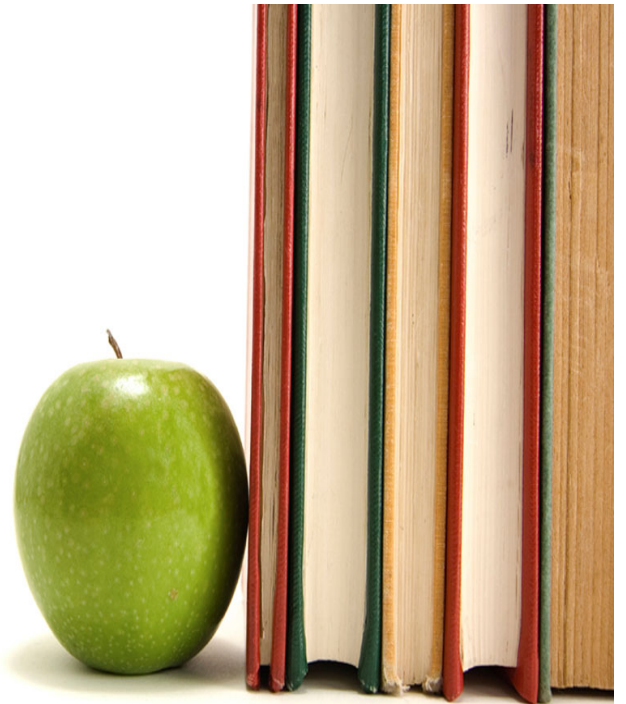




English  
Faculty

2021

**Handbook for T and A  
Students of English**



# Subject Rationale-English

The study of English is integral to successful social, economic and cultural participation in a complex and changing world. A person's sense of identity, both individual and collective, is shaped and defined by this participation. The study of English empowers individuals to reflect on and respond critically and creatively to the world in which they live.

The focus of English in Years 11 and 12 is the interpretation and textual analysis of a diverse range of literary and non-literary texts and the way in which language works within them to create meaning. Meaning is constructed through the dynamic interplay between author, audience, context, values, attitudes, medium and language. The mastery of English requires students to identify and appreciate how meaning is shaped.

In reading, viewing, writing, listening and speaking, and the use of information and communication technologies, students establish a framework of understanding that links texts to contexts, helping them to consider the way language is used in many different social and cultural situations. Students have the opportunity to apply strategies for learning, and develop an appreciation of the diversity of linguistic forms, registers, and modes of discourse. Students become effective users of language in a range of contexts.

The study of English fosters independent thought, imagination and creativity. These strengths can then be enlisted to analyse problems, experiment with possible approaches and solutions, and synthesise findings to evaluate and make judgments. The richness of the human imagination empowers students to engage, empathise, reflect and speculate. Through engaging with texts constructed by themselves and others, students become critical thinkers who are informed and discerning members of communities. Critical thinkers appreciate the past and present, imagine and shape the future, and identify processes of social, cultural and political change.

The study of English develops an appreciation of the power and beauty of language highlighting its capacity to evoke ideas, images and emotions. It offers insights into human experience, identity and connectedness. It fosters enjoyment of reading and writing as intrinsically satisfying life long activities.

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## ENGLISH/HISTORY/POLITICS/TOK FACULTY POLICIES

### 1. Punctuality / Lateness to class

- Students are expected to be on time and to leave at the appropriate time as indicated by the teacher.
- Students who arrive late will be marked with a “P” = Partial Attendance and the time will be recorded in the teacher’s roll.
- Students are expected to arrive in class with the necessary work and equipment. Class time is valuable and therefore students who choose not to be prepared and those who choose not to concentrate on the set task will be asked to leave the classroom. This will be recorded as an unacceptable absence.

### 2. Teacher Absence

Students are not to leave the class room if a teacher does not arrive. They are to wait **10 minutes**, then if a teacher has not arrived:

- a student should go to the English/History staffroom( Both located in B Block) or to the nearest classroom with an English/History teacher to report the problem.
- depending on the response, the following may occur:
- a replacement teacher may take the class;
- a list of names may be taken or the roll marked;

### 3. Assessment

#### Assessment Criteria

Students will be assessed on the degree to which they demonstrate:

- An ability to respond critically to texts and logically justify viewpoint
- Effective and competent use of language for a range of purposes and audiences
- Imagination and originality
- Ability to locate, synthesise and reference material from various sources
- Control of appropriate medium

In this course, two assessment tasks will be undertaken in a half semester unit and three assessment tasks across a full semester unit. A minimum of one item will be taken from each of the assessment task types. Assessment criteria for the assessment items will be based on the Specific Unit Goals as listed in the unit outline. In each unit part of your assessment will depend on your performance against some key competencies. These are:

#### Planning and Organising

To achieve at the highest standard in this area you will have to demonstrate the ability to plan, organise and submit tasks within a specified time frame.

