality in response to a situation in which a person's rights come into conflict and is amplified when a person is being treated unfairly. Example: 'Demonising the forestry industry by fellow members of environmental organisations and many of my inner-city neighbours is unjustified.' Graeme Russell	By appealing to readers' sense of justice, Russell posits that the 'demonis[ation] of the forestry industry' is 'unjustified', leaving readers to question the ethics of his 'fellow members of environmental organisations'.
Appeal to modernity	• Seeks to promote a sense of modernity and being up-to-date with the latest trends or technology in audiences as well as being progressive by suggesting that audiences who do not partake in the latest trends are old-fashioned, outdated or even uncool. Example: '... EVs can offer you plenty of effortless and enjoyable whisper-quiet motoring'. James Ward	Ward appeals to motorists' sense of being modern as this new technology allows for a more pleasurable driving experience which is 'whisper-quiet' and likely to encourage readers to consider purchasing an EV for this luxury experience.
Appeal to morality (ethos)	• Seeks to trigger audiences' sense of moral decency and integrity by suggesting that their actions or inactions are potentially damaging or even harmful to others. Example: 'I cringe seeing perfectly good food go to waste.' Maida Pineda	By highlighting that throwing away 'good food' is shameful and wasteful, Pineda appeals to readers' sense of morality and incites them to question whether they too also 'cringe' or whether they should feel guilty.
Appeal to nostalgia	• Seeks to trigger audiences' feelings of the past and look back with fondness and affection for times gone by which may suggest a justification for a return to times that were simpler or less complicated. Example: 'Having grown up in my mum's bakeshop, I do know better forecasting on how many croissants to order would mean less food thrown out at the end of the day.' Maida Pineda	By appealing to values such as nostalgia, Pineda expresses that even as a child she knew 'better forecasting' would lead to 'less food thrown out at the end of the day'.

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Appeal	How it influences, with an example	Sample analysis
Appeal to patriotism or national identity	• Seeks to promote feelings of unity while connecting to audiences' sense of national pride or love of their country by making references to topics of national interest, Australia's interest in the world or even its reputation. Example: 'With Australians again facing climate intensified disasters, all the Federal Opposition can do is run scare campaigns against basic climate pledges and demand that Labor "embrace the Aussie barbecue spirit".' Rachel Withers	Withers appeals to readers' sense of national identity in her outspoken opinion piece about the proposal of a 'burp tax'. This is evidenced by her quotation about Labor 'embrac[ing] the Aussie barbecue spirit' and sarcastically inciting readers' sense of national pride for its love of barbecues.
Appeal to responsibility	• Seeks to promote audiences' feelings of duty and obligation to care for others or undertake actions which benefit others and put others before themselves. Example: 'Our planet needs help. And across the nation, state governments are starting to take action and introduce a range of bans to help phase out single-use plastics.' Gary Smith	By appealing to the responsibility of state governments to 'take action', Smith establishes the vital need to abolish single-use plastics.
Appeal to a sense of guilt	• Seeks to engender feelings of remorse and regret in audiences for their actions or inactions and is a very persuasive rhetorical device. Example: 'Australians love their cars, and there are 21 million vehicles in a country of around 25 million people.' Jamie Griffin	Griffin appeals to readers' sense of guilt for owning a motor vehicle as the ratio of cars to humans is excessively high being '22 million' to 'around 25 million people'.
Appeal to sympathy/ empathy (pathos)	• Seeks to trigger feelings of sympathy and empathy in audiences for a cause, issue or even individual (possibly even the speaker or writer themself) and audiences are likely to put themselves in that person's shoes. Example: 'But make no mistake, I do not want to be protesting. Protest work is not fun. It's stressful, resource-intensive, scary and the police are violent.' Violet Coco	By appealing to the reader's sense of empathy in her letter, Coco seeks to highlight the courage required to protest climate change and the fact that she did 'not want to be protesting'. Readers know what it is like to be in their own stressful or scary situations, so can empathise and identify with Coco's frightening experience.
Appeal to tradition and custom *** Can be culturally specific**	• Seeks to encourage audiences to resist, oppose or even contest possible change and promote a sense of tradition and maintaining past practices. Such links with the past are seen as positive and should be upheld. Example: 'Using fire in the landscape in the right way protects wildlife, reduces carbon emissions, and strengthens Indigenous culture. Aboriginal people arrived in Australia since time immemorial, and over time they used fire to manage the landscape.' 'Bringing Indigenous Fire Back to Northern Australia', The Nature Conservancy	The Nature Conservancy appeals to a sense of longstanding Indigenous tradition and custom as a way of demonstrating to readers how traditional land management 'protects wildlife, reduces carbon emissions and strengthen Indigenous culture.'

WORKED EXAMPLE

Q: Analyse the arguments presented in the article on electric vehicles using one of the appeal techniques mentioned.

A: Ward **appeals to readers' financial self-interest** and postulates that the affordability of electric vehicles is misunderstood while suggesting that purchasing an electric vehicle is now within reach for many Australians who can enter the market with 'cars starting from the low $40 000 range'.

Activity 4.12: Identify and analyse

1 In James Ward's article about electric vehicles on page 209, locate and analyse the following:
   - a an example of a logos-, a pathos- and an ethos-based technique
   - b three other language features used throughout
   - c three different types of appeals.

2 Brainstorm other language devices, features or appeals and share them as a class.

Element 7: Bias

Being aware of a creator's **bias** is another important part of argument analysis. Identifying a writer's or speaker's bias will help you better understand their purpose and the context of the issue presented.

Bias is often found in persuasive texts because the creator's strong feelings for the topic are not always based on a fair or balanced judgement. This is often the result of a person's personal connection to or vested interest in an issue, which renders their arguments subjective or skewed. There may even be an element of unconscious bias on the writer's or speaker's behalf as a result of their life experiences, upbringing, beliefs and behaviours, although this can be more challenging to identify.

Examples of bias include educators being more likely to support banning mobile phones in schools as this directly impacts their ability to teach, or conversely students opposing bans on mobile phones in schools as they want to keep their phones with them and they feel it shows a lack of trust in students from school administrators. In another example, major supermarkets support cosmetic standards for fruit and vegetables as their customers are more willing to buy aesthetically pleasing produce, which maximises the supermarkets' profits, whereas producers want these standards removed as this contributes to unnecessary waste that they need to manage.

Vested interest (noun): having a special reason for wanting something to happen, especially because you get some personal advantage from it

Unconscious bias (noun): an unfair belief that you are not aware of about a people or issue. It may unconsciously affect your behaviour and opinions.

WORKED EXAMPLE

In the following opinion article, the author – the CEO of BioPak – expresses his viewpoint on the issue of banning single-use plastics. The author's inherent bias is evident in the arguments and evidence he presents. Being the CEO of Australia's leading compostable packaging company renders his opinion biased as he has a vested interest to protect and promote his company's products. Note the annotations.

Plastic bans are a good start. But circularity is the solution

Gary Smith 27 July 2022

The days of [small to medium enterprises] using single-use plastic packaging are numbered. And for good reason. A recent report from [Australian Packaging Covenant Organisation] indicates that if we don't act now, it is predicted that by 2050 there will be more plastic than fish in the ocean – a scary thought, indeed.

Our planet needs help. And across the nation, state governments are starting to take action and introduce a range of bans to help phase out single-use plastics.

South Australia spearheaded this movement back in 2021, Tasmania followed closely after and now, in the past month, both Western Australia and New South Wales have started to implement the first stages of their plastic bans.

We have a serious waste crisis in Australia, and there are some critical things that need to be considered for businesses to work in a more conscious and ethically responsible world.

Circularity is the solution. Plastic bans are a fundamental step in the right direction, but the word that everyone really needs to start getting familiar with is the term 'circularity'.

What does this mean? To put it simply, when a reusable alternative is not possible, we need to ensure single-use products can be turned into something resourceful. For example, products made from plants that can be composted and returned to soil.

While some claim that single-use plastics can be recycled by blending them into roads or park benches, it is actually downcycling. The problem here is that this won't allow these materials to be reused several times in a circular manner.

With this in mind, a circular economy using natural or reclaimed materials has been noted time and time again as a viable and scalable solution to our waste crisis. And product stewardship schemes are helping businesses and consumers dispose of waste where curb-side rubbish collection is simply not appropriate.

Historically, a big challenge for businesses to adopt sustainable practices has been one associated with cost – where a plastic alternative has always been considered the cheapest option. However, with the rise of the conscious consumer, one could argue that avoiding eco-friendly materials could actually have a negative outcome on the bottom line. […]

Gary Smith is the CEO of BioPak.

Indirectly suggests that BioPak are the way forward

Advertising – BioPak products are advertised as being 'designed for the circular economy'.

Indirectly promotes his own company's compostable and plant-derived product(s)

highlights what BioPak products do better

Incentivise (verb): to make someone want to do something, usually by using incentives – things they want

In his final sentence, Smith argues that companies should embrace eco-friendly materials, like those BioPak produces, because if they do not, this could negatively impact their profits. The author is thus hoping to incentivise companies to shift to using BioPak products in their businesses.

Activity 4.13: Identify and analyse

1. Identify examples of bias in the opinion piece by Violet Coco on page 217.
2. How does the author's bias position her target audience to respond to her contention and intention?
3. Is it possible for someone to avoid personal bias affecting their persuasive writing or speaking? Why or why not?

!! **To help you identify a writer's or speaker's inherent bias or vested interest in an issue, consider which arguments they have not included. Why have these been left out? Ask yourself, what are their personal connections to the issue and their motivations? Are these conscious or unconscious? And what impression of the writer do you have?**

Element 7: Visual features

As we saw in Step 4, many written texts use visual elements to support what is being said in different ways. Visual features, such as graphs, tables, photographs or cartoons, help explain complex information in a synthesised and organised way. These can trigger certain emotions or highlight relationships between events. Just like the language you need to use when discussing written persuasive devices and techniques, it is important for you to build the technical language around how to analyse the visual devices and techniques of different visual texts.

!! **Many students fall into simply describing visual elements and connecting it to the text, but you need to consider the technical language you can use to highlight the specific features being used. Here is another opportunity for you to show off your metalanguage skills!**

You might have already explored many of the visual features of different text types in Chapter 2, and you can use the Tables 2.12 to 2.17 on pages 41 to 48 to help you analyse persuasive visual texts.

Photographs and audio visual texts use many of the same cinematic features as film, so when analysing these texts you might be able to comment on:

- camera angles or framing
- the depth of field (the focus)
- the 'acting' features of the person: their facial expression and body language
- the visual salience
- important props
- the lighting; both the colour and intensity.

For more information, see Table 2.14 starting on page 44.

Cartoons use many of the same visual features as graphic novels, so when analysing a cartoon you might be able to comment on:

- the visual composition
- the colour or use of a single colour (monochrome).
- the key figures
- the use of sound effect lettering
- the graphic weight
- captions or other text, such as signage
- speech balloons and thought bubbles
- any emanata
- motion lines.

For more information, see Table 2.17 on page 48.

Graphics, tables or logos can use any of these features, and all texts might make use of a number of literary or persuasive written devices in the language choices throughout. When analysing visuals you want to consider all the pieces being used and the impact all these elements combined have upon the audience.

Activity 4.14: Analyse and respond

Figure 4.12 was included on the Willoughby City Council's website to provide information and encourage its residents to switch their petrol cars to electric vehicles (EVs). Examine the graphic in detail then respond to the questions below.

1. What is the dominant colour of the graphic? Why might this colour have been chosen? What do we associate with this colour?
2. The graphic uses a combination of headings, subheadings and text. How do these elements work together to deliver the council's message?
3. What do you notice about the dot points? What does this symbol connote?
4. What shape is at the centre of the image? How does this enhance the viewer's perspective of the graphic?
5. How does the layout of the graphic assist readers in understanding the benefits of EVs?

