# **English – Advanced or Standard- CM- Lifting your response for Paper One Section Two transcript**

(Duration: 15minutes 13 seconds)

Welcome to the HSC hub student support sessions. 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 your own personal response. A Common Module response is unique because in it you are writing a personal response. In order to complete the activities in this presentation and to demonstrate your learning, it is vital you have a piece of your own writing to work on. In particular, you will need at least one paragraph from the body of a response. You might like to have it typed in a word doc or printed double space so you can write on it as you work through the activities in this presentation.

[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 are reminder of your options. This information is in the student booklet so please make sure you have read this content about how to use this resource. This is about lifting your response. In this presentation we will define representation, refine aspects of a personal response and unpack some student samples.

Paper One, Section Two, the personal response. What is different about this response? Representation. From the English Textual Concepts definition “is a depiction of a thing, person, or idea, in written, visual, performed or spoken language. Where composers make choices. Representation may aim to reflect the natural world as realistically as possible, or may aim to convey the essence of people, objects, experiences and ideas in a more abstract way”. From the stage six syllabus glossary “the way ideas are portrayed in representing texts using language devices, forms, features and structures of text to create specific views about characters, events, and ideas. Representation applies to all language modes spoken, written, visual and multimodal.”

[Slide reads: "Representation analysis involves examining the interconnectedness and impact of explicit choices and decisions made when a composer shapes meaning within a text. The chosen medium and subject matter as well as the structure and language forms, devices and techniques also need to be considered. Ideas, beliefs and values can be challenged by the way they have been portrayed and this can be shaped in layered and often complex ways."  
Barbara Stanners, 1984, Phoenix Senior English Textual Study]

In this explanation of representation by Stanners, the clear message is that we write about text through the lens of the tools that composes use to shape meaning, because it is these tools which shape our response. So, applying this to representations of human experiences, as per the module statement, you'll be writing about the way’s languages used to shape representations, how aspects of text shape meaning, and different modes and media in texts. To ensure you're able to engage with these aspects of the statement it is advisable that you've made some notes on the aspects of representation listed in the module statement: context, purpose, structure, stylistic and grammatical forms and features. These will be handy when you sift through the content to write your personal response.

So, what defines a personal response? Well, simply put, it's an extended response that presents your opinion. Remember, the first person is not the only way to develop a personal response. Good verbs and nouns with the occasional ‘we’ and ‘us’ and ‘our’, first person inclusive, operate in the same ways as ‘I’ and ‘me’ and ‘my’. My advice is that you should limit the use of first person to inclusive pronouns, and lace your writing with rich diction that clearly reflects your point of view. This will create the authentic voice and style required in a personal response.

If we write about texts in the same way we talk about them with friends, we start to talk about the characters and their experiences in the same way we do about our experiences in general. This is not ideal in a response, and there are a few things you can check to make sure you aren't falling into the trap of simply writing about the characters in the world of the text. These include the main ideas listed here: writing about what the composer is doing, which is writing from outside the text, refer to language, style and features at the composer uses. Refer to how readers feel as a result of the compositional tools, how they're positioned to respond and make some judgments.

Let's look at these in a little more detail. You will need a response you have written during the HSC course for the Common Module to complete this self-check. When you write from outside the text, you refer to the composer a few times and possibly to the context or purpose of the composer. Consider writing about the way the composer has constructed meaning, about the compositional tools that shape the text about the context of the composer, and about the purpose of the composer. Avoid referring to the composer by his or her first name. Use the full name at first and then after the introduction you only need to refer to the composer’s surname. While it's important that you refer to how meaning is constructed, it's also important you do not simply refer to the language features in a shopping list kind of way. Instead, references to the compositional tools should be smooth and must support the idea you are developing. You know you are writing about how meaning is shaped if you have referred to features of text using metalanguage. To do this well, thoughtful consideration of the ideas in the text, prior to writing the response, is required.

We are now going to look at some practical ways to lift a response in the next few samples. We will ask you to recognise these aspects and how they can be used to lift your response. In red, metalanguage, for example, words like ‘unreliable narrator. In pink, references to the composer, for example Orwell or author’s representation. In bold, reader response, for example, phrases like allows us to recognise. In blue, stronger diction that conveys an opinion, for example, a word like ‘invites’.

In a moment, you'll be asked to look at a paragraph you have written for this module to check to see if you have mentioned the composer and used metalanguage in a purposeful way. If you aren't sure, use the following sequence to help you assess your own writing. Take a look at this example, which is based on the text ‘1984’ by George Orwell. In sample one, the response does not include any references to the composer, so while the ideas are correct, the response sounds descriptive because there is lots of detail about what happens in the text and little about how the composer represents the ideas. Follow along as I read. “Winston and his unfulfilling experiences in individual within Oceana is represented in ‘1984’. Winston sense of discord as a member of the party shows he lacks the same passion or vigor he witnesses in his “comrades” as they participate in the Two Minutes Hate. He feels alien to The Party and yet a member within it. Hence, Winston’s behaviour is inconsistent, evidenced in his emotional commentaries about Symes and Mr Parsons. Sporadically praiseworthy, but mainly laden with abhorrence, Winston is an unreliable citizen.”

