# Student resource booklet

## Deepening phase – English Advanced Module C

**Module case study** – Year 12 Module C – The Craft of Writing

**Case study texts** – Alfred Lord Tennyson, ‘The Lady of Shalott’ and Kim Cheng Boey, ‘Stamp Collecting’

**Technology focus** – using a Learning Management System to encourage sharing of work and feedback

### Resource one – description of advanced module C

#### Module C – The Craft of Writing

In this module, students strengthen and extend their knowledge, skills and confidence as accomplished writers. Students write for a range of audiences and purposes using language to convey ideas and emotions with power and precision.

Students appreciate, examine and analyse at least two short prescribed texts as well as texts from their own wide reading, as models and stimulus for the development of their own complex ideas and written expression. They evaluate how writers use language creatively and imaginatively for a range of purposes; to express insights, evoke emotion, describe the wonder of the natural world, shape a perspective or to share an aesthetic vision.

Through the study of enduring, quality texts of the past as well as recognised contemporary works, students appreciate, analyse and evaluate the versatility, power and aesthetics of language. Through considered appraisal and imaginative engagement with texts, students reflect on the complex and recursive processes of writing to further develop their self-expression and apply their knowledge of textual forms and features in their own sustained and cohesive compositions.

During the pre-writing stage, students generate and explore various concepts through discussion and speculation. Throughout the stages of drafting and revising students experiment with various figurative, rhetorical and linguistic devices, for example allusion, imagery, narrative voice, characterisation, and tone. Students consider purpose, audience and context to deliberately shape meaning. During the editing stages students apply the conventions of syntax, spelling, punctuation and grammar appropriately and effectively for publication.

Students have opportunities to work independently and collaboratively to reflect, refine and strengthen their own skills in producing highly crafted imaginative, discursive, persuasive and informative texts.

Note*:* Students may revisit prescribed texts from other modules to enhance their experiences of quality writing.

[English Advanced Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017.

### Resource two – discursive writing success criteria

Table 1: Discursive success criteria

|  |  |  |
| --- | --- | --- |
| Grade range | Success criteria (SC) – discursive writing | Peer and self-evaluation |
| A | 1. Is this an **insightful, nuanced** and **highly engaging** discursive response, which **purposefully interrogates** diverse ideas and reflects perceptive exploration of aspect/s of the texts studied in the Craft of Writing and other modules?
2. Is the language **skilfully crafted** to evoke and **sustain** a **considered, tangential** personal response that reflects meaningful moments of insight?
3. Does the response demonstrate **skilful** control of structure and style, appropriate to the audience, purpose, context and the discursive form?
 | Enter evaluation here. Provide an example. |
| B | 1. Is this a **well-developed** and **engaging** discursive response, which **effectively interrogates** diverse ideas and explores aspect/s of the texts studied in the Craft of Writing and other modules?
2. Is thelanguage **effectively crafted** to evoke and **reflect** a **thoughtful, tangential personal** response with a clear moment of insight?
3. Does the response demonstrate **effective** control of structure and style, appropriate to the audience, purpose, context and the discursive form?
 | Enter evaluation here. Provide an example. |
| C | 1. Is this a **sound** discursive response, which **adequately** explains an idea and aspect/s of the texts studied in the Craft of Writing and may reference other modules?
2. Is the language **adequately crafted** to evoke a personal response?
3. Does the response demonstrate **sound** control of structure and style, appropriate to the audience, purpose, context and the discursive form?
 | Enter evaluation here. Provide an example. |
| D | 1. Is this a **limited** discursive response, which **attempts**toconvey a simplistic idea and makes superficial references to the texts studied in the Craft of Writing?
2. Is there **variable**control of language, structure and style with **limited**evidence of crafting?
3. Does the response demonstrate **variable**control of language, structure and style with **limited**crafting?
 | Enter evaluation here. Provide an example. |
| E | 1. Does the response **attempt** to compose a piece of writing with **some relevance** to the chosen prescribed text/s?
2. Does the response demonstrate **elementary** control of language?
 | Enter evaluation here. |
| N | Non-serious attempt. | Enter evaluation here. |