#### Communicating Ideas

To achieve at the highest standard in this area you will have to show that you can communicate in an effective, well-planned and well-presented manner.

## 4. Assessment Policies

### **Drafting of written work:**

Evidence of work in progress must be seen in class and all written drafting should accompany all assignments. Sources must be acknowledged - plagiarism is unacceptable and has serious consequences. See BSSS policy.

### **Meeting Deadlines:**

Assignments are to be submitted on time. Procedures regarding applications for extensions and penalties for late submissions are outlined in the College Handbook. In Class Responses (most usually essays written under test conditions) are taken very seriously and unexplained absence from these scheduled exams will result in forfeiture of marks. If illness or accident prevents attendance students are expected to phone the school and furnish medical certificates to avoid loss of marks.

### **Late Penalty Policy:**

The English, History & Tok Faculty has a strict policy regarding the late submission of work. This policy is rigorously applied. Students who are unable to attend on the due date to present work, should arrange an alternative means of delivery (ie by email).

If your work is **one day late**, you will lose **5% of the total mark**.

If you hand in your work more than one day late, you will lose an additional **5% of the total mark** (i.e., 5 marks out of 100) **for every additional day** that your work is late beyond the first day [NB: Friday to Monday amounts to two days=10%]. If an item is more than 7 days late it receives the notional zero.

### **Exceeding Word limits:**

All **take home assignments** need to comply with set word limits. Failure to do so will attract a penalty of **2% (2 marks of a possible 100) for every 100 words over the limit**. Please ensure you display your word count on the front page of your submission.

Exam responses **under 200 words** will be regarded as non-serious attempt and may result in a V Grade.

### **Creative Response:**

A rationale will be required. See section on creative response guidelines

### **Special Rules for Oral Presentations:**

All notes must be presented by all students on the nominated due date of the presentation. If you do not present your oral on the due date (but present it at a later date), your mark for that presentation will be **reduced by 5% of the possible mark on each occasion you are asked to present and do not comply** unless you bring in a **medical certificate** to explain your absence on the scheduled date.

### **Assignment Rubrics**

All assignments must be handed in with a rubric correctly filled in. You must sign the declaration that your work is original.

### **V Grades/Non-Assessment in a unit**

Unsatisfactory attendance (less than 90% as per the college policy) or unsatisfactory submission of work (less than 70%) will lead to a student being deemed unassessable.

## 5. Return of Texts

English texts are often required by more than one class in any particular session and students must therefore return texts punctually. When you have an overdue text, you will not be issued with any more until this is returned

## THE ESSAY PROCESS

### Involves:

1. Reading the text carefully. (Keeping notes of your ideas and class discussion).
2. Analysing the question. Underlining important words and making sure you understand all aspects of the question.

For example: *Star Wars* is just a simple cowboy film where good triumphs over evil and the world is made a better place. Discuss.

- it is simple
  - it is a cowboy film. (You need to define this.)
  - good triumphs in the end.
  - there is evil and it is defeated
  - the world is a better place because of what happens in the film.
3. Decide your position on the question. Do you agree/disagree? You may agree with part of the question and disagree with the remainder. For example, you could argue that *Star Wars* is basically a cowboy film but that it is complex, that evil is not entirely defeated but that in the story the good are rewarded, and that there is a promise of a better future. This is your thesis statement. This is the key to a good essay. You need to have a clear argument which is directly relevant to the question and based in the text.
  4. Think- jot down ideas (Formulate main points).
  5. Collect information from the text – quotations and references.
  6. Discuss, think about and re-read the text.
  7. You are now ready to write a detailed essay plan (see page for Essay structure)
    - do this in point form
    - use points in exact order that you will use them in your essay
    - spend time making sure you are answering the question asked.
  8. Begin to write a draft. Structure it as per your plan.
  9. Read your draft over carefully and make changes in structure and content.
    - make sure you are answering the question and expanding the main ideas
    - make sure you have quotations to back up your ideas. (*You should have a reasonable draft at least one week ahead of the due date if it is a take-home task and then you should show this to the teacher.*)
  10. Re-draft as required. Check length. Make sure you have explained all of your ideas fully.
  11. Edit by checking for errors in spelling, grammar and style. Then have someone read it aloud to you.
  12. Final copy. Is it legible and presentable?
  13. Sign your rubric and hand in your essay.

## **DRAFTING GUIDELINES**

All notes, jottings, rough drafts etc should be submitted with every assignment. It is crucial to submit a draft prior to the due date because this is where individual difficulties can be addressed and where there will be an opportunity to seek advice. Drafting provides a means of clarifying ideas and organising work so that the best possible assessable item is presented. All sources used must be acknowledged.