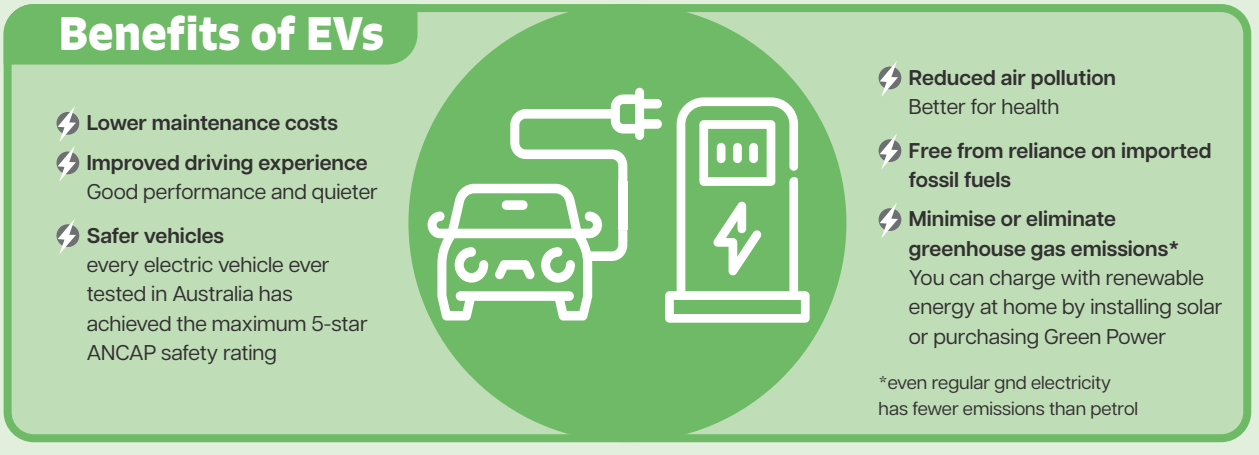

Figure 4.12: Willoughby Council's EV infographic

Element 7: Spoken features

Analysing audio visual texts requires both visual and aural analysis. This will draw from the same language features of written texts, but make use of paralinguistic features to support the words being spoken. Interestingly, various fields of science have concluded that while words, body language and voice make up the three elements of communication, the way we process these elements is not equal. Professor Albert Mehrabian, of the University of California, who has researched verbal and non-verbal communication extensively, suggests that 55 per cent of the information we take from listening to someone speak comes from their body language, and 38 per cent comes from the way they use their voice. This leaves only 7 per cent left to consider the words actually being spoken. So, while it is very important to listen to *what* is being said in audio or audio visual texts, it is critical to take note of and analyse the vocal features and body language being used as well.

Active listening and viewing strategies

The process of identifying all the elements of spoken texts is exactly the same as in Figure 4.8, but to be successful and gain confidence in this area of study, you will need to actively listen to and view persuasive texts regularly. Forming a daily habit of listening to and viewing the news is a great way to keep abreast of media issues and to improve your listening skills. This section seeks to improve your skills, as you are required to analyse the use of argument and language in another mode (an audio and/or audio visual text).

How can you be an active listener?

- **Focus, remove distractions and avoid multitasking.** For example, if you are listening to or viewing something, try to focus on it solely; avoid texting or scrolling.
- **Note down your key impressions** from the text *immediately* after you have listened to it – this will reinforce the key points raised in the text and support your comprehension.
- **Connect with the material**: could you respond to an online forum or comment section from the source?
- **Ask** open-ended questions about the text to engage with deeper understanding.
- **Analyse non-verbal cues** in audio visual texts: pay close attention to the speakers' body language and expression as how we communicate often has more impact than the words we say.
- **Listen to understand deeply rather than just to 'get the gist'**: you may need to listen to a text a few times in order to understand it fully.
- **Note down interesting vocabulary and/or check definitions and meanings** for clarity. Avoid checking words in the moment, instead write down the words as you listen, note your immediate impressions, check the meanings of anything you need to clarify, and then listen to the text again.
- **Tell someone about it**: share what you have heard or viewed with a friend or family member and summarise the main points as well as your own personal impressions.

Open-ended question (phrase): a question that requires more than a 'yes' or 'no' answer, often starting with 'why' or 'how'

!! **English accents can sometimes be challenging to decipher. Try to listen to a variety of English accents and/or use subtitles when listening to audio visual texts. Some sources also provide transcripts, which you can use to check your understanding or read while listening to a text for the first time.**

Element 7: Paralinguistic features

The term 'paralinguistic features' refers to the aspects of spoken communication, other than words, that you might find in audio and audio visual texts. These features may include tone of voice, facial expressions and physical actions. Their uses are discussed in detail in Table 4.13.

Table 4.13: Paralinguistic features and their effects

Paralinguistic feature	Effect
Body language refers to the process of communicating feelings or thoughts by the way you place and move your body rather than by words	• We communicate meaning through our bodies to emphasise our feelings and emotions; including posture or stance. • A person's body language can accentuate the **pathos** of their speech; for example **gestures** such as crossing one's arms can send a message of defensiveness. • Be aware body language can be culturally specific rather than universal.
Diction is the way that somebody pronounces words and the clarity of their speech.	• Clarity of voice shapes the way we understand speakers and the words they say based on their pronunciation. • Speakers may alter their diction when they become passionate about a topic. • Clear enunciation of words will support listeners' comprehension and understanding of key points raised.
Emphasis or **stress** describe the special inflection or volume given to particular words or phrases.	• When speakers emphasise or stress specific words or phrases in their speech, it is usually because the speaker feels these words are particularly important – they want to draw the listeners' attention.
Facial expressions are looks on a person's face that show their thoughts or feelings	• When a speaker frowns, smiles, raises their eyebrows and so on, this communicates different information and feelings. • Facial expressions can accentuate the pathos of a person's speech. • Be aware facial expressions can be culturally specific rather than universal.
Intonation refers to the rise and fall of the voice in speaking, especially as this affects the meaning of what is said	• Intonation can reflect the mood of a speech: a speaker may alter it for a specific effect; for example, they may wish to evoke surprise, delight or anger in their speech and may raise or lower their voice accordingly.
Pace is the speed at which somebody speaks	• Speakers will often change the pace of their speech for different effects, such as slowing down to emphasise important elements. • Their speed can also reflect enthusiasm, and nervousness or create a sense of gravitas.
Pausing means to stop talking for a short time before continuing	• Silent breaks between words can be a very effective or powerful form of persuasion. • When a speaker pauses during their speech, they intend that listeners also stop and ponder what they have said.
Pitch is the 'musicality' of a person's voice or how 'high' or 'low' their voice is	• The effect of this may be for emphasis or to evoke certain emotions in readers. • A 'low' pitch may be used for more serious topics, whereas a 'high' pitch can be used for expressing excitement and passion.
Rhythm refers to a strong regular repeated pattern of sounds	• When a speaker speaks in a steady rhythm, they assert confidence. Listeners are more inclined to view the speaker's line of argument as credible, supporting the speaker's use of **ethos**. • A steady rhythm can also assist the listener in following the speaker's main points more easily. Conversely, an unsteady rhythm may suggest the speaker lacks confidence and reduce the overall persuasiveness of their speech.
Tone is the quality of somebody's voice, especially expressing a particular emotion	• The tone of a person's voice indicates their feelings and emotions, or **pathos**, about an issue. • A person's tone can have a significant effect on how their message is received by listeners. To identify a speaker's tone, listen to the words they say *as well as* the way they express themselves. • For example, a hostile or confrontational tone may make listeners feel antagonised and less inclined to change their behaviours.
Volume is how loudly a person speaks	• Speakers will often raise or lower the volume for emphasis. When a speaker speaks in a softer voice, they may also be encouraging the audience to pay closer attention to what they are saying.

Element 8: How elements work together

The final step to set up your analysis fully is to find the balance between all the elements; in particular the argument and the features of the text, and the way in which they complement one another and interact to position an intended audience. You need to identify and discuss the impact of the author's context and bias, how they counter arguments through rebuttal and respectful disagreement, and the way arguments develop and build towards an overall contention.

Building on the skills you developed in Unit 2 exploring argument, the focus of learning will be on how to analyse both argument *and* language concurrently. Rather than isolating arguments and language separately the goal is to analyse these elements together.

The what, how, why approach

A good way to integrate arguments and persuasive devices in your analysis holistically is to use the **what**, **how**, **why** approach. This approach gets you to connect each argument or persuasive feature you discuss (the **what**) to **how** it works, and **why** the writer or speaker has chosen it – that is, the intended effect on the specific reader, listener or viewer.

Table 4.14: Exploring the what, how, why approach

	What?	How?	Why?
	The features the creator uses	**The persuasiveness of the features**	**The audience's response**
Ask yourself ...	**What** does the author or speaker do?	**How** do the features persuade the intended audience?	**Why** is the audience positioned to agree with the writer's or speaker's point of view?
What you need to do	Identify the persuasive device(s) and describe the feature used using descriptive adjectives.	Use 'how' verbs to analyse the persuasiveness of the features used.	Consider the audience's potential response to the writer's or speaker's language choice(s).

WORKED EXAMPLE

The positively connotated adjectives 'effortless' and 'enjoyable' support* Ward's argument in suggesting that the shift to electric cars will not only be problem-free but, in fact, something drivers will enjoy, particularly if they already have access to 'off-street parking'. The reader is positioned to feel relieved that the change will not be difficult.

What
How
Why

* Note the omission of the 's' on the end of the verb as there are two adjectives – subject-verb agreement.

Table 4.15: Some helpful language prompts you can use to integrate this approach into your analysis

What?	• **Identify** the persuasive device(s) • **Describe** the features used using descriptive adjectives	Example language: academic, agreeable, articulate, colourful, emotive, factual, formal, hyperbolic, informal, loquacious, logical, pretentious, pejorative, poetic, rhetorical, turgid, tongue-in-cheek, vague, verbose *Review page 212 on tone and page 214 on connotations for support.
How?	• **Analyse** how the writer uses this device using analytical verbs.	Example language: amplifies, bolsters, doubts, describes, demonstrates, discredits, embellishes, enhances, exaggerates, exemplifies, indicates, justifies, lambasts, omits, mirrors, rationalises, signposts, validates *See also the list of analytical verbs in Chapter 2 on page 81.
Why?	• **Consider** the target audience's potential response to the persuasive choices made	Example: Ward appeals to his readership and targets motoring enthusiasts who may be considering purchasing an EV through an appealing visual description, enthusiastic language and measured stance, ultimately seeking to convince readers that it is their 'choice' whether or not to purchase an EV.

!! **Can you add to the language lists in Table 4.15? The broader your vocabulary, the better you will perform on the language criterion of the SACs and examination. You could try to find one or two adjectives and verbs for every letter of the alphabet. This will help build your 'mental thesaurus' for this area of study.**

Activity 4.15: Identify and compare

1 Read sample paragraph 1 and note down the what, how and why elements.

Sample paragraph 1

Writer James Ward's initial argument is one many car owners 'living in a capital city' would find familiar – convenience and efficiency. Targeting owners of 'small or medium-sized' cars directly through the pronoun 'you', Ward's cheeky pun on the verb 'move' is an attempt to convince city drivers that the decision to purchase an electric car is a very easy one. The positively connotated adjectives 'effortless' and 'enjoyable' support the argument in that Ward suggests that the shift to electric cars will not only be problem-free but, in fact, something drivers will enjoy, particularly if they already have access to 'off-street parking'. There is an added bonus of a 'whisper-quiet' driving experience – something harried city drivers, used to the constant hustle and bustle of clogged streets would likely welcome. Ward continues to emphasise ease and efficiency by targeting a wider audience – those who may need to rely on public charging. He enthusiastically announces through the repetition of 'you' that if a new vehicle is ordered 'now', there will be more chargers available 'by the time it arrives'. His enthusiasm in turning the negative of a long wait time into an advantage serves to reinforce to the audience that the process of purchasing an electric car is, therefore, achievable and beneficial to them as motorists.

