External Assessment: Assessment Type 3 Comparative Analysis (30%)

Task: Complete a written comparative analysis of two texts evaluating the ways in which language features, stylistic features and conventions have been utilised by the authors to represent ideas, perspectives and aspects of culture in order to influence audiences.

Select TWO texts from the following ensuring that the selection offers a successful opportunity for comparison:

- ➢ Extended texts
- ➢ Film texts
- ➢ Media texts

Select ONE option as the text type for your response ensuring that you are able to fulfil the conventions of the selected form:

- ✓ Review
- ✓ Report
- ✓ Blog
- ✓ Analytical essay

Assessment:

Note that **ALL** of the criteria below will be assessed.

Knowledge and Understanding

KU1 Knowledge and understanding of ideas and perspectives in texts.

KU2 Knowledge and understanding of ways in which authors use language features, stylistic features, and conventions to make meaning.

KU3 Knowledge and understanding of ways in which texts are created for different purposes, audiences, and contexts.

Analysis

An1 Analysis of language features, stylistic features, and conventions, and evaluation of how they influence audiences.

An2 Analysis and evaluation of ways in which ideas, perspectives, and/or aspects of culture are represented in texts.

An3 Analysis of similarities and differences in texts.

Application

Ap1 Use of language features to create coherent texts that address the purpose, audience, and context.

Ap2 Use of evidence from texts to develop and support a response.

Ap3 Use of clear, accurate, and fluent expression.

Responding to Texts in English at Stage 2

Students demonstrate a critical understanding of the language features, stylistic features, and conventions of particular text types and identify the ideas and perspectives conveyed by texts. This includes how language conventions influence interpretations of texts, and how omissions and emphases influence the reading and meaning of a text. Students reflect on the purpose of the text and the audience for whom it was produced.

The evaluation of the different ideas, perspectives, and/or aspects of culture represented in texts is achieved through the analysis of purpose, context, and language features through, for example, comparing a feature article or the reporting of current events from different newspapers in diverse cultural communities. Students may also evaluate the use of language features to create meaning, and consider how their own perspectives might influence their responses.

When responding to texts, students compare and contrast the distinctive features of text types from the same or different contexts. This may be done by analysing and evaluating how different authors employ the language features, stylistic features, and conventions of texts when exploring similar themes, ideas, concepts, or aspects of culture. Students compare the contexts in which texts are created and experienced. They also consider how the conventions of text types can be challenged or manipulated.

External Assessment: Assessment Type 3 Comparative Analysis (30%)

Students 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 audiences.

These texts can be selected from one or more of the following categories:
extended texts
poetry
drama texts
film texts
media texts

In completing their comparative analysis students may draw on learning from, but must not use, texts read or viewed in other parts of the assessment program. However, students may use texts that are similar in type and purpose.

The comparative analysis must be a product of independent study, but it is appropriate for teachers to advise and support students in choosing texts to compare. Students must not complete the comparative analysis as a shared exercise.

The comparative analysis should be a maximum of 2000 words.

Task needs to include (criteria unpacked):

K & U:

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).

What is the context of the text?

What is the purpose of the text?

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.

Who is the target audience of the text?

Ideas: Consider the content of the text to determine the main concerns of the writer, their purpose in writing and their beliefs. Depending on the text type, consider the controlling idea or central themes explored. Consider also the ways in which culture (the ideas, customs and social behaviours of a group of people) is revealed and presented.

What are the ideas in the texts?

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).

What perspectives are presented in the texts?

Evaluation: a verdict as to what extent a text is successful in its purpose, content and impact upon the audience. In order to come to this conclusion you need to consider the texts, your comparison and then come to a final conclusion, basing your decision on what you judge to be the most important factors and justify your choice(s).

This information can be placed throughout your response as you consider comparative elements of the texts. It does not have to be placed exclusively at the conclusion of the response.

Which text is most effective in one or more areas of analysis above and why (for what reasons) is this the case?

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.

How (in what ways) do the authors use language features to make meaning?