## **FURTHER COMMENTS ON WRITING A LITERARY ESSAY**

**This is based on a piece of literature such as a novel, play, poetry, short story or film studied as text. Essay style requires that the writer:**

- use relevant information to answer the question
- use information from the text to support the views of the writer, usually quotations
- analyses - looks at how and why
- structures the essay properly
- realises that the literature is fiction
- uses purposeful quotations of an appropriate length

**Do not retell / describe the story. Presume that the audience is adult, educated and familiar with the text.** A few words of explanation, however, may be necessary to give context to your textual evidence.

### **Introduction:**

Having read the introductory paragraph, the reader should know:

- what the question is and means
- what the main line of the argument is
- the main aspects to be discussed
- the meaning of any terms

The introduction should not proceed to expand on points made or include specific examples.

**Do not write "In this essay I will..."**

### **Body paragraphs**

Each paragraph in the body of your essay must develop the thesis statement presented in the introduction. Each paragraph should begin with a topic sentence which serves to link the point being discussed with the main topic question. Every paragraph i.e. point, should be supported with a combination of quotations and direct examples from the text studied. Each body paragraph should:

- have a topic sentence
- be an expansion of that topic sentence
- contain a combination of quotations / references to support the ideas
- preface each quotation with an explanation and clarify its purpose in support of your point
- have links to other paragraphs and
- be between 150 and 250 words long (6-10 lines)

### **Other points**

- each paragraph should flow smoothly, using linking words.
- ensure that each paragraph is structured properly.
- paragraphs are building an argument and presenting evidence to support your main thesis.
- each paragraph should have a purpose that is related to the question
- ideas should be supported with quotations from or references to the text

### **Quotations**

- five lines should usually be the maximum
- a well selected phrase is generally more powerful than a whole sentence

### A Conclusion should

- be a satisfying summation of your argument
- evaluate the importance of the points made.
- not add any new information
- not merely repeat the introduction.
- reinforce your thesis statement.

Do	Do Not
<ul style="list-style-type: none"> <li>• Use formal language. Slang and colloquial language can detract from powerful ideas</li> <li>• Use blue or black pen if work not word processed</li> <li>• Acknowledge other people’s ideas</li> <li>• Identify titles consistently throughout the essay. i.e. use only one method e.g. <u>The Great Gatsby</u> OR <i>The Great Gatsby</i> OR “The Great Gatsby”</li> <li>• Be specific and link everything to the question.</li> <li>• Use quotations in context, integrating them into your writing</li> <li>• Use short quotations and blend them into the sentence as a seamless part of the argument.</li> <li>• Use correct essay structure</li> <li>• Vary sentence length</li> <li>• Remember that literature is a creation and the essay needs to <b>consider the author’s purpose</b> and that the characters also serve the author’s purpose.</li> <li>• Be objective and avoid the use of emotive terminology</li> <li>• Sustain close textual referencing to the literature, referring to events, people, language etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Do not use <i>I</i> in a literary essay, (there are exceptions but it is usually safer not to use it), eg <i>I am going to discuss, I think, In this essay I will, In conclusion.</i></li> <li>• Do not use ‘<b>you</b>’ e.g. “In the sixteenth century, you.... Terms such as ‘the reader’ and ‘the intended audience’ can be useful</li> <li>• <b>Do not</b> use abbreviations, for example <i>eg, etc, didn’t</i>. Numbers should be written in full eg <i>one, thirty three, etc</i></li> <li>• Do not use headings, subheadings or lists</li> <li>• <b>Do not end paragraphs with quotations.</b></li> <li>• Do not use one sentence paragraphs or start a new line for each sentence.</li> <li>• Avoid giving your philosophy of life: your focus should be on the literature and the author, not on society or your personal views</li> <li>• Avoid incorrect <b>editing</b>. (Check <b>grammar, spelling</b> (Don’t rely on your spell-checker) and <b>punctuation</b> e.g. <b>apostrophe</b> usage (possession and contraction), ‘<i>alot</i>’ instead of <i>a lot</i>, <b>tautology</b> e.g. <i>forward progress, significant importance, slang, colloquialisms</i> (e.g. <i>stringing along, took off with, all up, relatable</i>) and <i>could of</i> instead of <i>could have</i> etc)</li> </ul>

### Besides the usual references for writing [dictionary, thesaurus etc], the following are useful:

Forrestal P, 2000, *Look It Up! A practical reference book for students*, Thomson Learning, Nelson, Melbourne.  
 Fox M and Wilkinson L, 1993, *English Essentials*, Macmillan.



<b>Checklist</b>	Yes	No
Have I used correct essay structure – introduction, main points in body of essay, conclusion?		
Does the introduction clearly state my position on the question and outline my major points?		
Have I provided evidence to prove every statement I made?		
Have I explained each point I made adequately?		
Have I answered all aspects of the question?		
Is there any irrelevant information (which does not address the question)?		
Does my conclusion draw the essay together without introducing any new ideas?		
Have I structured the presentation of my ideas logically and connected them smoothly?		
Have I maintained a formal, fluid writing style?		
Have I kept to the word limit?		
Have I edited carefully for spelling, grammar, sense and fluency?		

