English- Advanced, Standard and Studies - CM- Preparing for the personal response. Part two transcript (Duration: 14 minutes 28 seconds)

Welcome to the HSC hub student support sessions. This is part two. This resource is designed to support students and their understanding of the types of questions required within Paper One, Section Two in order to develop their own personal response. As this is for Section Two of this paper, the material provided is relevant for English Advanced Standard and Studies. Before working through this presentation, make sure you have completed part one of this resource. All three parts are in the same student booklet. Here we'll look at effective body paragraphs.

In this section we will show you that a good paragraph builds one part of the argument. All paragraphs eventually combine to prove the thesis as a whole and a distinguishing feature of good analysis is the judicious selection of examples. Choosing the quotes that best support your idea and using these to develop your argument.

[Slide reads: Advice for teachers and students

Teachers in a classroom context you may like to:

* view the recording and pause and discuss key ideas with the students during designated times
* add your own ideas, resources and or sample questions to the resource booklet
* allocate sections for students to view as flipped learning and then co-construct modelled, guided and then independent responses.

A student at home independently will need:

* a copy of your previous assessment for this module
* a copy of the student booklet either hard copy or digital
* time to explore the activities suggested here. This resource works best if you follow all instructions and complete the thinking routines, reflection activities and written tasks. Make sure you take adequate breaks.]

Advice for teachers and students. This information is in the student booklet so please make sure you've read this content about how to use this resource. Please note: if you're a student using this on your own and find any of it confusing, you should consult a peer or your teacher for support. This resource has three parts and this is Part two ‘Understanding the structure. The body.’ As you can see they work together to build an understanding of how to structure the personal response for this module. If you have not worked through component one then we suggest you do so before continuing with this resource.

[Slide reads: The essentials

* The statement/point will establish the main concept to be argued in the paragraph. Ideally, include reference to text or representation.
* The text grounding/ example from textsentence(s) will refer to a specific idea and establish how this substantiates the concept you presented in the topic sentence. If suitable, you could also establish the purpose of the composer or the desired impact on the reader or the context inspiring the composer. These are ideal points to raise because they are components of the discussion of representation.
* The analysis will include quotes and techniques that are evaluated in relation to how they construct the composer’s purpose, at some point you should include reference to the context of the composer
* The relate sentence(s) will link all examples to the main argument. If relevant to the question, you could also use this sentence to link ideas to your reading experience.]

Let's look at the essentials of a body paragraph. You can read this in your student booklet in a minute, but first consider that a well-structured body paragraph establishes the part of an argument, relates this to the text, provides evidence to substantiate the argument and reiterates all the main points. To ensure you have included all these components, you might like to use an acronym. Before we go any further, it's very important to realise that an acronym is just a guideline used by you to self-check that you have included all the essentials and just here is just one example, STAR. Please remember this is just a structural tool and it's not as strict rule of writing and once you found your own approach you can play around with this structure. Pause the presentation here and read through the resource, ‘Essentials of the body paragraph’ before we discuss it here in more detail.

[Slide reads: Topic Sentence

* Start with representation and the specific compositional tool, linking this to an idea (e.g. universal theme), relevant to the question.
* In preparation, keep this sentence short so that you can build it once the question (and thesis) are known.
* When preparing an essay, even though you don’t know the question, brainstorm possible ideas that might be the focus. Write multiple topic sentences.]

Topic sentences need to clearly connect to the main ideas in the introduction. Use specific words or phrases from your introduction. You should be relating the topic sentence to the question by using keywords and you should present a clear and specified statement that is linked to your thesis. In this way, the topic sentences should build your argument throughout the response. Remember both the question and a part of your thesis need to be echoed in the topic sentence.

[Slide reads: Conceptual

* Dystopian texts composed during the imminent threat of totalitarian regimes present bleak characters whose dire motives are gradually revealed to readers.
* Western literature composed during or immediately after World War II crystallises the tension between personal and political ideologies, wherein the detriments of conformity are exposed, and readers are invited to question the motives of an everyman character who has the potential to destroy himself and those affiliated to him.]

These two sample topics sentences are quite conceptual ones. In these samples the argument is established and there is no reference to the text. This is a good approach because allows you to present your argument in a conceptual way. Notice that the first example is shorter, but still including representation, reader response and the main idea about human experiences. In the second example, which is a bit longer, there is more packed in. This includes the context of composition and strong verbs such as ‘crystallise’ to show how meaning is shaped. The main thing for you to do as you revise your own paragraphs is to ensure you include a conceptual topic sentence. Pause the presentation here and read through the two topic sentences which can be found at the end of resource four.