2 Read sample paragraph 2 below and note down the what, how and why elements.

Sample paragraph 2

After considering the benefits and positive elements of purchasing an electric vehicle, Ward introduces his next argument with the contrasting conjunction 'but', making it very clear that he intends to consider the alternative perspective of this issue. Throughout, he maintains a cogent expression, highlighting the complexities of electric car use in

→

'our ... unique environment'. Exposing the flaw in drawing analogies with Europe and North America, Ward supports his readers through the reasons why electric cars 'don't work in a way that suits all of Australia'. His inclusive quantifier 'all' amplifies his rational and holistic opinion around the inequity of electric car use for those citizens, and readers, 'who live and work on the land'. His ability to recognise the opposing view of the supports that could be put into place to make electric cars more 'viable' is carefully connected with two dependent clauses: one validating the limited number of people who would benefit from such endeavours and the second discrediting the current 'pathways' that fail to recognise the limited 'opportunities' buying such a car has upon Australians.

3 Compare and contrast the two sample paragraphs. What is similar or different between their approaches? Although somewhat different in their structures, how do they both meet the criteria for this outcome?

4 Write your own holistic paragraph on James Ward's opinion piece using the what, how and why structure. Focus on balancing Elements 5, 6 and 7, and how they work to build the contention and achieve the intention of the text overall.

STEP 7

Preparing for task 1: The written SAC

You now need to bring the knowledge and skills you have been building together and prepare for task 1 of your analysing argument SAC: an analytical response to argument in the written form. You will be analysing the use of argument, language, visuals and spoken features in two persuasive texts: one written and one audio or audio visual. You are not required to compare the two texts, instead you need strategies to independently analyse the texts and to structure the analysis clearly.

Strategies for analysing persuasive texts

When approaching any text for the first time, try to view the text as a whole. A suggested strategy is to use a 'zoom out and zoom in' analytical approach where you look at the bigger picture initially and then isolate the intricacies of the text. Use the stages below to help you interpret the persuasive texts you analyse in class and for the SAC.

The first study: zoom out

- Go through the text and begin identifying Elements 1 (text type), 2 (the issue), and 3 (the context, audience and purpose). Ask yourself whom the writer or speaker is targeting and whom they seek to influence.
- Identify Element 4: the overall **contention** and **intention** of the text.
- Look at the **shape and form** of the text; for example, does it have subheadings or is it broken into sections? Does it use paragraphs, or visuals, or music? A good tip here is to look at the text 'from above' and connect it to the text types and its context overall.
- Look for any **identifiable visual features** and ask yourself how these enhance the writer's or speaker's point of view.
- Identify Element 5: the writer's or speaker's arguments and where these are located in the text. Ask yourself what **evidence** the creator uses to support their arguments.

The second study: zoom in

- Zoom in to look at Element 6: **specific language** the writer or speaker uses to express their point of view.
- Consider the overarching **tone**, try to express this using a descriptive adjective.
- Isolate **words and phrases** the writer or speaker uses that enhance their arguments and consider the **connotations** of these words and phrases.
- Examine the writer's or speaker's use of **logos, pathos and ethos.** Find evidence in the text that supports the use of these devices.
- Look for Element 7: any bias or specific visual, spoken or paralinguistic features.
- Consider Element 8: how the **arguments** are created and supported by various persuasive features.
- Consider how the writer or speaker combines features to achieve their **intention**.

The third study: zoom in further

- Identify which **features** of the text have the **most impact** on the intended audience. Ask yourself what features you noticed in all three passes. Ensure you have the technical language to identify these features accurately.

- Use this final reading to **confirm your comprehension** of the text's:
  - context, audience and purpose
  - ways in which the **arguments and persuasive devices** work together to persuade the intended audience
  - **evidence** you will incorporate in your analysis as evidence and examples.

Notice how this approach to the text recommends you identify persuasive feature *later* rather than at the start. While you may naturally notice techniques on your first pass, if you immediately start looking for devices, this can interfere with you studying and annotating the text on a holistic level.

!! **As discussed previously, try to see how the text works as a whole and not just as a collection of parts. Elements do not work in isolation – analysing how they work together is critical.**

Applying filters

In addition to the 'zoom out then zoom in' process, you could also apply different filters to your reading, viewing and listening of persuasive point-of-view texts; for example, a whole-text, a sentence-level or a word-level filter. Similar to the work you have undertaken in previous chapters, we use these filters to isolate specific features in the texts. Use the questions in Table 4.16 to help you apply filters to the texts you are analysing.

Table 4.16: Questions to help apply analytical filters

Whole-text filter	• What **shape, form** and structure does the text take? • Does the writer use identifiable **paragraphs**, subheadings or section breaks? • What is the overarching **tone** of the text? Does the tone shift? • Do you notice any **patterns**? • Is the text **logically structured**? • What is the writer's or speaker's **contention** and **intention** – where are these located in the text? • What **arguments** does the creator present – where are these located in the text? • Who is the **target audience**? What evidence from the text supports this?
Sentence filter	• How are the **sentences** constructed? • What **tense** is the text in? • Does the writer or speaker use an **active or passive voice**? • Look at the writer's use of **punctuation** and **dialogue** (or quotes). How do these enhance the writer's intention? • Consider the speaker's use of expression or visual elements. How do these enhance their intentions? • How has the writer or speaker incorporated technical language or jargon to establish their ethos, or used colloquial expression to connect to their audience more specifically.
Word filter	• What **language patterns and persuasive devices** do you notice? Do you notice any repetition of these devices? • What **connotations of specific word choices** can you identify and how do these embellish or accentuate the issue? How might the target audience react to these words? What emotions are elicited by these words? • How has the writer or speaker incorporated **technical language** or **jargon** to establish their ethos?

!! **Whenever you highlight something on the text or transcript, write an annotation to go with it. This will make drafting your analysis quicker as you will already have notes and some language you can use in your analysis.**

Writing your analysis

There is no single way to structure your analysis, so rather than following a set approach, just be aware that you will need to include certain features and then let the texts guide the way you flow your analysis together.

Since there will be *two* texts to analyse as part of this assessment outcome, you will be expected to analyse *both* texts in your analysis. The focus of this outcome is the analysis of each texts' arguments and features; therefore, you should avoid comparing and contrasting the texts. Instead, focus on balancing the analysis equally between the two texts and work holistically and chronologically through both texts.

There are many elements to identify and remember to include in your analysis. Figure 4.13 shows an acronym you can use to help you remember which features of a persuasive point-of-view text to include in your analysis: **IMPACTFUL**.

!! **Write IMPACTFUL on the top of your SAC or examination paper. This will remind you not to leave out any important features in your analysis.**

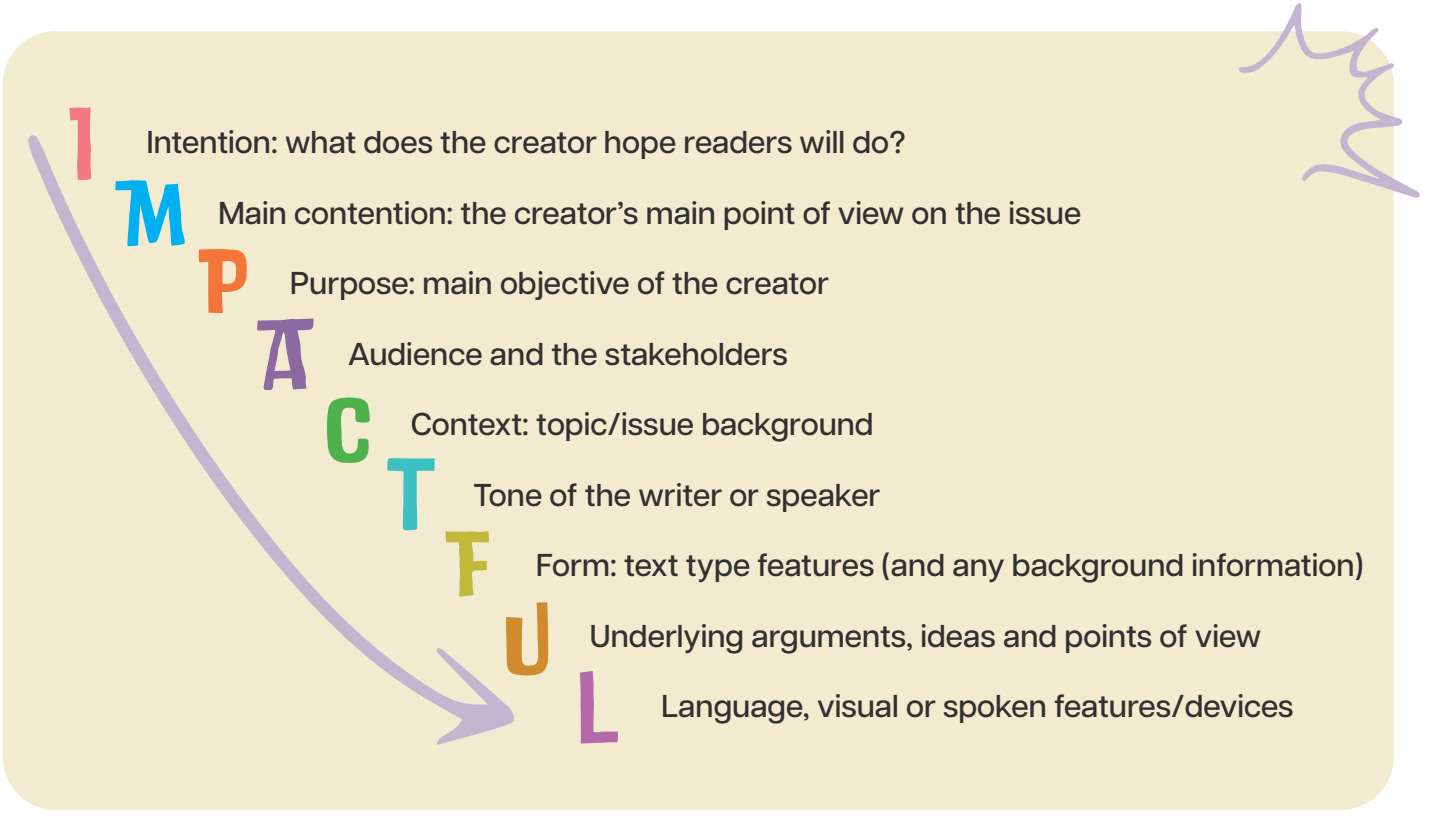

Figure 4.13: Use IMPACTFUL to remember what to include in your analysis.

Although the argument analysis is not an essay, generally it is argued that it should include an introduction, a series of body paragraphs and a conclusion.

Table 4.17: A suggested structure you can use to incorporate both texts into your analysis

Introduction **One short paragraph**	• Provide an overview of Elements 1, 2 and 3 for each text, including the author's or speaker's name, the source, date of publication and the connection between the text and the overall issue. • Briefly summarise Element 4: the texts' overall contention and intention.
A series of body paragraphs (aim for two to three per text, four to six overall)	Every paragraph should include the elements of **AFEE** (not necessarily in order): • **A**rgument: articulate one clear argument that supports the contention of the text • **F**eatures: identify different language, visual or spoken features this specific argument is using • **E**xample: give short, integrated quotes to prove the argument and features of the text • **E**ffect: analyse how the argument and features intend to position the audience in specific ways.
	Consider answering the questions: • **What** is being said? (quotes and devices) • **How** does it position the audience? (how verbs: accentuates, asserts, elicits, suggests and so on) • **Why** do these features impact the audience? (infinitives + to or present continuous + to: aims to or aiming to, seeks to or seeking to)
	Balance your analysis between the arguments and the features being used. Avoid: • summarising or describing the argument • focusing just on the arguments or just on the features being used • only analysing the impact of the elements on the audience at a superficial level, e.g. 'this makes them agree with the writer'.
	• Work chronologically through the first text: begin with how the text opens, then working through other key arguments and features sequentially including any language, bias, visual or spoken features. • **Link** into the second text through their perspective and then work chronologically through that in the same way as the first text. • Visual features in the written texts should not be considered as a separate text, but rather as a different persuasive feature that supports specific arguments. Connecting these visuals to the relevant argument will indicate where you should discuss the visual.
Conclusion **One short paragraph** **(See also tip above)**	Summarise the main elements of both texts and make your final comments on the texts' overall intended effects on their respective audiences: • synthesise the writer and speakers' final points • restate the writer and speakers' contention and intention

!! **Many students ask if they will lose marks if they run out of time to write a conclusion. Not necessarily. If you lack the time to write a full conclusion, include some concluding remarks on the texts as a whole and weave these into your final body paragraph.**

Chronological (adj): arranged in the order in which they appear in the text (from start to finish)

Tables 4.18a, b and c: Analytical sentence examples

a) To introduce the writer's or speaker's contention and intention, you can use the following sentence structure, choosing from a range of analytical verbs.