Whereas hear in sample two a reference to the composer leads the analysis and their ongoing references to Orwell. In addition to this, there are multiple references to how meaning is constructed. The metalanguage is in red, “limited third person narration,” “narrative perspective”, “irony”, “satirical representation” and the word “emotive and references to Orwell or representation are in pink. For example, “the authors representation”, “Orwell's disapproval” and the word “construction” in relation to Orwell. Just a few changes you can really lift the quality of your writing from descriptive to analytical while infusing it with lots of personal voice.

Now demonstrate what you have learnt by utilising the colour coding guide provided within resource four and annotate sample two, focusing on metalanguage and references to the composer. In red, highlight the metalanguage, for example, words like ‘unreliable narrator’. In pink, highlight references to the composer for example, ‘Orwell’, or ‘author’s representation’. This is a practice before you annotate your own work, so pause the presentation now and complete activity one in your student booklet.

Pause the recording here and apply this learning to your own paragraph by adding metalanguage and references to the composer.

As mentioned in the definition of representation, writing a personal response for this module includes consideration of how the construction of the text positions the reader. If we take the example of writing from the previous slide and add a few more phrases, we can easily include reader response. These have been added to the previous example and are shown here in bold. Examples are “positions readers to focus their reading”, “allows us to recognise”, “positioning readers to understand Winston's attitude”, and, “serves to emphasise to readers”. Note there does not need to be excessive reference to the reader, just enough to show us how the composer might, quote from the module statement, “invite the responder to see the world differently, to challenge assumptions, ignite new ideas and reflect personally”.

Utilise the colour coding guide provided within resource four and annotate sample three focusing on reader response. For example, phrases like “allows us to recognise”. This is a practice before you annotate your own work, pause the presentation now and complete activity three in your student booklet.

How did you go? Did you highlight these phrases? “positions readers to focus their reading”, “allows us to recognise”, “positioning readers to understand Winston's attitude”, “serves to emphasise to readers”. Now it's your turn to apply this learning to your own paragraph. Pause the presentation here and add phrases about reader response to your own paragraph. This is activity four in your student booklet.

The paragraph you just read is very good, but there is just one more thing that can be added to elevate the personal voice. Stronger diction that conveys a personal opinion. All the subtle changes that have been made to the previous paragraph are now shown in blue. This version of the paragraph has these changes. The word ‘positions’ has been replaced with ‘invites’ to be more specific about how Orwell positions his readers, ‘almost exclusively’ has been added to add a qualifying judgment. ‘Unfulfilling’ adds a descriptive judgment. ‘Evocative’ has been added before ‘representation’ to show how the writer of the response sees the representation. ‘Allows’ has been replaced with ‘forces’. This is a stretch, but it adds to the point about this being an evocative representation. ‘Shows’ is replaced with ‘emphasises’ to make a stronger point about how the technique engages the reader. ‘Understands’ is replaced with ‘judge’, again, this makes a stronger statement about how the reader reacts. ‘Disapproval’ has been replaced with ‘contempt’ because it adds a deeper connotation. These changes add personal voice to the response and are quick to make. Better diction makes better writing.

Utilise the colour coding guide provided within resource four and annotate sample four focusing on stronger diction, highlight in blue stronger diction that conveys an opinion, for example, a word like ‘invites’. This is a practice before you annotate your own work, pause the presentation here, and complete activity five in the student booklet.

How did you go? Did you highlight words like ‘invites’, ‘almost exclusively’, ‘unfulfilling’, ‘evocative’, ‘emphasises’, ‘forces’, ‘judge’ and ‘contempt’? Now it's your turn to apply stronger diction to your paragraph. Pause the presentation here, and complete activity six in the resource booklet.

At the end of this presentation you are encouraged to self-edit another example of writing you completed this year for the Common Module. Look carefully at the word choices you've made and think about which words can be replaced to add connotation and thus personal voice to your written response. You might also like to apply this learning to a practice question. In particular, reconsider the use of verbs such as ‘shows’ or ‘demonstrates’ when you're referring to the impact of a language, device, or feature, or the impact of an idea. Instead, use verbs that connote the way these ideas or devices engage the reader. For example, ‘emphasise’, ‘highlight’, ‘accentuate’, ‘crystallise’ ‘champions’, and so on. Really try to apply what you have learned here to your own writing.

This is the end of this presentation on Lifting your response. Please look at the HSC hub for any other relevant resources. Thank you.

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