**Stage 2 English** EXTERNAL ASSESSMENT Comparative Study

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

SACE Number: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Task: Complete a written comparative analysis of two texts and evaluate how the language features, stylistic features, and conventions in these texts are used to represent ideas, perspectives, and/or aspects of culture, and to influence the audience.

1. Select two texts which are linked in some way. This can be:

* Text type
* Author
* Ideas, perspectives and or aspects of culture
* Same text adapted into different text types such as a film and novel that tell the same story
* Purpose
* Audience
* Context

1. Select one of the following options to formulate a response to in relation to your two chosen texts:
2. Compare the techniques used by authors of two texts to explore ideas and achieve their purpose.
3. Compare the approaches used to reinforce a similar idea(s) and draw a response from different/similar audiences in two different texts.
4. Compare the features used by the same author of two different texts to explore idea(s) and their effect on the audience.

NOTE: Draw on your prior learning about making a critical, analytical comparison of two texts completed in other areas of the course. Furthermore, complete your Comparative Study Booklet so that you are equipped with necessary text details to complete the task.

Task Duration: 2, 000 words written

Draft Due Date: Your last English lesson of Week 5, Term 3

Final Due Date: Your last English lesson of Week 7, Term 3 – NO EXTENSIONS! \*\*possibly EVEN earlier!

Presentation Requirements for Written Assessment: (use as a checklist)

**DRAFT:**

* **Footer with your first and last name and SACE ID** **(Final=SACE ID only)**
* Size 11 Calibri font
* Do not narrow margins
* Title of subject
* Title of task
* Title of texts
* Write question out
* Double line spacing + extra spacing between paragraphs
* Word count stated at end of document

FINAL

* No name, SACE ID only on EVERY PAGE
* Word count

|  |  |  |  |
| --- | --- | --- | --- |
| Performance Standards for Responding to Texts | | | |
|  | Knowledge and Understanding | Analysis | Application |
| A | Comprehensive knowledge and understanding of the ideas and perspectives in a range of texts.  Thorough knowledge and understanding of the ways in which authors of texts use a range of language features, stylistic features, and conventions to make meaning.  Extensive knowledge and understanding of a wide range of ways in which texts are created for different purposes, audiences, and contexts. | Perceptive analysis of language features, stylistic features, and conventions used in texts, and thoughtful evaluation of how they influence audiences.  Sophisticated analysis and evaluation of ways in which ideas, perspectives, and aspects of culture are represented in texts. | Versatile and precise use of language features to create a wide range of coherent texts that address the purpose, audience, and context.  Fluently incorporated use of evidence from texts to develop and support a response.  Sophisticated use of accurate, clear, and fluent expression. |
| B | Knowledge and understanding of the ideas and perspectives in a range of texts.  Knowledge and understanding of the ways in which authors of texts use a range of language features, stylistic features, and conventions to make meaning.  Knowledge and understanding of a range of ways in which texts are created for different purposes, contexts, and audiences. | Detailed analysis of language features, stylistic features, and conventions, and evaluation of how they influence audiences.  Detailed analysis and some evaluation of ways in which ideas, perspectives, and aspects of culture are represented in texts. | Accurate use of language features to create a range of coherent texts that address the purpose, context, and audience.  Appropriate use of evidence from texts to develop and support a response.  Consistent use of accurate, clear, and fluent expression. |
| C | Knowledge and understanding of some of the ideas and perspectives in a narrow range of texts.  Knowledge and understanding of the ways in which authors of texts use some language features, stylistic features, and conventions to make meaning.  Knowledge and understanding of a range of ways in which everyday texts are created for different purposes, contexts, and audiences. | Description and some analysis of different language features, stylistic features, and conventions, and some evaluation of how they influence audiences.  Analysis of some ideas and perspectives represented in texts. | Mostly accurate use of language features to create a narrow range of texts that address the purpose, context, and audience.  Selection of some evidence from texts to develop and support a response.  Appropriate use of accurate, clear, and fluent expression. |
| D | Knowledge and understanding of some ideas in texts.  Some knowledge and understanding of the ways in which authors of texts use language techniques and conventions to make meaning.  Knowledge and understanding of ways in which some everyday texts are created for different purposes and audiences. | Description of some language features.  Description of some ideas in texts. | Use of some language features to create a narrow range of texts.  Partial use of basic evidence from texts to develop a response.  Inconsistent use of accurate expression. |
| E | Identification of an idea in a text.  Knowledge and understanding of a restricted range of ways in which authors of texts use language techniques.  Some knowledge and understanding of a familiar text. | Recognition of language features.  Reference to an idea in a text. | Use of language features to create a text.  Limited use of evidence from a text in a response.  Occasional use of clear expression. |