Starter	Analytical verbs		Finisher	Example
The writer/ speaker ...	advises bolsters examines galvanises suggests	backs encourages favours presents supports	[Describe your particular idea]	The writer encourages residents to seek council approval before planting on their nature strip.

b) To signpost a writer or speaker's rebuttal or any counterarguments presented, you can use the following sentence structure, choosing from a different range of analytical verbs.

Starter	Analytical verbs		Finisher	Example
The writer/ speaker ...	attacks counters disapproves eschews refutes	contests denies vetoes opposes rejects	[Describe an opposing idea]	Marshall contests the idea that residents in certain councils are prohibited from planting their nature strips due to by-laws.

c) To signpost the way a text draws its arguments together, or how you can draw your analysis together, you can use the following sentence structure, choosing from a range of concluding analytical verbs.

Starter	Analytical verbs		Finisher	Example
The writer/ speaker ...	closes concludes consequently resolves finishes	on balance hence ends as a result finally	[Describe the overall contention or intention]	Marshall ends his piece by concluding that as 'more than one-third of our public green space is nature strip' we can make a real difference if we follow his lead and take 'small actions' to change our neighbourhoods for the better.

Avoid starting your sentences in the same way every time, this will create a list of ideas rather than a cohesive paragraph. Experiment with different ways you can begin and structure your sentences while still including the same information.

Activity 4.16: Identify and review

1. Use any of the sample texts in this chapter to identify all the elements of IMPACTFUL by practising the 'zoom out and zoom in' or filter techniques to read, view or listen to the text.
2. Highlight evidence that supports all the pieces you have identified and draw connections back to the contention and intention overall.
3. Look back through any practice paragraphs or analysis you have completed so far during this area of study and notice how you can revise your introduction, body paragraphs or conclusion using the suggested structure elements.

Practice SAC

This annotated practice SAC incorporates both a written stimulus and an audio visual stimulus on the issue of nature strip planting in Melbourne. To help you understand what is involved, this extended worked example includes background information on the written and audio texts; the written text, with annotations to show how to analyse the text; a link to the audio visual text for you to view; sample planning to show how you could identify the key elements of both texts; and finally, the SAC itself.

WORKED EXAMPLE

Written material

Background information

Green spaces in metropolitan Melbourne are causing concern for local residents who seek to plant their nature strips. Some local councils in Melbourne permit residents to plant their nature strips while others restrict residents from doing so due to their by-laws.

Context

The following opinion article by Adrian Marshall, who is a lecturer in landscape architecture and urban ecology at The University of Melbourne, was published online by *The Conversation* discussing the issue of nature strip planting.

Text type
Author
Issue
Source

Our land abounds in nature strips – surely we can do more than mow a third of urban green space

16 October 2019

You may mock the national anthem by singing 'Our land abounds in nature strips' but what you might not know is how true that is. In Melbourne, for example, more than one-third of all public green space is nature strips. (That figure includes roundabouts, medians and other green bits of the street.)

That's a remarkable amount. The nature strip is everywhere. A million small patches combine into a giant park spanning the city, making it a significant player in our urban ecosystems.

A second remarkable thing is that the nature strip is public land that private citizens are required by law to maintain. Councils manage the trees, but we residents mow the lawn.

What are the rules on nature strips?

Many residents go further and plant a street tree or some garden plants – succulents, agapanthus and gazanias are the most common. But the chances are that, whatever the garden on the nature strip, it's against the rules.

The headline connects to writer's intention and contention: nature strip planting is good for communities, and the environmental intention: that councils should revise their by-laws to permit residents to plant their nature strips.

Conversational tone using second-person pronoun 'you'. Intended audience: Those not aware they can plant their nature strips.

Has connotations of ridicule – author suspects readers may not take the issue seriously.

A pun relating to the national anthem line 'our land abounds in nature's gifts'

Issue: nature strip planting + evidence

Connotative language – a 'remarkable' amount worth investing in

'Everywhere' and 'a significant player' implies it cannot be missed or ignored

Technical language – highlights the importance of nature strips in our environment.

Signposts the writer's next argument

States a fact that includes readers in the issue, and signposts the relevance of nature strips to readers

Subheadings signpost the writer's arguments and the structure of the opinion piece.

Not permitted; this connects to the writer's second argument about the by-laws

The rules on nature strips vary from council to council. Some councils don't allow any plantings. Others restrict plantings by height or allow only plants indigenous to the local area. In some areas, nature strips can only be planted to prevent erosion on steep slopes.

Some councils disallow food plants, for fear of historic lead contamination from leaded petrol. Others insist on no plants within a metre of the kerb and two metres of the footpath.

These by-laws are inconsistent and illogical. For instance, councils that insist on indigenous species nevertheless plant exotic street trees. Councils that say plants must be less than 30 cm high to ensure they don't block drivers' sight lines still allow vehicles to park on the street, blocking sight lines.

List of potential rules shows research into the topic

Technical language adds to writer's ethos

Alliterative language highlights hypocrisy

Hypocrisy of rules sets up appeal to what is fair and equitable

Bylaws deny us many benefits

To have council by-laws restrict or disallow gardening in the nature strip **flies in the face** of common sense. Street greenery, whether its trees, shrubs or lawn, provides many benefits. The science is in on this.

Inclusive pronoun 'us' includes the reader in the issue – sense of unity.

Idiomatic expression 'flies in the face of [common sense]' amplifies the writer's opposition

The writer suggests that science cannot be argued or disagreed with.

Urban wildlife uses street greenery for habitat and food and as green corridors for movement.

Even for those who mow, the lawns of nature strips are not just turf grass. They are home to over 150 species of plants, based on my yet-to-be-published survey data for nearly 50 neighbourhoods, confirming earlier studies. Many of these, like the clovers, provide important resources for pollinators.

Technical language appropriate to the topic seeks to engender concern that animals are at risk.

One US study showed that changing from a weekly mow to every three weeks increased the number of flowers in a lawn by 250 per cent. Less mowing is good news for bees and butterflies.

The use of data and science-based evidence supports the writer's logos and ethos and seeks to highlight the associated benefits and positive effects of nature strip planting on the environment.

An unpublished recent survey by the author and colleagues found gardening in the nature strip adds native plants to the streetscape, increases biodiversity and adds structural complexity (more layers of plants, more types of stuff), which is important for many species.

Shift to third person to seem more objective about the data.

Technical language explained in colloquial expression to simplify and clarify.

Street greenery helps water soak into the ground, filtering out pollutants, recharging aquifers and making rivers healthier. It cools streets and helps counter the urban heat island effect. It also promotes a sense of community, encourages walking and lowers the incidence of heart disease, diabetes, asthma and depression.

Argument: readers are inclined to agree with the writer's point of view as they cannot argue with the increased health benefits and development of community.

But councils tend to be **risk-averse**. They worry they will be sued if someone trips on groundcover or stubs their toe on an out-of-place garden gnome.

Use of humour to entertain and shed light on hypocrisy

Fortunately, this risk aversion isn't universal. For instance, the City of Vincent in Western Australia is so keen for residents to convert lawn to waterwise plantings that it will remove turf and provide native plants.

Use of modifier 'so' accentuates the contrast

But, as climate change looms, stubbed toes are not the main risk we should be worrying about. Rather, we must urgently remake our cities and our culture for sustainability and resilience.

Appeal to fear

Connects to the writer's intention

Gardening becomes a neighbourly act

One of the great things about gardening in the nature strip is that people are more likely to do it if their neighbours do it. It's contagious, a positive-feedback loop creating a greener street.

Tonal shift from harsh and accusatory to gentle and praising.

Our recent survey found residents who garden in the nature strip have a greater sense of community than those who don't.

Additional data contributes to the readers' ability to believe the associated benefits of nature strip planting.

Interestingly, the benefits nature strips provide are not equally distributed across the city. For instance, newer neighbourhoods have more nature strip than older neighbourhoods (though their trees are younger). People garden the nature strip more on minor roads than major roads, and in more socially advantaged neighbourhoods.

Links to opening argument about 'one-third of public space' is nature strips

Almost one-quarter of residential properties in Melbourne have some sort of nature strip gardening. If councils were to encourage this activity we might achieve more street greening with little cost to our cash-strapped councils. Such encouragement would also free many residents of their sense of frustration at being required to maintain the nature strip but forbidden to do anything more than mow.

Use of the conditional phrase 'if' calls councils to action to encourage rather than prohibit nature strip planting.

Emphasising low cost

A key term in the writer's argument; this pejorative verb seeks to stress that residents have no autonomy and the by-laws are prohibitive and illegal.

Given that more than one-third of our public green space is nature strip, the many small actions of residents can add up to substantial positive change.

Repetition of key phrase

Adrian Marshall, Lecturer, Landscape Architecture and Urban Ecology, The University of Melbourne

Source: *The Conversation*

Fly in the face of (idiom): to oppose or be the opposite of something that is usual or expected

Risk-averse (adj): not willing to do something if it is possible that something bad could happen as a result

Audio visual material

Background information

The video, 'How to plant your nature strip' was produced by Monash City Council and Green Shots and sets out the parameters for planting your nature strip if you are a resident of the city of Monash. Watch the video here: mea.digital/vce34_4_20.

Sample planning

	Written text	Audio visual text
Form/text type	Opinion article published online for website The Conversation	Instructional video, uploaded to YouTube for ease of access to all citizens
Context	Adrian Marshall is a lecturer in landscape architecture and urban ecology and has become frustrated with the hypocrisy of some councils that do not permit residents to plant out their nature strips.	Monash City Council were aware that some people did not know they could plant out their nature strips, and others were not following the rules, so the council created an educational video about the topic.
Audience	Melbourne homeowners and renters	Monash community members
Purpose	To persuade and inform	To educate and inspire
Contention	Nature strip planning is positive for both community and the environment.	Planting nature strips makes Monash 'green and colourful', which helps to promote a healthy environment.
Intention	For more councils to revise by-laws to allow more residents to plant vegetation on their nature strips.	For Monash citizens to learn how to plant up their nature strips and encourage each other to do so.
Arguments	· The sheer amount of nature strips, combined with citizens being required to maintain them, is why time and energy should be invested. · The current by-laws are 'inconsistent and illogical'. · Not allowing planting out nature strips denies citizens benefits. · Councils are more worried about accidents than positive opportunities. · Gardening is good for the community.	· Planting up your nature strip will beautify the streetscape, increase the habitat for wildlife and help mitigate climate change. · Planting up your nature strip is easy to do, as long as you follow the processes and guidelines.
Language, visual and/or spoken features	· Initial pun, humour and conversational tone · Second person pronoun 'you' and the inclusive pronoun 'us' · Use of data, research and statistics · Technical language balanced with informal explanation · Descriptive words of scale · Alliterative language and repetition · Appeal to human experience, idiomatic expression for opposition · 'Us vs them' dichotomy · Subheadings for structure and readability · Negative connotative words for acts of council and positive for benefits of planting · Call to action	· Titles and captions · Background music · Establishing shots, extreme close-ups, panning and zooming shots and aerial shots for different effect · Actor performing each action being described to marry the voiceover with actions · Small shifts in tone, but generally calm and conversational · Call to action
Tone	Comedic, frustrated, optimistic, rational, focused	Friendly, approachable, relaxed, open, calm, clear, instructional

While nature strips take up 'more than one-third of all public green spaces' in metropolitan Melbourne, their environmental and community benefits have only recently been brought to the foreground with *The Conversation* publishing Adrian Marshall's opinion article and Monash City Council producing an instructional video on 'How to plan your nature strip'. Both texts elicit the positive consequences of Melbourne residents appropriately planting out their nature strips and subsequently encourage more councils and community members to do the same.