### Vocabulary for Writing Analysis

Use a range of vocabulary to frame your sentences. Rather than stating ‘the writer says X .....’, select vocabulary from the following lists to make your writing more precise. For example, when introducing a thesis statement consider phrasing your sentence as follows:

‘The writer **advocates** that governments must demand that smokers who ruin their lungs should have all expenses paid by the tobacco companies.’

**Writers present certain claims by \_\_\_\_\_ a particular idea**

<ul style="list-style-type: none"> <li>• accentuating</li> <li>• advancing</li> <li>• advocating</li> <li>• asserting</li> <li>• being adamant that</li> </ul>	<ul style="list-style-type: none"> <li>• condoning</li> <li>• contending</li> <li>• espousing</li> <li>• magnifying</li> <li>• promoting</li> </ul>	<ul style="list-style-type: none"> <li>• proposing</li> <li>• repeating</li> <li>• supporting</li> <li>• underpinning</li> </ul>
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**Writers argue against people’s opinions by \_\_\_\_\_ their ideas; their relevance to the debate or them personally**

<ul style="list-style-type: none"> <li>• attacking</li> <li>• casting aspersions on</li> <li>• casting doubt on</li> <li>• criticising</li> <li>• critiquing</li> <li>• denigrating</li> <li>• dismissing</li> <li>• disputing the validity of</li> </ul>	<ul style="list-style-type: none"> <li>• downplaying the significance of</li> <li>• employing disparaging language about</li> <li>• exposing the</li> <li>• inadequacies of</li> <li>• insinuating</li> <li>• mocking</li> </ul>	<ul style="list-style-type: none"> <li>• provoking opposition to</li> <li>• questioning the professionalism of</li> <li>• refuting</li> <li>• retorting</li> <li>• revealing the flaws in undermining</li> <li>• vigorously condemning</li> </ul>
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**In an attempt to persuade or manipulate the reader, writers may also \_\_\_\_\_**

Example: *In an attempt to persuade the reader, writers may also appeal to our sense of decency (or patriotism and so on).*

<ul style="list-style-type: none"> <li>• Appeal to our sense of ...</li> <li>• Directly propose a solution</li> <li>• Elicit our sympathy</li> <li>• Employ disparaging language</li> <li>• Establish a clear agenda for change</li> </ul>	<ul style="list-style-type: none"> <li>• Evoke our sense of outrage</li> <li>• Exaggerate</li> <li>• Include us in the debate</li> <li>• Generate our collective support</li> </ul>	<ul style="list-style-type: none"> <li>• Quash speculation</li> <li>• Seek our unflinching support</li> <li>• Urge readers to ...</li> <li>• Use shock tactics</li> </ul>
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**When writing, use a range of verbs to pinpoint ways writers persuade. Consider:**

<ul style="list-style-type: none"> <li>• Accentuate</li> <li>• Allude to</li> <li>• Demonstrate</li> <li>• Downplay</li> <li>• Elicit</li> <li>• Encourage</li> <li>• Engender</li> <li>• enhance</li> </ul>	<ul style="list-style-type: none"> <li>• evoke</li> <li>• exemplify</li> <li>• foster a sense of</li> <li>• indicate</li> <li>• (would undoubtedly) inspire</li> <li>• Intensify</li> <li>• produce</li> </ul>	<ul style="list-style-type: none"> <li>• promote</li> <li>• reflect</li> <li>• signal</li> <li>• signify</li> <li>• suggest</li> <li>• typify</li> <li>• undermine</li> <li>• underpin</li> </ul>
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Use linking words to give your analysis flair and fluency. Try using:

<ul style="list-style-type: none"> <li>• Furthermore, ...</li> <li>• However, ...</li> </ul>	<ul style="list-style-type: none"> <li>• In addition to</li> <li>• In a similar fashion, ...</li> </ul>	<ul style="list-style-type: none"> <li>• In contrast, ...</li> <li>• On the other hand, ...</li> </ul>
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## Glossary of Literary Concepts in English