**Comparative Study Tips and Process**

* Avoid texts with too many similarities or differences as it becomes too difficult to analyse in adequate depth.
* Select 1-3 common ideas, themes, perspectives or aspects of culture and a wider range of language features (written or spoken texts, usually), stylistic features (visual or multimedia texts, usually) and conventions to analyse.
* A question is helpful to focus your analysis.
* Total of 2000 words including evidence to support ideas.
* INCLUDE references in MLA style.
* No less than 1800 words. NO MORE THAN 2000.

**Suggested Structure**

* Introduction (250 words)
* Contextual Information (300 words)
  + Target audience, purpose, socio-cultural context and form (similarities/differences)
* Major Point One (structure based) (300 words)
* Major Point Two (style based) (300 words)
* Major Point Three (language based) (300 words)
* Major Point Four (evaluation of success) (300 words)
* Conclusion/Reiteration of evaluation (250 words)

**My Process:**

1. **Choose Text One.**
   1. Take notes on plot, characters, setting, literary techniques, conventions of the text type, stylistic choices, themes, ideas, perspectives, aspects of culture.
2. **Select a question from a generic list.**
3. **Select Text Two based on similar themes, different text types, technique or stylistic features.**
   1. Take notes on plot, characters, setting, literary techniques, conventions of the text type, stylistic choices, themes, ideas, perspectives, aspects of culture.
4. **Complete a compare and contrast chart.**
   1. Share your findings as a class roundtable discussion, or in pairs. Will this pairing work? There must not be *too* many similarities or differences as it becomes too difficult to analyse in adequate depth.
5. **Review and refine your questions choice.**
   1. You may need to *change* or *completely re-focus* your question.
   2. For example, you may have started with the theme of ‘love’ but after thinking, you discovered you could compare and contrast both texts through a ‘feminist’ perspective lens, as both deal with what it means to be a modern woman in love.
6. **Write initial comparative analysis draft.**
7. **Have someone at home read over your work and give feedback if possible.**
   1. Read and edit this independently afterwards.
8. **Peer edit with a member of class.**
   1. Read and edit this independently afterwards.
9. **Peer edit with another member of class.**
   1. Read and edit this independently afterwards.
10. **Give to your Teacher for reading and they will provide feedback.**
    1. You must show that you have had THREE SEPARATE PEOPLE write on your work, give oral feedback and that you have MADE THOSE CHANGES.
    2. Read and edit this independently afterwards.
11. **Submit polished Comparative Analysis.**
    1. No name on this – Your Question/Title, SACE ID and Page Numbers only in HEADER.

**Creating a Question**

SAMPLE COMPARISON – let’s say you’ve chosen your two texts…



The Big Bang Theory (2007 - ) Community (2009-2015)

1. **What connection would you immediately make between the two?**
   * Aspects of culture? (nerd sub-cultures? Youth culture?)
   * Stylistic Techniques or Conventions? (sitcom genre: gags vs character jokes, canned laughter vs …)
2. **Let’s Generate a Good Question**

“How successful are the creators of The Big Bang Theory and Community in utilising the language and stylistic conventions of the situation comedy genre to explore ideas and perspectives in order to appeal to their target audience?”

1. **What does it focus on? What will I NEED to cover?**

|  |  |
| --- | --- |
| **I MUST EXPLAIN:** | This example covers… |
| ideas and/or perspectives | Nerd sub-culture, Non-mainstream perspectives, The Themes of… |
| the language and stylistic conventions | Dialogue, TV format, situational comedy, characterisation, etc… |
| target audience | Who is watching this show? What do they expect? The shows deliver? |
| Successful – you must EVALUATE… | To what extent do these work? Are they funny? Do they communicate the ideas? |

“How successful are the creators of *Macbeth* and *Breaking Bad* in utilising the language and stylistic conventions of the text type to explore the ideas of greed and power in order to appeal to their target audience?”