[Slide reads: Text grounding

A concise summary of the text in relation to the statement

* Apply the text to the focus in the topic sentence
* Provide a concise summary of the text]

Now let's move on to text grounding. When you’re asked to summarise a text, the focus you choose will determine the information you include. In a good body paragraph, the text summary will be based on the main idea in the topic sentence. Each time a new focus or argument is presented, the text grounding will be different. This sentence is important because it initiates the synthesis and ensures you stay focused on your argument.

In this example, the focus is established and you are signposting for the examiner that your analysis will be about the main character and his hypocrisy. “Such is the portrayal of Orwell's middle-aged protagonist, whose individual motivations to rebel are momentarily entertained by the author in order to gradually expose to readers that hypocritical manner in Winston's hypocritical behaviour.” Note that this text summary works for both the topic sentences in the previous slide.

Good analysis is based on clarity, and a specific focus being applied to the text. Can you achieve this? Provide examples to quotes and language style and features and a critique of these that substantiates the point in your statement. Ensure examples are used to demonstrate the way the composer’s purposes developed. Cohesion is essential. The examples need to build towards the point you are making. Remember, your analysis must show evidence of your ability to synthesise. The biggest challenge when you are working under examination conditions is your ability to sift through all your content knowledge to decide which examples should be used to answer the question at hand. If possible link ideas to the responder and how we are positioned. Otherwise, leave this until the final sentence of the paragraph.

[Slide reads: Synthesis

* only discuss relevant examples
* include quotes that prove the idea
* keep quotes short
* include references to the compositional tools in a fluid way
* avoid a list of techniques.]

It is important that you remember to write from ‘outside the text’, too many students slip into the habit of writing inside the text and often, this then becomes description, not analysis. Also make sure all the references to technique or features of writing are connect to the composer, not characters. In the text for example, never write “Winston uses a metaphor” instead, “Orwell’s use of metaphor in Winston’s dialogue serves to highlight” etc. A good way to judge if your own writing is descriptive is to self-assess. Check to see that you're only discussing examples that are relevant to the idea or argument you presented in the statement. Another way to ensure you are not writing a descriptive or summary of the text is to discuss examples in order of relevance to your argument rather than in order of how they unfold in the text. This seems to be more of a concern in responses about poetry, especially when students write about the poem line by line instead of based on ideas.

[Slide reads: Writing with flair

* try to integrate quotes
* avoid phrases like “this is shown in the quote “…”. Instead, use the quote within the sentence…
* avoid unnecessary words such as “the … technique is used to….” Instead, “Orwell’s limited third person narration…”, flows from your concept into text references and doesn’t sound clunky.]

Another aspect to consider is the way you express yourself. Often good analysis is lost in a string of phrases that do not need to be included in your response. Take a look at the tips on this slide. They are also printed in the resource booklet., Use these to edit your own responses. If you use phrases like “in the quote” or “the technique of simile is used” etc, then you have some editing to do. Instead of using these redundant phrases, aim to integrate quotes and references to the composer’s tools into your analysis.

[Slide reads: Unnecessary phrases

For example, Orwell uses the technique of limited third person narration to narrow the reader's engagement, almost exclusively, with Winston and his unfulfilling experience as an individual within Oceania. Taking into consideration Orwell's context, which suggests the representation is perhaps influenced by Orwell’s own sense of isolation and inferiority during his schooling years, the representation of Winston’s sense of discord as a member of the Party, highlights he lacks the same passion or vigour he witnesses in his “comrades” as they participate in the allegorical Two Minutes Hate. Another technique used by Orwell is narrative perspective which results in readers (who are beginning to understand Winston’s attitude) also feeling alien to The Party, and yet a member within it. Again, applying the context, where we know Orwell’s contempt for totalitarian regimes, his attention to detail about the Party's corruption serves to emphasise Winston’s behaviour is inconsistent, evidenced in his emotional commentaries about Symes or Mr Parsons. Sporadically praiseworthy, but mainly laden with abhorrence, which is shown in numerous quotes when Winston is thinking, he is recognised as an unreliable narrator.]

Here in sample one there are approximately eight unnecessary phrases, making the analysis a bit clunky. In a minute, we'll ask you to read through the introduction and highlight what you consider to be the unnecessary phrases. Pause the presentation here and highlight the unnecessary phrases on your copy in the student booklet.

Here you can check your answer. Did you highlight these phrases in red “uses the technique of”, “taking into consideration Orwell’s context”, “the representation of”, “another technique used by Orwell”, “again, applying the context”, and the last one “which is shown in numerous quotes.” All of these are unnecessary phrases. Taking out those phrases allows for a more succinct paragraph. You can use this process to support the writing of your own paragraphs.