Affective	arousing feelings or emotions
Alliteration	is the repetition of consonant sounds in a series of words. If the consonants are the same but the sounds are different they do not alliterate. eg. "...the grease that kisses the onions with a hiss." <i>from WILLIAM STREET by Kenneth Slessor</i>
Allusion	is the reference to well-known figures and/or other texts eg. "And thrice I heard the Cock crow thinking I knew its meaning well." <i>from COCK CROW by Rosemary Dobson</i> The reference here is to the denial of Jesus after his arrest by one of his disciples.
Antithesis	is the placing of one concise view against another eg. "Reading maketh a full man; conference a ready man and writing an exact man" <i>by Francis Bacon</i>
Apostrophe	is an address to a person absent, dead or an address to an abstract entity Eg. "O memory so like the little lark that runs" <i>from GALLIPOLI by Mary Gilmore.</i>
Appropriated text	A text which has been taken from one context and translated The process of translation allows new insights into the original text and emphasises contextual differences between the two.
Assonance	is the repetition of vowel sounds. The vowels themselves may be different but the sound has to be the same. eg. "If I should die, think only this of me" <i>from THE SOLDIER by Rupert Brooke</i>
Binary oppositions	are pairs of opposites that organise thinking and culture (eg. good/evil, nature/culture) and so structure texts. Many oppositions are used in a way that privileges one of the terms (eg in Westerns, the individualism of the hero is privileged over the community spirit of the townsfolk) and so has the effect of promoting an ideology.
Cliché	is a time-worn phrase used to explain thought or feeling. They are usually images that have lost their power to surprise because of over-use. eg. like a bat out of hell or as old as the hills or he's a cold fish.
Connotation	is an idea or feeling associated with a word. Some words have richer associations than others eg 'house' may be the building in which you live but 'home' refers to the same object and has associations of warmth, family, security.
Context	The range of personal, social, historical, cultural and workplace conditions in which a text is responded to and composed.
Conventions	Accepted practices or features which help define forms of texts and meaning (see genre). We recognise a genre (type of text) through its conventions eg. Conventions of a Western include such stock characters as hero (white hat), villain (black hat), school marm, bar girl, themes such as tension between the settled life of the town and the freedom of the frontier which resolves as hero rides into the sunset with his best pal, his horse.
Culture	The social practices of a particular people or group, including shared beliefs, values, knowledge, customs and lifestyle.
Dénouement	comes from a French word meaning unknitting or unraveling and refers the resolution of the plot usually at the end of a play or film
Discourse	is a term used when analysing texts to refer to the language and ways of communicating that are common to a particular group or institution. It is not be as specialised as jargon eg. the discourse of education contains such expressions as "students needs", "regular lessons", "recess", " reports" etc.
Figure of speech	(or figurative language) is another term used for imagery and generally refers to such devices as metaphor, simile and personification.

Genre	A category or type of text that can be recognised by specific aspects of its subject matter, form and language eg. Teenflick - usually set in a high school with stock characters such as the cool kids, sport jocks, nerds. There is often a romantic interest but the central problem is usually social or ethical and problems tend to be resolved in the end with some degree of justice.
Ellipsis	refers to the omitting words from a sentence/paragraph. It is common in transcripts of conversations and is sometimes indicated by ...
Euphemism	is an acceptable or mild expression which replaces an unpleasant or hurtful one. For example, some people find it too distressing to speak of death and so soften the effect by such terms as: he has passed on; she has gone to a better place etc.
Image	is a term that has a range of meanings that are used in the study of English. It can refer to <ul style="list-style-type: none"> <li>• a real or ideal resemblance eg. He moulds himself in the image of his father</li> <li>• a projection of light or arrangement of pixels on a screen</li> <li>• a public impression eg. a politician's image</li> </ul>
Imagery	refers to the mental representations of pictures, sounds, smells, textures and tastes that are created through powerful or interesting use of language. Imagery can often refer to figures of speech such as metaphor, simile and personification.
Intertextuality	Refers to the ways texts make reference to other texts. These may be <ul style="list-style-type: none"> <li>• explicit such as an allusion</li> <li>• implied by the many different ways a composer can draw our attention to other texts (such as parallel situations, sameness of genre, satire, parody etc.)</li> <li>• inferred from your own reading. This refers to the way that you draw on your own experience of texts. These references need not have occurred to the composer and can in fact be drawn from texts composed at a later period. For example, our reading of the original <i>Emma</i> by Jane Austen is affected by the fact that we have seen the film <i>Clueless</i>.</li> </ul>
Jargon	refers to the language or technical terms specific to a particular subject.
Hyperbole	a deliberate exaggeration for dramatic effect and not intended to be taken literally eg. "...the endless cry of death and pain." <i>from GALLIPOLI by Mary Gilmore</i>
Language modes	Listening, speaking, reading, writing, viewing and representing. These modes are often integrated and interdependent activities used in responding to and composing texts. It is important to realise that: <ul style="list-style-type: none"> <li>• any combination of the modes may be involved in responding to or composing print, sound, visual or multimedia texts; and</li> <li>• the refinement of the skills of any one of the modes develops skills in the others.</li> </ul>
Medium	The physical form in which the text exists or through which the text is conveyed.
Metaphor	is a comparison where one thing is said to be another eg. The crimson rose of passion (Passion= crimson rose)
Onomatopoeia	is the use of words whose sound echoes their sense eg. "... the boom of shells" <i>from THE REAR- GUARD by Siegfried Sassoon</i>
Oxymoron	is a contradiction in two words placed next to each other to heighten the contrast eg. "Parting is such sweet sorrow." <i>from ROMEO AND JULIET by William Shakespeare</i>
Paradigm	Organising principles and underlying beliefs that form the basis of a set of shared concepts.