“How successful are the creators of *The* *Big* *Bang* *Theory* and *Community* in their use of language and stylistic conventions to explore character stereotypes in an appeal to their target audience?”

“To what extent do the creators of *The* *Big* *Bang* *Theory* and *Community* use the language and style of the situational comedy to appeal to their target audience through an exploration of the idea of belonging?”

1. **Select one of the previous or following options to formulate a response to in relation to your two chosen texts:**
2. Compare the techniques used by authors of two texts to explore ideas and achieve their purpose.
3. Compare the approaches used to reinforce a similar idea(s) and draw a response from different/similar audiences in two different texts.
4. Compare the features used by the same author of two different texts to explore idea(s) and their effect on the audience.

**A Huge List of Common Themes**

Themes in literature are often varied and hidden. Sometimes you can get through an entire book and not realize what the author meant. However, this is a good basic list that you can build from. Remember that some books have multiple themes.

* Beauty of simplicity
* Capitalism – effect on the individual
* Change of power – necessity
* Change versus tradition
* Chaos and order
* Character – destruction, building up
* Circle of life
* Coming of age
* Communication – verbal and nonverbal
* Companionship as salvation
* Convention and rebellion
* Dangers of ignorance
* Darkness and light
* Death – inevitable or tragedy
* Desire to escape
* Destruction of beauty
* Disillusionment and dreams
* Displacement
* Empowerment
* Emptiness of attaining false dream
* Everlasting love
* Evils of racism
* Facing darkness
* Facing reality
* Fading beauty
* Faith versus doubt
* Family – blessing or curse
* Fate and free will
* Fear of failure
* Female roles
* Fulfilment
* Good versus bad
* Greed as downfall
* Growing up – pain or pleasure
* Hazards of passing judgment
* Heartbreak of betrayal
* Heroism – real and perceived
* Hierarchy in nature
* Identity crisis
* Illusion of power
* Immortality
* Individual versus society
* Inner versus outer strength
* Injustice
* Isolation
* Isolationism – hazards
* Knowledge versus ignorance
* Loneliness as destructive force
* Losing hope
* Loss of innocence
* Lost honour
* Lost love
* Love and sacrifice
* Man against nature
* Manipulation
* Materialism as downfall
* Motherhood
* Names – power and significance
* Nationalism – complications
* Nature as beauty
* Necessity of work
* Oppression of women
* Optimism – power or folly
* Overcoming – fear, weakness, vice
* Patriotism – positive side or complications
* Power and corruption
* Power of silence
* Power of tradition
* Power of wealth
* Power of words
* Pride and downfall
* Progress – real or illusion
* Quest for discovery
* Quest for power
* Rebirth
* Reunion
* Role of men
* Role of Religion – virtue or hypocrisy
* Role of women
* Self – inner and outer
* Self-awareness
* Self-preservation
* Self-reliance
* Social mobility
* Technology in society – good or bad
* Temporary nature of physical beauty
* Temptation and destruction
* Totalitarianism
* Vanity as downfall
* Vulnerability of the meek
* Vulnerability of the strong
* War – glory, necessity, pain, tragedy
* Will to survive
* Wisdom of experience
* Working class struggles
* Youth and beauty

**Movies**Movies generally have one or two themes, but not many more. The themes in movies are often said outright instead of hinted at. Some of the popular themes from movies today include:

* Abuse of power
* Arrogance
* Art
* Autonomy
* Beating the odds
* Beauty
* Beliefs
* Betrayal
* Bible
* Bravery
* Celebration
* Chance
* Change
* Chaos and order
* Children
* Circle of life
* Coming of age
* Common sense
* Conservation
* Conspiracy
* Creation
* Crime
* Courage
* Darkness and lightness
* Death
* Dedication
* Democracy
* Desire to escape
* Despair
* Disillusionment
* Economics
* Effects from the past
* Empowerment
* Everlasting love
* Evils by humanity
* Facing reality
* Failure
* Family
* Fate
* Fear
* Feminism
* Freedom
* Friendship
* Future
* Gay, Lesbian, Bisexual, and Transgender rights
* God
* Good vs Evil
* Government
* Greed
* Growing Up
* Happiness
* Hate
* Heritage
* Hero
* Heroism
* Hope
* Humour
* Human Nature
* Identity
* Ideology
* Ignorance
* Illusion of power
* Individuality
* Inner peace
* Innocence
* Isolation
* Jealousy
* Justice
* Kindness
* Knowledge
* Law
* Leadership
* Liberty
* Life
* Logic
* Losing hope
* Loss of innocence
* Lost love
* Love and sacrifice
* Loyalty
* Man vs nature
* Man vs man
* Man vs self
* Man vs machine
* Mankind
* Maturity
* Medicine
* Mercy
* Morality
* Nationalism
* Nature
* Necessity
* Optimism
* Neglect
* Normality
* Opportunity
* Optimism
* Overcoming
* Passion
* Patience
* Patriotism
* Peace
* Perfection
* Peer pressure
* Perseverance
* Power and corruption
* Prejudice
* Pride
* Progress
* Purpose
* Quests
* Race
* Reality
* Redemption
* Regret
* Religion
* Resistance
* Reunion
* Revolution
* Revenge
* Sanity
* Secrecy
* Segregation
* Self-awareness
* Self-discipline
* Simplicity
* Society
* Social Construct
* Solitude
* Soul
* Suicide
* Survival
* Technology
* Temptation
* Time
* Tolerance
* Travel
* Trust
* Truth
* Universe
* Unselfishness
* Valour
* Vices
* Violence
* Virtue
* War
* Waste
* Wealth
* Wisdom
* Willpower
* Winning and losing
* Xenophobia
* Youth

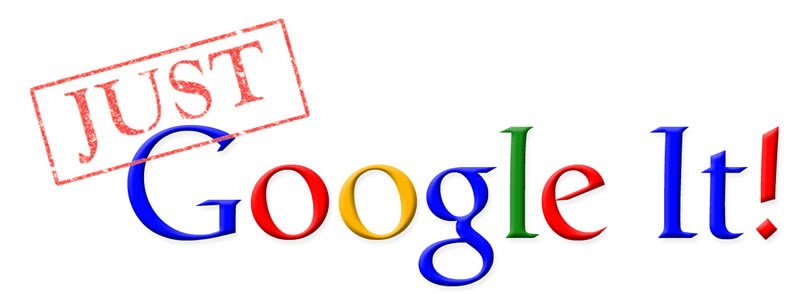
**Poetry**

Themes in poetry are often quite apparent, but that isn’t always the case. Sometimes the theme doesn’t make itself apparent and is instead up to the reader. Reading a poem aloud often helps with understanding the theme. Here are some examples:

* Adversity
* Aging
* America
* Angels
* Beauty
* Birds
* Change
* Childhood
* Comfort after death
* Courage
* Death
* Deception
* Destiny
* Dying
* Depression
* Dreams
* Dying
* Earth
* Emotions
* Encouraging
* Faith
* Fame
* Fate
* Fear
* Flowers
* Forgiveness
* Freedom
* Friendship
* Funerals
* God
* Gratitude
* Grief
* Happiness
* Hate
* Heartbreak
* Heaven
* Hope
* Humility
* Identity
* Imagination
* Impossibility
* Innocence
* Inner Peace
* Inspiration
* Jealousy
* Joy
* Justice
* Knowledge
* Life
* Life – purpose of
* Love
* Marriage
* Memories
* Mountains
* Mourning
* Music
* Nature
* New Year
* Not Giving Up
* Oneness
* Opportunity
* Overcoming
* Pain
* Patience
* Peace
* Prayer
* Regret
* Revenge
* Roses
* Sadness
* Simplicity
* Sin
* Soul
* Stars
* Suffering
* Sympathy
* Time
* Trees
* Trust
* Unconditional love
* War
* Work

**SEARCHING FOR EVIDENCE AND TECHNIQUES EMPLOYED FOR IMPACT:**

LANGUAGE FEATURES, STYLISTIC FEATURES, CONVENTIONS, TECHNIQUES, ETC…

Not sure what the techniques or stylistic features or language features or conventions or clichés or tropes of your text type are?

e.g. “novel techniques” “road to perdition film techniques” “into the wild editing style”  
You get the idea, lazybones.