Marshall uses the title of his article to illustrate his main contention that 'we can do more than mow a third of urban green space', and follows with a pun directly connected to Australia's national anthem as 'our land abounds in nature strips', which sets a comedic tone from the beginning. But it is the statistical data, which is repeated throughout the article, that sets up his initial argument. Marshall focuses on the sheer quantity of nature strips. He stresses that the 'remarkable amount' becomes a 'significant player' environmentally, and mirrors this with incredulity at the 'remarkable thing' that residents are required to sustain their strip's upkeep. Marshall establishes himself as a knowledgeable and passionate advocate, who is at once supporting the livelihood of his audience of Melbourne homeowners, while also providing a genuine enthusiasm to the 'urban ecosystems' that surround them. Connecting to both the audience and the environment allows Marshall to maximise the text's purpose to both persuade and inform.

Through a series of subheadings, Marshall not only progresses logically through his arguments but also brings structure and enhances the readability of his writing. His second argument centres around his overall intention and call-to-action: that current by-laws are 'inconsistent and illogical' and we need to focus on the 'many benefits' that 'gardening in the nature strip' provides. Just as Marshall spends significant time listing the variety of rules and hypocrisies between councils, he then provides a plethora of 'science' to illustrate its benefits. His idiom that disallowing gardening 'flies in the face of common sense' appeals to his audience's sense of what is logical and this perspective is supported as he is able to supply statistical proof of how 'urban wildlife uses street greenery' with nature strips being 'home to over 150 species of plants'. He recognises when his reign of technical evidence has gone too far, however, and ensures his readers are not left feeling overwhelmed by summarising the information in a less-formal bracketed explanation.

Melbourne residents may anticipate that Marshall is falling into a logical slide as he scathingly critiques councils who are too worried about being 'sued'. He begins to build intensity around the fear 'as climate change looms' and that 'we must urgently' change our cities 'for sustainability'. But this high modality and sense of immediacy are jarringly shifted into Marshall's final, very affirming argument that gardening is 'a neighbourly act' that creates a 'positive-feedback loop' where everyone can benefit. This return to technical, educational language allows Marshall to regain his credibility as an expert in the field and recognise the small counterargument where the benefits 'are not equally distributed'. By highlighting the data that 'almost one-quarter' of his Melbourne readers are affected by this issue, he is able to reassert his intention that councils should make nature strip planting easy because it has so many benefits, it would be of 'little cost' to councils, and because residents would be less frustrated at being about to do little 'more than mow'. The final bookend of his 'one-third' statistic intends to inspire his readership that their 'many small actions' can result in 'substantial positive change'.

While holding a similar point of view on the issue, Monash City Council focuses on educating and inspiring their community members about the benefits of planting their nature strip. Their video, produced as part of their 'Green Shoots' campaign, assists locals to 'turn their grass strip into a place for nature' and argues that, in doing so, it will beautify the streetscape, create a habitat for creatures

and help 'mitigate the effects of climate change'. Initially, the production elements aim to engage the audience in the video with the use of a sweeping establishing shot, edited with various extreme close-ups of flora and fauna, and other dramatic camera movement shots, such as panning and zooming. These all build towards a final aerial shot of the streetscape, which is later replicated as a closing reflective point-of-view shot that allows the audience to notice the positive changes that have occurred throughout the video.

The majority of the four-minute video is focused on guiding Monash residents through the legal, safe and effective ways to undertake the task of planting out their nature strip garden. Through a relaxed and conversational tone, the narrator purports that planting your nature strip is easy to do, as long as you follow the processes and 'guidelines' explained throughout. In a sequential and imperative mood, the video marries the step-by-step spoken instructions with an actor performing the tasks independently and with ease, as well as the use of captions for linguistic emphasis and a relaxing backing track of instrumental music to lift the mood and inspire a sense of attainability. There are minor shifts in the calm, instructional tone to something more conversational to connect with the audience, 'Sound good? Let's get started' and enthusiasm to increase excitement, 'Next, it is time to plant!'. Generally, the narrator maintains a consistent pace, intonation and stress throughout that helps the audience to follow the instructions, and trust the information being provided by the council. The final call to action to 'Help make Monash a great, healthy environment to live in' appeals to the audience's sense of community responsibility and collective identity.

Overall, both texts present compelling arguments for the environmental, social and ethical benefits of planting out nature strips. They have done so in conversational, logical and factual ways that support both Melbourne residents and Monash community members alike to consider the potential impact their small strip of residential grass could have upon the world around them.

Activity 4.17: Reflect and improve

1. Read through the sample analysis and identify the following features: the use of IMPACTFUL; the What, How, Why; the use of analytical verbs; technical language; and the overall structure.
2. Looking at the criteria for the area of study, how would this analysis respond to each descriptor? Is there anything you could add or change to improve it?
3. How are you feeling in terms of your readiness for the written SAC?
4. What specific skills are you most confident about for this area of study, and which are proving more difficult?
5. What areas of the argument analysis are you still struggling with? What can you do specifically to work on these areas and be in the best possible place you can be in preparation for your SAC?

Editing and proofreading

An essential part of your writing process is editing and proofreading your analysis. In the assessment situation, allow time at the end to go through your work and edit and check that it flows and ensure that you have met the criteria.

Use the checklist below as a guide to help you edit and proofread your analyses.

Argument analysis checklist

Regarding the analysis as a whole:

- ☐ Does your analysis have an **introduction** that identifies the texts' **overall contentions** and **intentions**?
- ☐ Have you included all the elements of **IMPACTFUL**?
- ☐ Does your analysis have a **series of** chronological and connected **body paragraphs**?
- ☐ Does your analysis have a **conclusion**, which offers a full and final response about the two texts' overarching messages?

Does every body paragraph:

- ☐ include the elements of **AFEE**?
- ☐ have a clear **topic** or **introductory** sentence that identifies the argument you will explore?
- ☐ have **short, appropriate quotations** as evidence from the source texts? Note: There is no required amount of quotes, you just need enough to support your interpretation of the argument and the features used.
- ☐ have **integrated** quotes, so that your sentences read properly if you *remove* the quotation marks?
- ☐ have enough **analysis** of the ideas and evidence being explored? Incorporating analysis of *what*, *how* and *why*?

Have you proofread and ensured that:

- ☐ your **spelling** and **grammar** is accurate? (Check that your sentences flow and adhere to Standard Australian English.)
- ☐ the language of your analysis is **formal** and not conversational (contractions written in full, no slang)
- ☐ **capital letters** are used correctly including for proper nouns and author's/speaker's names
- ☐ you have *not* used the **first person** ('I think that ...') or the **second person** ('you see this when ...') and have avoided using personal pronouns including 'we' as part of your analysis
- ☐ you have used accurate **punctuation** throughout including appropriate **quotation marks** (including single-word quotes).

STEP 8

Preparing for task 2: The spoken SAC

The point-of-view SAC is not confined to the delivery of a traditional 'speech'. You have the option to present your point of view on a topic of your choice, as a discussion, dialogue, debate or in a presentation mode that gives you the most scope for the delivery of your SAC.

Researching your issue

The first step in preparing your point-of-view presentation is choosing your issue. You are encouraged to choose a topic you have a personal connection with or interest in as you will be more motivated to speak on a topic you enjoy or have some awareness about. In Step 3, we discussed the difference between macro and micro issues. Revisit this step to ensure your chosen topic is specific, and your contention and intention are well defined in relation to your topic. A strong topic should be clear, such as 'Employers should embrace a four-day work week' or 'All single-use plastic items should be banned in Victoria'.

The second step is undertaking in-depth research about your chosen topic. The more informed you are about your issue, the better prepared you will be to cover all bases and refute any counterarguments put forward. Start by searching online what has been published about your topic and by whom.

Online sources are only one way of locating evidence to support your arguments in your point of view. To ensure your point of view maintains a clear ethos, you will need to cite evidence in the form of research, statistics and data to back up your arguments. You should also check newspapers by using databases such as Echo Education (mea.digital/vce34_4_12), the Australia/New Zealand Points of View Reference Centre (EBSCO) (mea.digital/vce34_4_13), or the State Library of Victoria (mea.digital/vce34_4_14) to gauge how your issue has been presented in the media and who is presenting perspectives on your issue.

Once you have undertaken your research, you will then need to prepare your arguments and evidence and plan out your overall structure.

Discussion block

1. What issue are you considering choosing for your point of view? Make a list of current or potential issues.
2. How informed are you about the issue? What research have you already completed and what more will you need to do?
3. What will your key arguments be? How will you support these with evidence? Build a plan with each of your arguments and key forms of evidence so you can see if your point of view is balanced and supported.

Discussions, debates and dialogues

Next, you will need to consider what form your point-of-view presentation will take. The spirit of the study design encourages students to shift away from the traditional 'speech' and rather give a point of view oral presentation ... in a presentation mode that best suits [your] context, purpose and audience. Here is an opportunity for you to engage your creativity and individuality and prepare a presentation using your innovative and creative abilities, and potentially your ICT skills.

The key knowledge and skills require you to demonstrate an ability to discuss (to explore something orally in detail) and debate (to oppose another's perspective), but in a way that focuses on respectful agreement and how to temper personal responses to powerful, challenging and contentious issues. This requires a form of dialogue that is solutions-focused and non-confrontational in nature.

You could demonstrate these persuasive speaking skills in many ways, and hopefully you have been inspired by some of the audio and audio visual texts you have explored throughout the area of study to replicate these for your own audience and purpose.

Hedge (verb): avoids giving a direct answer to a question or promising to support a particular idea

Poignant (adjective): having a strong effect on your feelings, especially in a way that makes you feel sad; moving

Table 4.19: Different types of persuasive speeches

Text type	Structural elements	Language features	Examples
Rally or protest speech	• Get to the point quickly (avoid long preambles) • Solution-focused arguments • Seek to mobilise action through a 'story of self, story of us, story of now' approach • Establishes ethos from the outset • Avoids 'teaching' or 'educating' audiences and focuses instead on building a sense of unity	• Can use exaggerated language, pejoratives and superlatives • Uses pathos to connect with audience • Uses contrast and cause-and-effect statements • Highly motivational and forthright tone to incite action • May use anecdotes from affected citizens • May use repetition and anaphora for effect • Uses modal verbs and absolutes to signpost arguments	• Emma Gonzalez, 2018, 'March for Our Lives' rally speech, Washington D.C. • Greta Thunberg, 2018, Extinction Rebellion rally speech in London
Academic speech or lecture	• A clear and logical structure that is well-organised and flows easily throughout • Ethos is usually established indirectly without explicit reference to expertise and qualifications • Has a specific purpose that is clear to listeners	• Uses formal language, tone and register • Contains jargon and technical language suitable to the topic • Hedged and objective in style • Cites research as evidence to establish ethos and support arguments presented • Uses precise language; facts and figures are given precisely	• Carolyn Bertozzi, Nobel Prize winner for Chemistry, 2022, Nobel Prize lecture, Stockholm • Alice Pung, 2021, 'State of the (Writing) Nation, The Wheeler Centre, Melbourne
Policy or political speech (campaign speech)	• Often has an attention-grabbing opener • Is logical and reasoned with clear well signposted arguments • Ethos is often established from the outset which helps listeners to trust the speaker • Refutes and rebuts the opposing arguments, policies and stance on the issue or topic • Call to action • Subjectively favours own party's policies	• Uses high-impact and poignant language • Avoids colloquialisms • Cites evidence and research to establish logos where appropriate • Balances formal register with conversational tone appropriate for the setting • Uses anecdotes where appropriate • May contain catch phrases or slogans	• Penny Wong, 15 August 2018, 'White Australia Policy – Speech to the Senate', Canberra • Sally Sitou, 26 July 2022, First speech to parliament: daughter of refugees who dared to 'dream this big', Canberra • Julia Gillard, 2012, The 'misogyny' speech, Canberra