Perspective	A way of looking at situations, facts and texts and evaluating their meaning or value.
Popular culture	Cultural experiences widely enjoyed by members of various groups within the community.
Paradox	is a contradiction which at first seems irreconcilable, but with deeper reflection proves to be a truth. A paradox that is frequent in literature is birth in death which refers to the nature of the life cycle.
Parallelism	is the repetition of words, plot elements, or structures with variation, a frequent pattern found in texts.
Parody	is a conscious imitation of another work usually for a satiric purpose eg. "I love a sunburnt country a land of open drains..."
Precis	a summary of the main points of a text
Repetition	of words is used to add emphasis eg. "Alone, alone, all, all alone / Alone on a wide, wide sea" from <i>THE RIME OF THE ANCIENT MARINER</i> by Samuel Taylor Coleridge
Personification	is the figure of speech which gives human qualities to non-human things eg. "The Kind old Sun will know" from <i>FUTILITY</i> by Wilfred Owen
Sarcasm	is the use of sharp direct and intentionally cutting words. Literally means flesh tearing eg. "He has so many faults and defects it will be hard to replace him in the job."
Satire	is composition which holds up to ridicule human vice or frailty in a scornful and amusing way
Simile	is the figure of speech which compares two things using 'like' or 'as' eg. "The bomb burst like a flower." from <i>HIROSHIMA</i> by Angela M. Clifton
Tone	is the writer's attitude to his or her subject matter or readers. You can often decide the tone by imagining the tone of voice a writer might be using if speaking the text.

## FOOTNOTES IN ESSAYS

If you quote or use material/ideas from various sources, you should acknowledge this in your work. You can do this by using footnotes.

A footnote usually supplies the following information.

**Number, Author, Title (underlined), Publication place & date, Page number**

**E.g.:**

**A Boleyn, The Tower of London, London, 1675, p. 125.**

The way to record your footnotes is by using numbers eg: 1, 2, 3,

You can record footnotes at the bottom of the page or at the end of the essay. Make sure you start a new sequence of numbers for each new page. If footnoting at the end always use consecutive numbers.

Note: The convention is to footnote at the bottom of each page.

To avoid rewriting the same textual references the following may be used.

**For example:**

1. **A Boleyn, The Tower of London, London, 1675, p.125.**
2. **ibid., p 200.**
3. **A Hathaway, Old Beds, Stratford On Avon, 1693, p. 3.**
4. **ibid., pp. 7-10.**
5. **Boleyn, op.cit. p. 280.**
6. **A Macbeth, The Unexplained , 1587, p10.**

Thus if the footnotes above were from someone's essay you would know that they had quoted or used material (in order) from:

1. Boleyn's book
2. Boleyn's book
3. Hathaway's book
4. Hathaway's book

5. Boleyn's book
6. Macbeth's book

"**ibid**"( abbreviation of the Latin,"ibidem"= " In the same place")

"**op.cit.**" (Latin "opere citato"= "In the work cited" )

**Make sure you footnote all direct quotations, statistics, paraphrases and facts that are not generally known. Remember - if in doubt, always acknowledge your sources.**

**All sources mentioned in footnotes must be included in the Bibliography.**

**The Teacher-Librarians are able to provide you with a comprehensive guide to the presentation of a Bibliography inclusive of Electronic Information.**

**Note: there are other citation/footnoting methods such as the Harvard method. It is in your best interests to learn different methods.**

## How do I present a Bibliography?

- A bibliography is a **list of the resources** used in an essay or assignment.
- It is very important as it indicates to the reader where the information was found - the source of particular facts and ideas.
- A bibliography should be arranged in **alphabetical order** by **surnames of authors or editors**.
- If a resource has no **author or editor**, it should be placed in the list alphabetically by its **title**.
- The year of publication may be shown in brackets or without brackets (as is shown in our examples), but **be consistent**.
- If your bibliography is word-processed, use *italics* where they are used in the examples below. If it is handwritten, substitute underlining for italics in the following examples.
- There are **many different correct ways of writing a bibliography**. The following is the **HARVARD STYLE**, which is very commonly used. Note the punctuation, with commas separating most parts of the entry, except the author's / editor's name and the year of publication.