Narrative:

Film & TV:

Comic books / Graphic Novels:

Blogs:

Podcasts:

Poetry:

Drama Texts:

Articles:

Glossary

Audience

The group of readers, listeners, or viewers that the writer, film-maker, or speaker is addressing. Audience (real and implied) includes an individual, students in the classroom, and the wider community.

Consider their age, socioeconomic status, interests, their expectations of a genre or text

Context

The environment in which a text is responded to or created. Context can include the social, historical, and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation).

Think of a 1850s English working-class audience compared to a modern working class audience: how does the context of these times differ? Their values and way the audience responds to the text is vastly different. Or is it?

Convention

An accepted practice that has developed over time and is generally used and understood, for example, the use of specific structural aspects of texts, such as in report writing, sections for introduction, background, discussion, and recommendations.

A sitcom has canned laughter, horror films have jumpscares. What does your text have?

**Culture**

How might your text reflect the beliefs, practices, values, history, relationships, society or culture of a particular time or place’s culture or sub-cultures?

Consider ‘The God of Small Things’ and its examination of the Indian caste system through a tragic forbidden love story. It reveals levels of Indian society, values and history. Consider how ‘Community’ reveals elements of nerd/youth sub-culture.

**Evidence**

Your evidence will be the use of specific techniques, explaining audience and context, and using specific moments, symbols, quotations, etc, etc, from your texts to BACK UP THE POINT YOU ARE MAKING.

**Idea or Theme**

Every text has some sort of lesson in how to be a member of society. The creator of the text then adds their own interpretation. What broad idea, message, moral, universal truth, value or lesson is expressed?  
E.g. ‘Loss of Innocence’ in ‘Road To Perdition’; through the events unfolding we understand it is a necessary part of growing up. (That’s the Director’s part!)

Intertextuality

The shaping of a text’s meaning by the reading of other texts or the interrelationship of texts, such as when an author borrows from or transforms another text or a reader’s referencing of one text in reading another. Texts gain meaning through their reference to or evocation of other texts.

Think film ‘Into The Wild’s’ use of quotations from famous survivalist, transcendentalist texts like Walden.

Language Features

The features of language that support meaning (e.g. sentence structure, vocabulary, punctuation, figurative language, framing, camera angles). These choices vary according to the purpose of a text, its subject matter, audience, and communication mode.

Literary Text

Literary texts refer to past and contemporary texts across a range of cultural contexts. They are valued for their form and style and are recognised as having enduring or artistic value.

Medium

The resources used in the production of texts, including tools and materials (e.g. digital text and the computer, writing and the pen, typewriter).

How do we ingest and access texts today? A quick read on social media? On a kindle? A book? Online streaming?

Metalanguage

Specialised language used to refer to technical aspects of the study of English, for example, language used to discuss film or literary study (e.g. mise-en-scène, symbolism, characterisation) or language used to talk about grammatical terms (e.g. ‘sentence’, ‘clause’, ‘conjunction’).

Mode

The various processes of communication: listening, speaking, reading/viewing, and writing/creating. Modes are also used to refer to the semiotic (meaning-making) resources associated with these communicative processes (e.g. sound, print, image, gesture).

Multimodal Text

Combination of two or more communication modes (e.g. combining print, image, and spoken text in film or computer presentations). Think powerpoint and speech: visual and spoken.

Perspective and Critical Perspective

What a reader/viewer brings to a text, or the way in which a reader/viewer is positioned by the author through the text, or how a particular ideology is embedded in a text (e.g. a feminist perspective). A critical perspective is the view you bring to the literature you read.

Some critical perspectives to consider.

* Feminist
* Marxist
* Psychoanalytic or Freudian
* Archetypal or Mythological
* New Historicism

Stylistic Features

The ways in which aspects of texts (e.g. words, sentences, images) are arranged and how they affect meaning. Style can distinguish the work of individual authors (e.g. Henry Lawson’s poems), as well as the work of a particular period (e.g. Elizabethan drama), or of a particular text type (e.g. recipes, scientific articles). Examples of stylistic features are narrative viewpoint, structure of stanzas, juxtaposition, nominalisation, alliteration, metaphor, and lexical choice.

Text Types

Examples of text types include reports, essays, speeches, narratives, recounts, infographics, films, stories, poems, novels, podcasts. These text types can be further classified according to the particular purposes they are designed to achieve (e.g. informational, imaginative, interpretive, analytical, or persuasive).