There are a few important additional comments to make about the analysis section of your paragraphs. Choose connectives that develop your argument in a cohesive way, and aid in developing a well-structured response. They must be logical and help the flow of your argument. Examples of effective connectives with an academic register include, but are not limited to, these examples: “in a similar vein”, “extending this idea”, “on the other hand”, “by adapting the concept/ theme”, “due to”, “this stands in contrast to” Avoid overuse of the same connective. A particular favourite among students is “hence” and “thus”. Just remember when you write ‘thus’ you are suggesting that the next idea is somehow drawn from the previous one and this is the same with ‘hence’. But just make sure that this is the case.

Moving on to the last sentence of a body paragraph, the aim here is to wrap up your paragraph, reiterate the main idea, and reinforce how this proves your thesis. This might seem like lots to pack into one sentence, but the last sentence of your paragraph can have a big effect on how well rounded and valid your argument actually is. Here are two sample link sentences that could be used to wrap up your analysis. The most important thing to remember is you would never include new examples at this stage of the paragraph. A good related sentence will allow you to avoid top and tail paragraphs where the last sentence of each paragraph simply rewords the question. This should be extended to restate your thesis instead. So the weaker sentence here says “hence Orwell's characterisation both shocks and invites responders by reflecting another’s world.” However, a more effective sentence would be, “as such, Orwell’s readers are left with little doubt that totalitarian regimes will control the individual’s mind through tight control of our collective experiences, positioning readers to reflect on the sustainability of autonomy if such regimes become a reality in the future.”

Let's explore this idea. The next few slides provide you with a few samples of analysis. These are also in your student booklet. We encourage you to pause the presentation and explore each sample, completing the activity accompanying each one.

[Slide reads: Activity – write a topic sentence

In the closing chapter, Orwell’s final vignette of our vanquished anti-hero leaves readers with a vision of humanity defeated by a flawless totalitarian regime. A solitary, gin-soaked, pathetic Party minion, Winston is no longer capable of sustained or complex thought, nor is he in love with Julia. The visceral imagery in the narration reflects the extent to which O’Brien’s torture has damaged Winston – ‘But they could get inside you… Something was killed in your breast: burnt out, cauterised out.’ *– and* Winston’s characterisation comes full circle in the most unfulfilling way for responders. Orwell’s reference to altered lyrics from Glenn Millers 1939 song ‘The Chestnut Tree’ reminds us how Winston ‘sold’ his love to the Party to escape Room 101, leaving us with little hope for rebellion in the face of extreme dictatorship]

This analysis sample three comes from the ETA 1994 resource booklet written by Diab and Murphy. You have a copy of this sample in your student booklet. I'm going to use it to complete the next activity. Pause the recording here and read the paragraph carefully. Your task is to add a topic sentence to ensure the idea about the impact of totalitarian regimes is clearly established.

[Slide reads: Activity- deconstruct this paragraph

While Orwell depicts Winston’s work in the Ministry of Truth as monotonous, isolated and amoral, it is also, ironically, the only – and thus greatest pleasure the novel’s anti-heroes existence. The paradox within Winston’s characterisation is that, despite his hatred towards the Party, he enjoys his work and is directly involved in the erasure and falsification of history. He is an agent of ‘Reality control’, manipulating the news and public records to align with what the Party wants the public to perceive. Winston routinely destroys all physical evidence of the past, although he can’t quite block it from his memory. In this instance, Orwell represents the paradoxical nature of human behaviour which is echoed throughout history, compelling readers to recognise this aspect of human experience. The powerful metaphor, ‘All history was a palimpsest’, represents the mutability of the past to INGSOC doctrine and Orwell initiates personal reflection in readers: through sudden awareness of Winston’s motives, we become astutely aware of the modern manipulation of mass media to suit political and commercial agendas.]

Here is another example of analysis from Diab and Murphy resource booklet published by the ETA. In a minute, when you have read through this paragraph consider deconstructing all the aspects of the analysis to test what you have learned about the body of a personal response. The last two activities for this part are firstly, to deconstruct the paragraph identifying all the features of good analysis that we spoke of previously, then in the table that follows, we would like you to conduct this thinking routine to sum up your learning. Use these two headings “I used to think” as one heading, “and now I think” as another heading.

This is the end of part two of this resource. Part three, the conclusion, can be found on the HSC hub. Remember, all three parts can be found in the same student booklet. Thank you.

End of transcript.