### HOW DO I LIST A BOOK IN A BIBLIOGRAPHY?

**Author's Surname, Author's initials. Date of Publication, *Title of Book*, Volume (if applicable), Edition (if applicable), Editor or reviser (if applicable), Publisher, Place of publication, Page numbers (if applicable).**

1. **Single author**  
Klein, N. 2001, *No Logo*, Flamingo, London.
2. **Two or three authors**  
Zimbardo, P.G. & Weber, A.L. 1997, *Psychology*, 2<sup>nd</sup> edn, Longman, New York
3. **More than three authors** (*et al* refers to all the other co-authors, who need not be listed.)  
Morehead, A. et al. 1997 *Changes at work: the 1995 Australian Workplace Industrial Relations Survey*, Longman, Melbourne.
4. **One or more editors**  
Langer, F. (ed.) 2002, *Icons of photography: the 19<sup>th</sup> century*, Prestel, Munich.
5. **One chapter in a book written by different authors**  
Young, R. 1993, 'Should doctors have a right to help patients die?' in *For and Against: an anthology of public issues in Australia*, edited by R. Giles, Brooks Waterloo, Milton, Qld, pp. 125-129
6. **Encyclopedias** (include volume number and page numbers).  
'Criminal Law' 1996, *The Australian Encyclopaedia*, vol.3, 6th edn, Australian Geographic, Terrey Hills, NSW, pp.932-934.
7. **No author or editor**  
*Mother Goose Nursery Rhymes* 1969, Heinemann, London.

## HOW DO I LIST A MAGAZINE ARTICLE IN A BIBLIOGRAPHY?

**Author's surname, Author's initials. Year, 'Title of Article,' *Title of Periodical*, Volume no., issue no., OR date, page numbers.**

e.g. Haigh, G. 2004, "David, a Goliath", *The Bulletin*, 3 February, pp.18 - 21.

## HOW DO I LIST A NEWSPAPER ARTICLE IN A BIBLIOGRAPHY?

Where there is an author

**Author's surname, Author's initials. Year, 'Title of Article', *Newspaper*, date, page number/s.**

e.g. Singer, J. 2003, 'Bugs, boats and bigotry', *The Herald Sun, Melbourne*, 25 April, p.18.

Where there is no author

**'Title of Article' Year, *Newspaper*, date, page number/s.**

e.g. 'Time to fix work, family balance' 2001, *The Canberra Times*, 20 November, p.5

## HOW DO I LIST A VIDEO RECORDING IN A BIBLIOGRAPHY?

***Title*, (video) Date, Publisher, Place of publication.**

e.g. *Ansett: the collapse of an Australian icon* (video) 2002, Video Education Australasia, Bendigo, Vic.

## HOW DO I LIST AN INTERVIEW IN A BIBLIOGRAPHY?

**Name of interviewee. (Interview) Year, Position, Date of interview.**

e.g. Alston, Senator R. (Interview) 2000, Minister for Telecommunications, November 26.

## HOW DO I LIST A CD-ROM IN A BIBLIOGRAPHY?

**'Title of Article'. (CD-ROM ) date, *Title of CD-ROM*, Publisher, Place of publication.**

e.g. 'Abraham Lincoln.' (CD-ROM) 1994, *Microsoft Encarta*, Microsoft, Redmond, Washington.

## HOW DO I LIST A WEBSITE IN A BIBLIOGRAPHY?

Where there is an author

**Author's surname, Author's initials. Last update or copyright date, *Title*, [Online], Agency (if available), <http://address> (Date accessed – the date you used the site).**

e.g. O'Connor, E. 1999, *Cold War Chat*, [Online] Cable News Network, <http://www.cnn.com/SPECIALS/cold.war/guides/debate/chats/oconnor> (Accessed: 13 Feb, 2004).

Where there is no author

**'Title'. Last update or copyright date [Online], Agency (if available), [http:// address](http://address) (Date accessed– the date you used the site).**

e.g. 'Guide to Referencing the Harvard Style' 2003 [Online], University of Southern Queensland, <http://www.usq.edu.au/library/resources/genref/harvardprint.htm> (Accessed: 30 Jan, 2004)

## USEFUL REFERENCES, ADDITIONAL EXAMPLES AND GUIDELINES:

- 'Guide to Referencing the Harvard Style' 2003 [Online] University of Southern Queensland, <http://www.usq.edu.au/library/resources/genref/harvardprint.htm> (Accessed 30 Jan, 2004)
- 'How to Acknowledge what you've read – Harvard Style Examples' 2003 [Online], Monash University Library, <http://www.lib.monash.edu.au/vl/cite/harvex.htm>

## CREATIVE RESPONSES - GUIDELINES FOR STUDENTS

A creative response, may be written or non-written. When planning a creative response, carefully read the suggestions your teacher provides for a creative assessment item and always consult your teacher about what is required to meet the assessment criteria. The following are general points regarding the submission and assessment of creative responses.

In assessing your creative response teachers will be looking for work which shows an understanding of the central ideas of the text or unit to which you are responding. As in an essay, your focus should be thematic / problematic and not simply involve a retelling of the story in words or pictures.

A creative response is an opportunity to express your understanding and analysis of the text. You will be assessed on your thinking as well as your ability to produce a polished and effective piece of work.