Table 4.20: Different types of persuasive spoken texts

Text type	Structural elements	Language features	Examples
Podcasts	• Establish your format: interview, monologue, co-hosted or story-based • Follow a clear structure: introduction, guest or topic introduction, sponsor message, segue between each idea, outro, and possibly a call-to-action • Often follows a three-act structure, a storytelling model that divides the information being presented into: the set-up, the confrontation and the resolution	• Audience engagement is vital, so speaking a language appropriate to the audience is essential • Conversational language that is accessible, but not overly familiar, and occasional uses of technical language if discussing complex topics • A 'show language' – catchphrases that are used regularly and connect with the message of the podcast	'A Positive Climate': an uplifting and entertaining look at the people, products and technologies to help combat climate change '100 Climate Conversations': 100 Australian visionaries taking action 'TILClimate': shorter episodes on a range of climate topics
Panel or group interview	• Different members of the panel or group should represent different perspectives, experiences and insights into the issue • A moderator or interviewer guides the discussion by asking questions and ensuring every member has a chance to speak • The goal is to educate the audience on a topic in a balanced way. Multiple sides of the issue are considered and explored	• Language choices reflect the panel or group members' experience and perspective • The language will be appropriate to the audience viewing the panel or interview • Anecdotes and personal connections are focused upon: speakers are drawing and bringing their own perspectives on the issue	EEA Ask an Expert Interview: climate change impacts and ecosystem mea.digital/vce34_4_17
Debates	• A moderator or host poses a question and each debater has an opportunity to respond to the question with their own perspective, evidence and ideas • Generally there are two opposing sides, each taking turns to respond to the question, although there can be more than two perspectives in a debate. • Each speaker begins their speech by rebutting the previous perspective, before introducing their alternative perspective and evidence • The final speaker will synthesise all the ideas presented and bring the debate to a finite solution and conclusion	• Language is dependent on the audience and context of the debate • Generally debates are more formal, particularly when discussing academic or serious issues • Clear signposting and transition words are used to connect or rebut previous arguments and points of evidence. • Connection to the overarching question is repeated and focused upon throughout • Use of logos, pathos and ethos is quickly established and used throughout	The great debate on climate change: mea.digital/vce34_4_18 Intelligence High School Debate – to be a global citizen instead of instilling nationalism: mea.digital/vce34_4_19

Segue (noun): a sound effect, phrase or musical jingle so listeners can hear a shift in content.

Outro (noun): a recap or summary of the topics shared at the conclusion of a podcast

Discussion block

1 Which point-of-view presentation modes are you most familiar with? Which are you less familiar with?

2 What features do the text types have in common? Refer also to the audio and audio visual text types in Step 5.

3 What type of point-of-view text could you choose for your topic?

4 How do certain text types lend themselves better to certain topics?

Balancing your point of view

To ensure that your point of view is well balanced and positions you as a credible source on your topic, emotionally engages your audience and is presented in a reasoned and logical manner you should employ the three rhetorical devices – logos, pathos and ethos. These should be identifiable in your point-of-view presentation by the *evidence* you cite, the *language* choices you make and the *structure* you use. If you feel you need to, review Figure 4.11 on page 216, which provides suggestions on how to use the rhetorical triangle to prepare your point-of-view presentation.

!! **EAL students do not have to take on a persona for their point-of-view presentation. You do not need to pretend to be an 'expert' or that you have first-hand experience with a topic. However, you may still speak from personal experience using anecdotes.**

A 'good' point-of-view presentation is memorable and nuanced. Every day we are exposed to persuasive point-of-view 'speeches' in the form of social media posts, advertisements and even TikToks. Undoubtedly, you will even 'follow' your favourite speakers who entertain you, connect with you emotionally or influence you in various ways to change your thoughts, feelings and actions. Just as you looked at mentor texts in Chapter 3, exploring and using other persuasive point-of-view texts to inspire you to the choices you have as a speaker will help lift your presentation to your full potential.

nuanced (adjective): containing multiple layers of detail, or meanings; done or made with, or characterised by, care and precision

Discussion block

1 Think of the best speeches, talks, presentations, vlogs, YouTube videos, TED talks and even TikToks you have seen. What made them powerful? What did the speaker(s) do that left an impression?

2 How did the speaker deliver their point of view effectively?

3 What did the speaker do with their voice that helped to deliver their message? Refer to Table 4.13 on page 238 for support.

4 What persuasive features did they use? How were they effective? Refer to the different language, visual and spoken features we explored in Step 6 for support.

WORKED EXAMPLE

Marine biologist, writer, climate policy expert and co-founder of the non-profit think tank Urban Ocean Lab, Ayana Elizabeth Johnson gave a TED talk 'A coral reef love story'. It is an example of an effective or 'good' point-of-view presentation. Watch and listen to the speech here mea.digital/vce34_4_15.

I want to tell you a love story. But it doesn't have a happy ending. Once upon a time, I was a stubborn five-year-old who decided to become a marine biologist.

Anecdotal opening statement to hook listeners in

Thirty-four years, 400 scuba dives and one PhD later, I'm still completely enamoured with the ocean. I spent a decade working with fishing communities in the Caribbean, counting fish, interviewing fishermen, redesigning fishing gear and developing policy. I've been helping to figure out what sustainable management can look like for places where food security, jobs and cultures all depend on the sea.

Establishes her credibility (ethos) by listing experience and extensive studies

In the midst of all this, I fell in love. With a fish. There are over 500 fish species that live on Caribbean reefs, but the ones I just can't get out of my head are parrotfish. Parrotfish live on coral reefs all over the world, there are 100 species, they can grow well over a metre long and weigh over 20 kilograms, but that's the boring stuff. I want to tell you five incredible things about these fish.

Statistics support her contention

First, they have a mouth like a parrot's beak, which is strong enough to bite coral, although mostly they're after algae. They are the lawn mowers of the reef. This is key, because many reefs are overgrown with algae due to nutrient pollution from sewage and fertiliser that runs off of land. And there just aren't enough herbivores like parrotfish left out on the reefs to mow it all down.

Speaker signposts their arguments

The speaker's point of view stems from a place of care and compassion; this establishes pathos and feelings of concern in listeners

OK, second amazing thing. After all that eating, they poop fine white sand. A single parrotfish can produce over 380 kilograms of this pulverised coral each year. Sometimes, when scuba diving, I would look up from my clipboard and just see contrails of parrotfish poop raining down. So next time you're lounging on a tropical white-sand beach, maybe thank a parrotfish.

Real-life example contextualises the issue for the listeners

Third, they have so much style. Mottled and striped, teal, magenta, yellow, orange, polka-dotted, parrotfish are a big part of what makes coral reefs so colourful. Plus, in true diva style, they have multiple wardrobe changes throughout their life. A juvenile outfit, an intermediate getup and a terminal look.

Colloquial language and humour lightens the tone

Use of a tricolon – a powerful persuasive device commonly used in speeches to emphasis three main points

Fourth, with this last wardrobe change comes a sex change from female to male, termed sequential hermaphroditism. These large males then gather harems of females to spawn. Heterosexual monogamy is certainly not nature's status quo. And parrotfish exemplify some of the beauty of diverse reproductive strategies.

Fifth, and the most incredible, sometimes when parrotfish cosy up into a nook in the reef at night, they secrete a mucus bubble from a gland in their head that envelops their entire body. This masks their scent from predators and protects them from parasites, so they can sleep soundly. I mean, how cool is this?

So, this is a confession of my love for parrotfish in all their flamboyant, algae-eating, sand-pooping, sex-changing glory.

But with this love comes heartache. Now that groupers and snappers are woefully overfished, fishermen are targeting parrotf ish. Spearfishing took out the large species, midnight blue and rainbow parrotfish are now exceedingly rare, and nets and traps are scooping up the smaller species. As both a marine biologist and a single person, I can tell you, there aren't that many fish in the sea.

And then, there's my love for their home, the coral reef, which was once as vibrant as Caribbean cultures, as colourful as the architecture, and as bustling as carnival. Because of climate change, on top of overfishing and pollution, coral reefs may be gone within 30 years. An entire ecosystem erased. This is devastating, because hundreds of millions of people around the world depend on reefs for their nutrition and income. Let that sink in.

A little bit of good news is that places like Belize, Barbuda and Bonaire are protecting these VIPs – Very Important Parrotfish. Also, more and more places are establishing protected areas that protect the entire ecosystem. These are critical efforts, but it's not enough. As I stand here today, only 2.2 per cent of the ocean is protected. Meanwhile, 90 per cent of the large fish, and 80 per cent of the coral on Caribbean reefs, is already gone. We're in the midst of the sixth mass extinction. And we, humans, are causing it. We also have the solutions. Reverse climate change and overfishing, protect half the ocean and stop pollution running from land. But these are massive undertakings requiring systemic changes, and we're really taking our sweet time getting around to it.

Each of us can contribute, though. With our votes, our voices, our food choices, our skills and our dollars. We must overhaul both corporate practices and government policies. We must transform culture. Building community around solutions is the most important thing.

Saves the most interesting and important argument until last for the greatest impact on listeners

Concludes final argument with a rhetorical question to emphasise her contention

'But' signals a transition to examine the negative aspects of her talk

Use of humour and a cliché to engage listeners and make them laugh; cleverly worded to stress her argument

Use of time stamps or connectors help listeners to follow the speaker's arguments and evidence

This phrase signals that there is hope, which gives the listeners an optimistic perspective on the issue.

Evidence of logos

Anaphoric use of inclusive pronouns

A clear 'call to action' to support the issue. The high modality of the verb 'must' indicates that there is no other option, listeners must act.

I am never going to give up working to protect and restore this magnificent planet. Every bit of habitat we preserve, every tenth of a degree of warming we prevent, really does matter. Thankfully, I'm not motivated by hope, but rather a desire to be useful. Because I don't know how to give an honest talk about my beloved parrotfish and coral reefs that has a happy ending.

Thank you.

Uses the absolute 'never' to highlight her passion. Speaker stresses this word for emphasis.

Concluding remarks highlight the omnipresence of the need to take action – leaves listeners ultimately questioning their actions

Activity 4.18: View and analyse

1 Draw up a Y-chart to help gather your ideas and evidence about the speech. Consider how the speech looks (what does the speaker do?), sounds (what happens to their voice?) and feels (how is the audience supposed to feel?).

2 How does Johnson open her presentation?

3 What does Johnson do with her voice, face and body during her presentation? Refer to the Table 4.13 on page 238 for paralinguistic devices.

4 What support structures; for example, visuals, does Johnson use in her speech? What is the effect of these?

5 How does Johnson signpost her arguments for her listeners?

6 What language features and devices do you notice in her presentation? (Refer to Tables 4.8 to 4.12 on pages 219–232 for support.) How does she balance logos, pathos and ethos?

7 How does Johnson conclude her presentation?

!! **You can follow the transcript of the TED talk while viewing by clicking the 'read transcript' button underneath the video. EAL students can also find translations by changing the language of the transcript.**

Level-up

8 Watch a debate from Russian-British scientist Konstantin Kisin at the Oxford University Union in which he debates the topic 'woke culture has gone too far' in the context of climate change: mea.digital/vce34_4_16. The Oxford Union is the world's most prestigious debating society. While viewing the debate, consider the effectiveness of Konstantin's delivery. Make notes about his body language and paralinguistic devices and share these with a partner and then discuss these with the class as a whole. Consider the structure of his arguments and his signposting. What makes this a confident debate speech? You could also consider what makes this debate look, sound and feel effective.

Woke (adj): aware of and attentive to important societal issues, in particular, issues of racial and social justice

How to deliver a confident point-of-view presentation

The main measures of a confident delivery of a point-of-view presentation are the speaker's ability to connect with the audience and clearly express their viewpoint. A confident orator will use both the spoken word and the features of paralinguistics to deliver a confident presentation; the audience will remember what you say if you connect with them. The trick is to find the right balance between the words you say and your delivery devices. The persuasiveness of your point-of-view presentation will be determined by how well you convince your audience to share your point of view and this will be achieved by gaining their trust. Your audience will connect with you from the start of your presentation; therefore, it is important to sound and look confident from the outset.