How (in what ways) do the selected language features influence the reader?

How (in what ways) are the selected language features effective?

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.

How (in what ways) do the authors use stylistic features to make meaning?

How (in what ways) do the selected stylistic features influence the reader?

How (in what ways) are the selected stylistic features effective?

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.

How (in what ways) do the authors use conventions to make meaning?

How (in what ways) do the selected conventions influence the reader?

How (in what ways) are the selected conventions effective?

What is comparison?

Comparison is a higher order thinking skill. In the case of this task, you are expected to undertake the following steps in order to construct an independent comparative analysis of two texts.

- A. Analyse Text One
- B. Analyse Text Two
- C. Consider what the same about these texts.
- D. Consider what is different about these texts.
- E. Consider the most significant aspects of what is the same **and/or** what is different to include in your response.
- F. Ensure that the selected content for analysis explicitly addresses performance standard criteria.

A suggested framework for organising analysis

Consider use of the following table to assist you with the analysis and comparison of texts as you analyse them individually and as you plan your comparison.

Topic for consideration	Text One Evidence	Text Two Evidence	Similarities within the texts	Differences within the texts	Most significant point selected and linked to criteria
Eg: characterisation and representation of women					

Framework for a Response following analysis and comparison tasks

You have 2000 words to use in order to demonstrate your knowledge and understanding, comparative analysis and application skills for this task.

Your response to this task must be written.

This may seem like a substantial word count; however, you will gather much more than this as you analyse the individual texts and work on the planning table.

You will not be able to write **everything** that you would like to in the response that you will create.

Instead you will need to prioritise and select the topics you choose ensuring that you consider what is the same and what is different about the texts.

Remember that your comparison will be most effective if you treat the texts with equal importance and attention to word count.

You should construct your response in order to compare the texts throughout as opposed to analysing the texts separately and then considering them together at the conclusion.

Performance Standard Criteria:

Consider carefully performance standard criteria for analysis as listed below:

A Band:

- 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.
- Critical analysis of similarities and differences when comparing texts.

B Band:

- 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.
- Thorough analysis of similarities and differences when comparing texts

C Band:

- 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.
- Analysis of some similarities and differences when comparing texts.

D Band:

- Description of some language features.
- Description of some ideas in texts.
- Description of some similarities and differences in texts.

Example of a Comparative Response comparing an original short story with a modern media adaptation.

The second hour long episode in the BBC series Sherlock (2012) directed by Steven Moffat is entitled *A Scandal in Belgravia* and is an adaptation of the original short story *A Scandal in Bohemia* first published in 1891 in Strand Magazine written by Sir Arthur Conan Doyle. Significantly different in form and some of the events of the narrative plot, each author explores the unique characterisation of genius Sherlock Holmes in his unconventional pursuit of a solution to the problematic and sensitive case of regal blackmail. However the representation of female protagonist and femme fatale Irene Adler is pointedly changed by Moffat to reveal a less autonomous and logical character than that of Doyle's construction. Despite her increased involvement and emphasis at the centre of the convoluted plot of the media text, in each case, women's identity, place and status in society can be considered inferior to that of men. The narrative perspective of the texts provides disparate, yet effective, standpoints for the reader and viewer to be thoroughly engaged and entertained. This is particularly evident from the limited first person perspective of Dr Watson in the short story as participant and narrator one step behind the brilliance of Sherlock Holmes' thought processes and deductions. Despite the third person perspective of the media interpretation of the text, Moffat remains true to Doyle's narrative style by positioning and exposing the viewer to information that requires Holmes' retrospective explanation supported by montage of revisited images in order to fully comprehend its significance. Finally, the differing resolutions and language conventions selected by the authors emphasise Sherlock's superiority and, in the case of the BBC adaptation, provide an insight into an uncharacteristic flaw in the reconstructed modern identity of the originally Victorian hero. The overtly sexual nature of Adler's character construction and the humour employed in the faced paced dialogue of the modern interpretation offer contemporary viewers an entertaining and engaging reinvention of the character Sherlock Holmes and a romantic prospect regarding his original platonic relationship with his female equal in intelligence Irene Adler.