Creative responses require a rationale of approximately 400-600 words in length, or up to 1000 words for non written responses.

### Rationale Guidelines

#### What is a rationale?

A rationale is a 400-600 word explanation of the choices you have made in your creative response to a text studied in class.

#### Why write one?

The purpose of your rationale is to demonstrate how well you have understood the original text and the ways in which your creative response shows this. You need to make careful and specific links between the two, focusing on why you chose to respond in this way and how you went about it.

#### What should be in it?

This will vary a little depending on the type of response you have chosen.

#### Written Response Rationale

It should include:

- A description of your choice which-
  - (i) connects it to your broad aims/intentions
  - (ii) sets your choice in a clear context (ie time, place, incident, characters involved etc)
- An explanation of the approach you have taken so that your reasons for your choice of genre and language are clear.
- An explanation of the processes undertaken in preparation for your response.

A useful thing to remember is to analyse your response in the same terms as you would any literary piece – i.e. plot, character, setting, theme and style. Ensure that you have talked about most or all of these aspects both in terms of your own response and in terms of how your writing reflects, expands upon or critiques the original literary work. Use quotations from both texts (the original and your response) to demonstrate the links you have made.

#### Non-written response rationale

A successful non-written response will reflect clear links to the text as well as facility with the chosen medium, imagination and originality. The rationale may be longer (up to 1 000 words) and should include:

- A description of your choice which
  - (i) connects it to your broad aims/intentions
  - (ii) sets your choice in a clear context (ie time, place, incident, characters involved etc)
- An explanation of the approach you have taken so that you demonstrate an understanding of and critical response to the text
- An explanation of the processes undertaken in the preparation of your creative piece.

- An explanation of anything specific in terms of the medium chosen- including technical aspects where appropriate.

As with written responses, you need to demonstrate your deep and thorough knowledge of the original text. You must explain how your response aims to capture or comment upon specific aspects of the original work- i.e. plot, character, setting, theme and style. In particular in a non-written, you need to explain any use of imagery or symbolism and link to the original by use of textual quotations.

#### **How should I write it?**

- Write in paragraphs
- Use specific examples from both texts
- Quote where possible, particularly when discussing style and language
- Use of 'I' is appropriate
- Write in sentences, not point form
- Avoid slang
- Sum up overall aims in your final paragraph

#### **How will it be marked?**

[See assessment criteria on your assignment sheet]

## **Oral Presentation Guidelines**

### **Good oral presentations usually:**

- Begin with something other than "I'm going to talk about..." or "My topic is ...". Such opening remarks are like an open invitation to your audience to switch off because you don't leave them with work to do. They, in fact, encourage a passive response. Begin instead with an engaging or inspiring quotation, an involving story or startling fact that will get your audience's attention. At the very least you should begin with information that will in some way surprise and educate your audience.
- Once you've 'hooked' your audience by means of an engaging introduction, the old advice - "Tell them what you're going to tell them, tell them and then tell them what you've told them"- is still good... but don't make it too obvious. You might achieve the same thing in posing a series of questions, answering them and then drawing some conclusions, for example.
- You may present a handout that supports or reinforces the structure of the presentation. This allows your audience to "follow along" and thereby absorb more readily what you have said and where you're headed- an exhaustive bullet-point summary of all your material is less likely to engage your audience. Visual material you can refer your audience to, that is readily in front of them, helps them to feel involved.
- Vary the medium as much as feels appropriate to generate and maintain audience interest. Some information may be more accessible if reinforced by visuals (overheads/diagrams etc) but these need to be carefully 'stage managed' so that you can make speaking directly to your audience your primary focus. A presentation that has too many components or gimmicks will distract your audience. Never use visuals to do the work for you. They won't work at all if you don't set them carefully in context and establish their relevance to



the more general ideas you want to convey. If you doubt their relevance don't use them at all.

- Engage your audience directly. This is a talk not a 'read' and you will not score highly however fluently you might do the latter. Rehearse, rehearse and rehearse and, when you can't stand it any longer, rehearse a little more. Polish is very important. You'll find engaging your audience directly quite easy if you've immersed yourself in your topic and its research to the point where you have formulated a clear point of view. Commitment is contagious and so is enthusiasm – if you feel it so will your audience! (NB. If you are reading an excerpt or quoting someone directly make sure your reading is polished and fluent- check pronunciation of unfamiliar words. You've all sat through someone stumbling through a reading of someone else's words, trying to decipher their own writing or, worse, someone else's! This is very easily avoided with rehearsal.)
- Like a well- structured essay a good oral presentation ends on a strong note. You should focus on making strong statements or using the strong statements of others to end in a memorable way. If your research has led you to draw definite conclusions this is the ideal place to express them. This could be a good time to ask questions of your audience to allow them to present their point of view- these questions need to be clearly phrased and open-ended to elicit a broad range of responses.