Features of confident presentations

- **Eye contact**: Making eye contact helps your listeners feel engaged. Look around the room regularly and connect with as many audience members as you can. If using cue cards or notes, use these as a prompt rather than reading directly from them. If using slides, only use dot points rather than whole sentences or slabs of text.
- **Keep an open posture**: An open posture is relaxed but poised. Avoid leaning on any tables or the lectern if giving a traditional speech. Avoid crossing your arms or fidgeting, and keep your hands out of your pockets
- **Use gestures where appropriate**: Gestures can help to signpost your ideas and arguments. However, be judicious in how and when you use gestures. Ayana Elizabeth Johnson uses gestures throughout her speech. Review the talk and see what she does with her hands.
- **Show enthusiasm for your topic**: Enthusiasm can be shown through the way you carry yourself and express your ideas. You can also show enthusiasm by smiling, which can engage listeners. However, some topics are serious and a smile may detract from your point of view; in this case, your facial expressions should reflect the intention and contention you are expressing.
- **Vary your pace of speaking and pause for effect**: Varying your pace will keep the listener engaged – a rapid pace can be useful when listing items to emphasise the enormity of an issue or problem. Sharing the most important parts of your perspective at a slower pace forces listeners to pay attention. Pausing for effect is an extremely powerful persuasive technique and helps listeners to isolate key points. Take time to pause in your presentation to allow listeners time to process your ideas.
- **Use stress and emphasis**: Emphasising key words or sentences is an essential part of a confident presentation. Stressing words helps listeners identify important parts of your presentation.
- **Avoid hesitation devices or 'filler' words**: Try to pause and close your mouth if you think you are about to say 'um' or 'ah'.

You should make eye contact with the 'person' you are speaking to: that might be your audience, the camera if you are filming your presentation, or the person you are speaking with in a debate, forum or panel.

Judicious (adj): careful and sensible; showing good judgement

Activity 4.19: Review and highlight

1. Review the paralinguistic features in Table 4.13 on page 238 and audit your point-of-view presentation by actively adding devices and techniques to support a confident delivery.
2. Underline or highlight words and phrases you will emphasise.

3. Note when you will vary your pace. Where will you slow down or speed up?
4. Note any tricky pronunciations. You may like to write these words out phonetically.
5. Record yourself delivering your presentation on video or audio. When you watch yourself, look for good use of paralinguistic features. Note when you use hesitation devices and try to eliminate these through practice.

Phonetically (adverb): to write a word by the way it sounds rather than following the dictionary spelling

Preparing your notes, outline or cue cards

Once you have written your point-of-view presentation and feel that you know your content fairly well, try to pare it back to notes, cue cards or an outline. This helps you to avoid just reading your text, which will help you appear more confident. Some of the best speakers speak from outlines rather than full transcripts. When Julia Gillard gave her memorable 'misogyny speech' in 2012, she read from a series of handwritten notes that only she could decipher. These notes resulted in one of the world's most famous impromptu speeches of all time.

Figure 4.14: Prime Minister Julia Gillard delivering the 'misogyny speech' during House of Representatives question time at Parliament House.

WORKED EXAMPLE

The text below shows a presentation outline modelled on the opening section of Ayana Elizabeth Johnson's TED talk:

[Eye contact!]
Slow down
[OPENING SLIDE]
Introduction and contention: opening anecdote → once upon a time, five-year-old child, 400 scuba dives, PhD, [CHANGE SLIDE] experience working in the Caribbean
[CHANGE SLIDE]
Sustainable management → [CHANGE SLIDE] food security, jobs and cultures → all depend on the sea
[Pause]
Introduce the 'parrotfish': fell in love → 500 fish species in the Caribbean reefs, [CHANGE SLIDE] 100 species of parrotfish, over a metre long, weigh over 20 kgs.
[Pause]

Five incredible things about parrotfish:

1. *Parrot's beak mouth: [CHANGE SLIDE] 'lawn mowers of the reef', algae ('al/gee'), parrotfish are herbivores ('herb/ee/vors')*

[Pause]

2. *After eating, poop white sand: [CHANGE SLIDE] 380 kgs of pulverised coral per annum, anecdote from scuba diving, next time you're holidaying → think of the parrotfish*

[Pause]

3. *So much style: [CHANGE SLIDE] mottled and striped, teal, magenta, yellow orange, polka-dotted, [CHANGE SLIDE] 'diva style' multiple wardrobes, juvenile outfit, intermediate getup, terminal look (tricolon effect)*

[Pause]

4. *Sequential hermaphroditism: change sex from female to male, larger males gather in harems ('ha/rems') of females to spawn, heterosexual monogamy → not nature's status quo [Pause]*

[CHANGE SLIDE]; diverse reproductive strategies

[Pause]

5. *Most incredible → secrete mucus bubble: envelopes their whole body, [CHANGE SLIDE] masks scent from predators, protects from parasites. How cool is this?*

[Pause]

Summary: Confession of love for parrotfish: flamboyant, algae-eating, sand-pooping, sex-changing glory! (pause and stress each word)

Cue cards are similar to notes and outlines but are even more pared back. They are often quite personal; everyone has their own way of creating them. At the end of the day, your cue cards only need to make sense to you, and they are not a formal part of the SAC. Ideally, cue cards should do as they are intended, *cue* you in as to what to say next; they are a series of signals which trigger your brain as to what to say. Many students use 'palm cards' for cue cards which fit into the palm of your hand easily. If you find these to be too small, then make the writing bigger so you can see it and use colour. Sometimes cue cards can be distracting and you may not like to show your hands during your presentation; the choice is yours whether or not to use cue cards.

WORKED EXAMPLE

Card number

1

Eye contact! — Delivery reminders in a different colour

Slow down

Introduction: — Card heading

Number your points

1. Opening statement – love story

2. Opening anecdote – Caribbean

3. Introduce the parrotfish – fell in love

[Pause]

Activity 4.20: Prepare and practise

1 Using the models above, prepare any cue cards, notes or outlines you might need for your presentation.

!! The more times you have rehearsed and practised your presentation, the more confident you will be and the less you will rely on your notes.

2 Deliver your point of view in front of a trusted person and seek feedback on your delivery – were they convinced? You could even ask them to 'assess' you on the criteria for specific feedback.

3 Practice delivering the presentation in the actual space you will use for the SAC (if it is being delivered rather than recorded) this helps to mimic the feeling of delivery at the time of the SAC. For example, use the classroom after school or at lunchtime if you can.

4 Record your point-of-view presentation using voice notes on your phone and listen to your recording when doing chores or going for a walk. This will help you to memorise some sections.

!! EAL students, it may help you to deliver your point of view in your first language before switching to English. Ask yourself, what did I do with my voice to deliver an impactful speech? Apply the same techniques for your presentation in English.

Preparing for the examination

STEP 9

We have created study notes using the 3Cs in Chapter 2, reflected on our learning and created focused study activities from our feedback in Chapter 3, but preparing for argument analysis in the exam can be particularly difficult to study for because you will be analysing unknown texts. Our advice: focus on what you know, not what you do not know!

- Spend time exploring, identifying and seeing the impact of different persuasive features. The more features of a text you can identify and analyse (no matter the type), the easier it will be to recognise and comment on such techniques in unseen texts.
- Keep engaging with persuasive texts and practising to identify and analyse IMPACTFUL elements.
- Refine the way you annotate and plan for argument analysis responses. If you are used to spending considerable time highlighting, labelling, annotating and colour-coding texts before you start drafting, you will need to consolidate this process to make it more time-efficient, but no less useful, in preparation for the exam.
- Keep writing. Notice how each new text you write about changes the way you approach and structure your response. This is one area where you cannot just follow a preconstructed structure, but have to let the text type, layout, flow of arguments and overall structure guide you to know where to start, where to focus and where to bring things to a logical conclusion.

Activity 4.21: Feedback and reflection

1. Having completed your SACs, what specific feedback did you receive from your teacher?
2. Following the SACs, what did you do to reflect on your performance and mindset on these occasions?
3. What aspects of the SAC could you control and which could you not? How did you feel about these?
4. What was your overall mindset before and after the SAC?

5 The exam

The English and EAL exam consolidates the skills and knowledge of Units 3 and 4. It is the only three-hour exam on the VCE timetable and for most of you, it will be your first exam. The results of the exam are worth 50 per cent of the overall score for English and EAL, with the Unit 3 and Unit 4 SACs each worth 25 per cent.

The exam requires you to confidently respond to specific tasks and topics in the moment, drawing from your skills and knowledge, rather than using formulaic, template-style responses. The criteria reward a consistent, cohesive response that is clear and has a strong voice. The examiners are aware your response will be written under considerable time pressure and that you will have limited time for thoughtful revisions. However, they are looking for writing that demonstrates a clear understanding of audience and purpose, and that uses sophisticated written expression.

The better you understand the expectations for each section of the exam – what you need to bring, what you need to do and how long you have to complete each section – the greater confidence you will have walking into the exam and the clearer you will be able to approach each task along the way.

Activity 5.1: Understand and explore

1 Look through the exam information available on the digital Student Resource, and explore:

- **a** the similarities and differences between each section of the exam
- **b** how confident you are about each section
- **c** what areas you need to prioritise in your study time
- **d** what the exam descriptors say you need to do. Can you rephrase or summarise the different elements of the descriptor you want to achieve? What do you need to do to meet the descriptor?

Setting up a study timetable

The English and EAL exam is one of your first and longest exams, and managing your study with competing priorities will be a challenge. The trick is working out how you can balance your study across your subjects within the time you have. It is about being realistic.

- How much time do you have to study?
- What other competing factors do you have to consider?
- How much time do you need to achieve your goals in each subject?

Setting up a realistic study timetable that highlights *when*, *where* and *what* you are going to study will help you through this complex time. By following a timetable, you can plan to cover everything you need to know, and you can focus on one thing at a time, maximising the time you have available.

Table 5.1 shows a detailed sample timetable for all your subjects, including breaks and downtime.

Table 5.1: Sample study timetable

Hours	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8 am–9 am	Breakfast Exercise Shower	Breakfast Exercise Shower	Breakfast Exercise Shower	Breakfast Exercise Shower	Breakfast Exercise Shower	Sleep in	Sleep in
9 am–10 am	Study block 1 ENGLISH	Study block 1 ENGLISH	Study block 1 ENGLISH	Study block 1 ENGLISH	Study block 1 MATHS	Breakfast Exercise Shower	Sleep in
10 am–10:30 am	Morning tea					Study block 1 ENGLISH	Breakfast Exercise Shower
10:30 am–11:30 am	Study block 2 MATHS	Study block 2 LEGAL	Study block 2 CHEMISTRY	Study block 2 MATHS	Study block 2 ENGLISH	Study block 1 MATHS	Study block 1 MATHS
11:30 am–12:30 pm	Study block 2 CHEMISTRY	Study block 2 CHEMISTRY	Study block 2 MATHS	Study block 2 LEGAL	Study block 2 ENGLISH	Study block 1 CHEMISTRY	Study block 2 ENGLISH
12:30 pm–1:30 pm	Lunch						
1:30 pm–2:30 pm	Study block 3 LEGAL	Study block 3 MATHS	Study block 3 ENGLISH	Study block 3 CHEMISTRY	Study block 3 LEGAL	Study block 2 ENGLISH	Study block 2 CHEMISTRY
2:30 pm–3:30 pm	Study block 3 MEDIA	Study block 3 MEDIA	Study block 3 LEGAL	Study block 3 ENGLISH	Study block 3 CHEMISTRY	Study block 2 MATHS	Study block 2 MEDIA
3:30 pm–4:30 pm	Study block 3 ENGLISH	Study block 3 CHEMISTRY	Study block 3 MATHS	Study block 3 MEDIA	Study block 3 MEDIA	Study block 3 LEGAL	Study block 3 ENGLISH
4:30 pm–6 pm	Downtime						
6 pm–7 pm	Dinner						
7 pm–8 pm	Study block 4 MATHS	Study block 4 MATHS	Study block 4 MEDIA	Study block 4 CHEMISTRY	Downtime		
8 pm–9 pm	Study block 4 CHEMISTRY	Study block 4 ENGLISH	Study block 4 CHEMISTRY	Study block 4 MATHS	Downtime		
9 pm–10 pm	Downtime (Aim to be in bed by 10 pm)						

* You could include a third study block on Fri–Sun evening if you choose – many students do this during the exam period.