Each author similarly foregrounds the superior intelligence and eccentricities of the central protagonist Sherlock Holmes; however, Doyle does so in order to establish his unusual central protagonist as both a singularly brilliant mind. This is a narrative device to prepare us for further deductions within this plot and following short stories that, in the words of the narrator Watson, construct a relationship between reader and Sherlock's associate whereby they can 'follow the quick, subtle methods by which he disentangled the most inextricable mysteries.' The texts share some significant plot similarities namely the conflict caused by Adler's involvement in relationship with members of royalty; Holmes' use of disguise and deductive strategies to acquire the photographic evidence that compromises the royal party in each case. In contrast to Doyle, who initially presents Holmes as a more conventional albeit anti-social character overtly admired by Watson, Moffat constructs the central protagonist as one step further removed from convention and social connections, aside from his close relationship with his doctor friend who must deny his own personal life in order to function as an associate of Holmes. The hero's addiction is treated differently in each text with Doyle's detective alternating 'between cocaine and ambition' while the 21st Century sleuth is depicted as a recovering addict who avoids his drug of choice by engaging in only the interesting and challenging cases or by retreating from society completely to play his violin. Without the addition of visual and moving camera language to develop the author's purpose, Doyle transfers information regarding Holmes' superior intelligence through the open admiration of the narrator and character Watson, through the logical extended explanations of Holmes' own dialogue that reveals a formality and archaic nature of communication through vocabulary and syntax that contrasts with Watson's less reserved and stiff choice of words. Moffat is able to add to this characteristic by presenting very quick paced, well timed dialogue complimented with quickly

identifiable idiosyncrasies and distinct intonation to establish Holmes as not only a brilliant and fast wit, but also a character who may well be on the Autism spectrum in terms of his obsessional behaviour and rigidity of thought. Each author emphasises Holmes' logic although it is Doyle who acknowledges that 'the most perfect reasoning and observing machine' would be rendered imperfect with the addition of 'softer passions' such as love. Moffat, on the other hand, subverts the established character of Holmes through ambiguity within the plot within which Holmes could be perceived to have 'sentiment' for Adler despite his claim that ultimately it is a 'chemical defect found on the losing side.'

Furthermore antagonist and female character Irene Adler is constructed in direct contrast by original author Doyle and director Moffat - particularly with regard to the nature of her trustworthiness as well as her status and rank in society. While Doyle reinforces Adler's inferior position within a patriarchal society and her restricted freedom and movement within its structure, he also emphasises the respect that Holmes has for her in relation to her trustworthiness and superior intelligence. Regardless of the dubious station of opera singer, Adler is admired not only for her appearance 'as lovely a woman, with a face that a man might die for' as well as 'the daintiest thing under a bonnet on this planet.' In addition to outwitting the 'specialist in crime' she is held in high regard by Holmes and her accuser alike even though she outwits them and escapes at the resolution of the narrative. Adler's word is described as 'inviolate' and she retains the 'honourable title of the woman' by Holmes in the original short story. In each text, Adler can be considered inferior in status to men largely due to the restrictions that she is forced to operate within in a male dominated world. In the original text Adler outwits Holmes in order to pursue marriage and escape with her compromising photographic evidence intact. Moffat constructs Adler's character and identity as a far cry from the contemporary and respectable occupation of an opera singer. By reinventing Adler as a professional escort and dominatrix, Moffat compromises the integrity and calibre of the character created by Doyle. Ultimately Adler loses her admirable qualities in Moffatt's interpretation through her manipulative and capricious nature, despite her declaration of love for Holmes. Unlike the honest purpose of the original heroine in disentangling herself from controversy, the modern Adler courts such tension in order to make a dishonest living by manipulating others. Furthermore, in a further and new plot twist, Moffat includes Holmes' nemesis Moriarty as the mastermind in instigating Adler's behaviours thus rendering her a manipulated pawn that the character was not presented as in the original text. Moffatt provides contemporary social commentary and judgement in the construction of Adler's character, but in doing so he binds the plight of women to deceit and sexual favours as opposed to the superior wit and equal standing in respect that Doyle creates.