### Resource three – features of texts table

Table 2: Features table

|  |  |  |  |
| --- | --- | --- | --- |
| Features of texts | Discursive | Imaginative | Reflective |
| Purpose and/or idea | * to explore a range of diverse ideas to fulfil a specific purpose
* to discuss or interrogate ideas, opinions, experiences, mindsets
* to explore new horizons – to challenge, subvert, comment, amplify
* to acknowledge that there is no absolute truth
* to come to an epiphany or deep understanding of ideas from tangential exploration.
 | * to construct an imaginary world that leads readers into fictional paradigms that are aesthetically arranged
* to speak with characters from different worlds or experiences
* to experience a shift in values, realisation, insight.
 | * to explore, decode and evaluate own thinking, writing and learning processes
* values links (subverts/borrows) to texts and ideas studied in class (metacognitive journey)
* draws conclusions about the introspective journey, offers ways forward in the writing processes.
 |
| Attitude, voice, tone, mood | * a range of perspectives
* authority on ideas, could be very personal
* may be 1st, 2nd or 3rd voice
* evocative.
 | * protagonist’s voice (1st or 3rd)
* narrator’s omniscient voice
* multiple voices
* tone and mood support overarching intention
* evocative.
 | * personal, interrogative, evaluative, contemplative, probing voice
* 1st person
* authoritative, confident
* analytical – evaluating practice
* not recount.
 |
| Structure – how the ideas are introduced, extrapolated, experienced by the reader | * tangential exploration
* may be in discrete sections that lead to whole representation of concept, idea, insight
* ideas may be explored in a creative way to lead to a moment of insight or epiphany
* may ask questions
* opens to discussion
* may be circular
* may be speculative
* ideas lead to discussion and exploration, but do not have thesis statements and topic sentences necessarily
* may be open ended
* could challenge, affirm, subvert initial ideas.
 | * may start in media res
* may be circular
* may have temporal distortions
* may be fragmentary
* may be allegorical
* poetic licence used to evoke a moment in time that supports the main idea/intention
* may not conclude.
 | * connections between ideas established as a way of probing intention, processes and links to texts across modules
* explicitly links ideas, experiences, processes
* may utilise cause/effect structure
* logical exploration of ideas.
 |
| Language and cohesion – how the language choices support overall meaning and add layers to the writing (techniques) | * uses descriptive, interrogative, exploratory language
* may be personal, subjective, formal or informal, figurative, symbolic
* all of the parts serve the whole intentionally.
 | * allegorical, figurative, symbolic
* representations of ideas
* 6 forms of the dramatic imagination (binary opposites)
* concepts elicited through trope.
 | * language of evaluation, introspection
* thoughtful, reflective, insightful, considered.
 |
| Example | No annotation | No annotation | No annotation |

An example of a phrase or sentence is identified by the class as a strong representation of the different styles required for Module C. As the students work on more responses and texts, they continue to populate the features table with strong examples and justify their inclusion. This may be done on a hard copy or in a Google doc.

### Resource four – the six elements of dramatic imagination

Table 3: Six elements of dramatic imagination

|  |  |
| --- | --- |
| Add examples, as appropriate, to the different elements from ‘Lady of Shalott’ | Examples come from Part 1 of the poem. |
| Sound“Hears her ever chanting, cheerly, “Like an angel, singing clearly”“the reaper weary Listening whispers … ” | Silence“And the silent isle imbowers” |
| Movement“Tremble in the water chilly”“Willows whiten, aspens shiver”“The sunbeam showers break and quiver” | StillnessNo annotation |
| LightNo annotation | Dark“four gray walls, and four gray towers” |

### Resource five – activities for Zadie Smith’s ‘NW’

1. pp 28-30 – internal monologue/dialogue: How does Smith create a strong sense of internal conversation while, simultaneously revealing the character’s attitude to Michel? Edit one of your paragraphs modelled on this stimulus from the point of view of Michel having an inner conversation with the wife’s words in his head. You must reveal your feelings about the subject in a subtle way.
2. pp 94-95 – dialogue. Note the interesting way that dialogue is interwoven in the extract. Edit a paragraph from one of your stories to incorporate succinct dialogue that characterises setting and the people participating in the conversation.
3. pp 116-118 – embedding backstory. Read the passage to understand how the composer constructs a backstory for Felix. Edit a paragraph of your own to incorporate backstory. In particular, model the timeline approach that starts, “Five and innocent … ” to capture the gamut of your character’s experiences.
4. Read ‘These Red Pigtails’, ‘Thrown’, ‘Portrait’ and ‘GSCE’ – vignette activity (vignettes are snapshots of characters, events, thoughts, descriptions that propel aspects of a story forward or backwards into a moment deeply) – create a series of titles and vignettes that sharpen moments in your own piece and pay careful attention to how you use language in them to draw readers into the rich, complex world of your characters.
5. p 311 – interweaving song. Note how a song is interwoven in the story. Model this feature by inserting, either a song or a well-known poem, into key moments of your story to amplify character or mood.