Take a break after 30–50 minutes of intense revision. Or try the 'pomodoro' technique, breaking work into blocks of time (usually 25 minutes), working intensely and then taking a 5- to 10-minute break. These blocks are useful as they will give you enough time to do a prac exam.

Exercise is not only great physically, it helps with learning and managing stress. You may prefer to exercise in the afternoon instead of mornings, but try to get 30 minutes of exercise a day, preferably outdoors.

Prioritise subjects that require the most study or that you find most challenging. However, do not neglect the subjects that you are more confident about, or that are later in your exam schedule.

Table 5.2 shows an English-specific timetable, to help you break down what to study in each session. It is one thing to plan to study and another to work out *what* to study. You can spend hours creating flashcards or re-reading the texts, but if you need to work on thinking and planning under time pressure, then these will not help much.

Table 5.2: English study timetable

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
3–4 weeks before	Consolidate notes Section A	Consolidate notes Section B	Consolidate notes Section C	Review prior and practice exams	Collate example questions, texts and tasks	Re-read Section A text	Re-read Section B texts
2 weeks before	Planning and paragraphs for Section A	Planning and paragraphs for Section B	Annotating and paragraphs for Section C	Use feedback to revise paragraphs for Section A	Use feedback to revise paragraphs for Section B	Use feedback to revise paragraphs for Section C	Revision: quotes, devices, technical language
1 week before	Timed planning and writing for Section A	Timed planning and writing for Section B	Time planning and writing Section C	Use feedback to revise writing for Sections A, B and C	Practice exam	Self-assessment and reflection	Revision and strategy session
Exam week	Read notes and feedback	Practice exam	Read notes and feedback	English exam			

Activity 5.2: Plan and prepare

1 Using the templates provided as part of the digital Student Resource, create your own study timetables.

- **a** Consider when you will study English, and how this will fit alongside your other subjects.
- **b** Then work out exactly what area and skills you will focus on for each English study session.

Remember, while independent study is important, you also need to ensure you seek feedback, ask questions, and collaborate with students and teachers. Other perspectives will provide valuable insight.

Studying for the English and EAL exam

While some subjects and exams lend themselves to using copious flashcards, practice questions and writing study notes, the English and EAL exam can seem less black-and-white. You could spend days re-reading all your texts, writing innumerable essays and still not feel confident that you have learned what you need to know to find success.

With the English and EAL exam in particular, you need to know what will make the greatest impact on your overall mark and focus your time and energy on that. The more specific you can be about what you are studying, the more likely you are to achieve your goals. As mentioned, the digital Student Resource has infomation on the specifics of the exam, along with advice, strategies and resources for all three sections.

Suggested study activities

Deciding what to do and when to do it can sometimes feel overwhelming. Listed below are some suggested study activities, categorised by a rough indication of how long the activity is likely to take. That way, you can choose whether to complete a 15-minute study attack or do a deep dive for an hour.

15-minute activities

- Make a list of the feedback you have received from your teacher or from practice exam submissions. Identify any common areas you need to work on.
- Practise writing for 15 minutes: set a timer and notice what happens when you put yourself under time pressure. Does your handwriting become unclear? Does your spelling and punctuation deteriorate? Was your expression clear throughout or did it become garbled? The more aware you are of how you cope with writing under time pressure, the more consciously you can support yourself, work on specific areas and focus on particular elements during your revisions.
- Look at how much writing you produced in your 15-minute practice session. Multiply this by four to make a rough calculation of how much you can to write in just under an hour per section. This information will help you structure and approach each session.

30-minute activities

- Look through previous exams. Practise interpreting questions and texts, planning under time pressure and writing paragraphs under time pressure.
- Collate a list of examples and prior topics and tasks for each section. Which prompt or text would you hope *not* to see on the exam? Make sure to attempt this one: if you can get through your worst-case scenario exam, then the real exam will seem like a breeze!

60-minute activities

- Organise your notes – see Consolidating your study notes, on the following page.
- Reread or rewatch set texts.
- Complete practice responses, including planning and revision time. Focus on building your endurance to be able to think and write under time pressure.
- Practise transitioning between different sections of the exam. How easily can you switch your brain from writing for one specific audience and purpose to another?
- Practise revising your writing: first without time pressure, and then with a strict time limit. What are the key elements you want to highlight and remember on the day?

When you are doing practice planning or writing, seek feedback on what is going well and what to focus on next. There is no point in writing paragraph after paragraph if you keep making the same errors or you do not know if you are improving.

Consolidate your study notes

The notes you have taken throughout the year will be invaluable to you when studying. Collating your notes can be a useful early activity – bring everything together so you can transform it into relevant, useful and effective information. (If you have collated them already, great!)

Once you have your collated notes, you should consolidate them further using the steps below. This will help as each time you work through your notes, you will remember and recall the information better. Also, by reading the notes and condensing the content, you are not simply rewriting, you are processing the information, synthesising the pieces and reformatting it all in a new way. These actions will help build schemas in your brain, giving you a much higher chance of remembering information when you need it!

Schema (noun): a diagram, network or plan

1. **Annotate your notes for each section**: colour code, label, highlight keywords, draw arrows to connect elements, find patterns as well as similarities and differences.
2. **Use your annotations**: synthesise your notes down by at least half. Try to write these notes by hand if your previous notes were typed, as we remember things better when we hand write. Consider acronyms, graphic organisers and ways to create a snapshot of your information.
3. Take your condensed notes, re-evaluate keywords, ideas and elements and **reduce these down to one page per section**. Depending on how many notes you began with, you may need to repeat point two before your material is down to one page.
4. **Annotate the final three pages**: highlight, colour code and label them, while ensuring they are still readable. You will be surprised how in the exam, you will be able to recall elements of these notes that were a particular colour, or in a specific place on the page. Take these three pages wherever you go to refresh your memory … all the way up to the exam (where you can throw them in the bin on your way in, knowing you've got this!).

Activity 5.3: Collate and focus

1. Go through your previous SACs, practice SACs, practice exams and classwork and collate the feedback that you have received throughout the year.
2. Make a list of the critical elements from each section of the exam that have made the greatest impact on the scores you have received (these can be both positive things you want to hold onto, as well as things you need to work on during your study time).
3. Of the things that you want to focus on, decide *how* you are going to work on these elements. Be as specific as you can, and if you do not know how to study to improve, then *ask*!

Exam day

The day is finally here. Use the following checklists to make sure you have everything ready for the exam. You can then walk in the room knowing you have done your best to prepare.

Be prepared

- [ ] Know what time you need to be there. Set multiple alarms, and ask a buddy to check that you are on track to arrive on time.
- [ ] Eat a proper breakfast. You will not be able to eat again until 12:15 and your brain and body need fuel to get through this stressful situation.
- [ ] Take water with you – a clear plastic bottle only. Avoid drinking so much that you have to take a toilet break, but staying hydrated will help you focus.
- [ ] Know what you can and cannot take into the exam: Bring an unannotated dictionary or a bilingual dictionary if you are an EAL student. Do not bring your mobile phone or correction fluid into the exam.
- [ ] Know the location of the exam and get there early.
- [ ] Bring more than one blue or black pen: it is better to have more pens than you need, than to have the stress of your pen running out halfway through the exam. Bring highlighters or coloured pens for annotating. All pens must be in a clear plastic pencil case or zip-lock bag only.

Allocate your time

- [ ] Remember how much you can write in the time you have. If you have not been able to write a five-paragraph essay in under an hour during your revision, you are unlikely to do so in the exam, so plan for what you can achieve.
- [ ] You are not allowed to highlight, underline or make notes in the reading time, but that does not stop you from going through the questions and picking out keywords. What is the question asking you?
- [ ] Once you are comfortable with your approach for sections A and B, you can spend the rest of the time reading (and re-reading) the argument analysis component. Do not just skim-read it, read it properly, then read it again to clarify, then read it again to begin to map out in your mind how you are going to respond most effectively.
- [ ] As soon as the reading time finishes and you are allowed to write, jot down any acronyms you remembered, quotes you crammed in your brain or thoughts you had as you were reading. You can highlight and annotate here, but do not waste time annotating if you do not need to. Time is precious!
- [ ] Although you want to give yourself as much writing time as possible, take a few minutes to make a plan before you start writing. Writing from a plan increases how quickly you can write (because the big-picture thinking has already been done) and leads to more cohesive, coherent and connected writing.
- [ ] Give yourself a few minutes at the end of the exam to go back through and edit each section. The bonus of leaving your editing until after you have finished all your writing is that if you run out of editing time you have at least finished writing, plus reading back through something straight after you have finished writing often results in you missing key elements. Giving yourself some space allows you to read with a clearer

perspective. Check you have responded to the task and the criteria throughout, then ensure all character and author names, titles and words in the prompt, are spelled correctly and have capital letters where required.

If things go wrong

If things are going wrong, breathe. Literally take a deep, slow breath. Doing this will calm you down and supply your brain with a little more oxygen to help you think clearly. Then try to use some of the troubleshooting ideas in Table 5.3.

Table 5.3: Troubleshooting problems in the exam

Problem	Solution
You are running out of time	Think about what will give you the most opportunity to answer the criteria; for example, quickly write a conclusion statement at the end of your essay rather than a separate detailed conclusion.
You forget the quote	Do not make it up! Use parts of the quote, or paraphrase it.
You do not understand the prompt	Choose another prompt or, if it is too late for that, highlight the keywords, the action verb or any modal words to see if that gives you some clarity. Look up key words in the dictionary and use some of the key words in your response.
You do not understand the Section C text	Re-read the start and the ending of the text. Read the background information again. Consider *who* they are talking to and *why*. Use your dictionary to check keywords you are not familiar with.
You forget key information (a character's name, the name of the setting, etc.)	Do not leave a blank space hoping you will remember it later. Use a different example, or consider using a substitute phrase; for example, can you call her 'the narrator's sister' if you forgot her name?
You forget how to spell something	Check it is not in the prompt, or somewhere on the exam itself. Depending on the word, choose a different word or look it up in the dictionary.
You write in the wrong booklet	If you realise during the exam, just let the exam supervisor know. If you do not realise until after you have left ... well there is nothing you can do ... they will work it out in the marking, promise!
You need more booklets or you are confused	Ask the supervisors. They can provide you with additional booklets and explain the process or timing of the exam.

Activity 5.4: Reflect and consider

1 Take a moment to reflect on your work throughout the year, on how far you have come and on what this very last hurdle might look and feel like.

2 With a peer, small group or your class, brainstorm the skills you have developed through studying English and EAL and consider the ways that you will be able to draw from these throughout your life.

Dear student,

As the English and EAL exam is one of the first exams on the timetable, you may feel there is little room for you to celebrate your hard work before you have to turn your attention to your next exam. However, the English and EAL exam is the only three-hour exam you will have to complete, so give yourself a moment – as you walk out those examination doors – to reflect on everything you have achieved this year and how hard you have worked to reach your potential.

There is nothing else to do now but move forward and feel proud of the way you have handled this year. Whether you go on to be a great novelist or literary academic, or you never write another analytical essay ever again, you have gained some incredible life skills

CELEBRATE your hard work!
As you walk out those examination doors,
REFLECT on how far you worked to reach your potential.
Take a deep breath. And then take that next step on your journey – your future potential is LIMITLESS!

Congratulations, *Hayley, Julia and Virginia*

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