In addition despite the employment of differing narrative perspectives, each author offers engaging and entertaining perceptions of the characters, themes and plot. Moffat is able to offer some omniscience with regard to the third person perspective of the camera work and script, although information is withheld in accordance with the original writer in order to demonstrate Holmes' superiority on a number of occasions. In order to reveal Holmes' thought processes and to inform the audience of the significance of previously viewed information, Moffat utilises retrospective narration of scenes previously viewed in order to reinforce the detective's superior thinking and skills of deduction while revealing key information in plot development to the viewer. As such Moffatt's text becomes almost interactive in its use by the audience. In the same way Doyle emphasises Holmes' advanced reasoning, but this is unfolded through the recount of narrator Watson and the dialogue of the two central characters that provides relief from the first person limited narrative perspective of the original story. The importance of slow and controlled revelation regarding the importance and significance of information is consistent in each text; however, it is Moffat who provides the most engaging experience through the addition of special effects to the

revisitation of previous information affording a more complex and sophisticated reading for the audience. When the director replays previous interview scenes that are first presented as unconnected and insignificant beyond their dismissal as 'boring' by Holmes in the first instance, the viewer has a more complex set of evidence connected through editing and montage in order to further their understanding of the impact of a government conspiracy and, ultimately, Moriarty's manipulation of all involved in the situation. The use of cross cut editing, captions and non-diegetic sound elicit greater understanding of the meaning and significance of the revisited information.

Finally Sherlock's eccentric and superior intellect is emphasised and developed in each text. Furthermore Holmes is depicted as possessing the potential for a romantic relationship in the adaptation of the original narrative short story. This possibility is categorically rejected by Doyle and considered akin to having 'grit in a sensitive instrument'. In each text the protagonist acknowledges Adler's keen mind and, despite the overtly sexual nature of her characterisation in the BBC episode, it is this which attracts Holmes more than Adler's good looks. Most significant in its different treatment by the authors is the resolution of the narratives. While Moffat restores the viewer's faith in Holmes' capacity to outwit Moriarty and Adler whom he saves from being beheaded, it is Doyle who concludes the text most effectively from a feminist perspective. As opposed to being embroiled in sexual intrigue, Doyle's heroine operates within the confines of her place in society as performer and wife and yet is constructed to match and exceed Holmes' skills of deduction in this particular case. As such a more satisfying platonic relationship of intellectual giants is established and Holmes is able to acknowledge Adler's success to such an extent it changes his entire attitude as to the 'cleverness of women' that he has previously made 'merry over.' On the other hand the characterisation of Holmes in the BBC adaptation provides the viewer with a more entertaining and engaging hero who provides some comedic relief to the seriousness of the plot otherwise absent in Doyle's text.

Therefore the original and first short story of the Sherlock Holmes series entitled *A Scandal in Bohemia,* written by Sir Arthur Conan Doyle in the nineteenth century, offers the fundamental structure for the reconceptualised and modern representation of the detective's perception of the world around him. As an original short story, Doyle's invention of the highly intelligent detective Sherlock Holmes is engaging despite the archaic nature of some language and inclusion of historic social practices that no longer exist. While Moffat digresses from the original text in some aspects of plot and characterisation, the effectiveness of the text lies with the decision to present Holmes within contemporary London and with the additional techniques afforded by film that quite literally bring Holmes to life. The viewing audience is provided with the same narrative sequence of conflict, crisis and resolution in each text, but it is Moffat who is most successful in engaging a new audience with a unique and entertaining manifestation of the famous character. On the other hand, Doyle's characterisation of Adler is most admirable and, although not depicted as completely independent, is distinguished for her intelligence and guile as a singularly brilliant mind that is capable of outwitting the great detective Sherlock Holmes.