English Standard Module C
Part 3 component 1 transcript

(Duration 20 minutes 56 seconds)

(upbeat music)

Welcome to the HSC Hub student support sessions. This is part three of the Standard English Module C session, staying focused on the module. There are four components, as each explores a specific examination question and then provides students the opportunity to write in response to this question and another example examination question. This has been broken into four short film clips to allow for ease of access, content streaming or downloading. Please remember that the aim of this resource is to provide students with a little extra support in their preparation for Trial and or HSC examinations. This resource can be used by teachers with their classes or by students revising in their own time.

Teachers and students, please take note of the advice provided at the start of parts one and two. And make sure you have viewed both of those resources before you commence with this resource. While there are four video components for part three, there is still only one student resource booklet. Make sure you have a copy of this resource booklet. The activity numbers in each video direct you to the part of the resource booklet you will need to utilise. Within this video, we will unpack parts A and B of the 2019 HSC examination question for module C. And you will be provided with writing activities along the way. While this resource has a play time of around 20 minutes, this does not take into consideration the time required for you to engage deeply with the activities provided. Please keep this in mind as you utilise this resource.

We will now explore the 2019 HSC examination question for module C. As you know, this question is found within the English Standard paper 2, modules. On your screen right now is the 2019 HSC examination paper for English Standard paper 2, the modules. Our focus at the moment is on section three. And as you can see from the front page of the examination paper, this section is worth 20 marks, and you need to attempt to question eight. You need to allow about 40 minutes for this section. And you will find this information on page seven. I'm going to scroll down to page seven right now. "Create a piece of imaginative, discursive, or persuasive writing that ends with the provided image", 12 marks. B. "Explain how your study of the craft of writing has enabled you to create an engaging piece of writing. In your response, make detailed reference to your use of language in part A." Eight marks.

[Slide reads: 2019 HSC question
Create a piece of imaginative, discursive or persuasive writing that ENDS with the provided image. Twelve marks

Reminders and tips: Imaginative, discursive or persuasive - defined in the glossary, explained during part 1 and extra information is available within the Module C support document.

The word ‘ends’ -the image must play an integrated and key role in the ending of your piece.]

The 2019 question gave students creative freedom in terms of the type of text they wrote. As you will see when we explore the sample questions in the specimen paper, sometimes the question lends itself more toward one type than another. This question highlights the need to prepare responses covering all three types of texts so you are able to be nimble and apply your ideas in a range of ways. As we mentioned in part two, it's essential you meet the requirements of the question. In 2019, students needed to include the image within the end of their writing. This means you need to think quickly and plan how this image could be part of the ending of a piece in an effective and integrated way. The stimulus lends itself to a range of responses, and it's important to avoid the danger of writing in a cliched or predictable way. If you have prepared a few characters and you've put them into various situations, contexts, and conflicts, and written different types of texts, you are more likely to be able to avoid these clichés and predictability.

[Slide reads: Question 8

The image

Imaginative – character reflecting on the changing nature of communication or the disconnect they feel with their peers living in built up cities and the fear of the stranger …

… ends with a metaphorical reflection on the desire to explore these ‘forbidden’ places and unearth the beauty found there …]

When thinking about this stimulus, here are a few ideas that you could experiment with. There are also some suggestions in the resource booklet. Feel free to take a little bit or a lot, but make sure you then turn it around and make it your own. For an imaginative response, maybe your character is reflecting on the changing nature of communication or the disconnect they feel with their peers as they live-in built-up cities where play is dictated by the fear of the stranger, the fear of the other, or the fear of the unknown. But this character, they want to explore. They want to see the unknown, meet this other that they keep hearing so much about. Maybe this little dream takes them into a few different scenarios. And then this ends with a step out the door to go on this journey and a plan to explore these forbidden places. They want to unearth the colourful, imperfect beauty crafted by unknown people and found in unexpected places.

[Slide reads:
Imaginative – character worried about social pressure – likes – image filters – crafted social media ‘perfection’ …

… ends with their desire to show the messy, uneven, brightly coloured but far from perfect side of life free from the expectation of projecting airbrushed and filtered perfection…]

Now, for another example. Maybe your character is worried about social pressure, the likes they feel they must receive, or the image filters they feel they must use to conceal their real selves, or the pressures they feel to craft a social media perfection. This piece might end with their decision to show the messy, uneven, brightly coloured but far from perfect side of life. Maybe they post an image without all of these added extras. And the story ends with us wondering, well, what's happened next? The character has made the decision, and we are shown this moment in time, but the piece doesn't need to be neatly wrapped up with everything explained. The emphasis is on showing the character's refusal to project that airbrushed and filtered perfection. In these examples, the image has been used as an imagined setting in the first, and then metaphorically in the first and the second.

[Slide reads:
Discursive – a reflection about the unexpected role of place in shaping and reshaping identity/values/desires during a time of limited freedom…

… the piece ends with the valuing of the spaces that initially seemed insignificant and potentially avoided because of how they are perceived or portrayed…]

What about the discursive? Maybe a character is exploring the unexpected role of place in shaping and reshaping identity. Or the role of place in reshaping our values and desires during a time of limited freedom. The piece could end with the character valuing spaces initially considered insignificant or those avoided or undervalued because of how they were perceived or portrayed. The character ends the piece talking about the things that they noticed once they started to really look. Maybe they mention a few of those exciting things that they saw that they'd never seen before. Along with the things that they expected to see and maybe didn't like. That way, it's giving that kind of conversational tone. Once again, the image is used as both the setting and a metaphor. The piece explores a few moments in time and does not try to cover too much.

[Slide reads: The image

Imaginative – two characters find their way back, return, to an apartment building where they used to live and are transformed into the mural on the wall… as punishment… or a sign of eternal something … maybe love…

Discursive – a character contemplates the presence and absence of youth voice in writing and uses the comparison of classical art and street art as a motif…]

Another idea for imaginative that you could experiment with would be that maybe you have two characters who find their way back, you know, they've returned to an apartment building where they used to live and they are then transformed into the mural on the wall. Maybe this was punishment, maybe as a sign of eternal something. Maybe that eternal something is love. Or what about the discursive? You have a character contemplating the presence and absence of youth voice in published writing. And uses the comparison of classical art and street art as its motif.

While those ideas are just a launching point for you to experiment and take the characters you've been crafting to a few different settings and deal with a few different conflicts, it's important that you remember that conflict doesn't need to be action-movie sized. You know, there's no guns blazing and damsels in distress being saved here. Conflict can be a little moment in time where a character ponders over something, comes to terms with something, or remembers something. It's one little moment in time. That's all you have time to write. Pause the clip here and experiment with one or more of these ideas, and write either an imaginative, or a discursive response. I promise, we’ll connect to persuasive a little later. After spending two minutes to plan, give yourself 24 minutes to write. In that plan, make sure you identify the aspect of your study from this module that has influenced you. This will help you keep this in mind as you write.

[Slide reads: 2019 HSC question
Module C – 8 (b)

Explain how your study of the craft of writing has enabled you to create an engaging piece of writing. In your response, make detailed reference to your use of language in part (a).Eight marks

Explain: Relate cause and effect; make the relationships between things evident; provide why and/or how (NESA – A glossary of key terms)

Language: A system of meaning, in spoken, written, visual and physical modes, for communicating ideas, thoughts and feelings. (NESA – Glossary English Standard)]

Now, we will unpack eight B. Notice that the first word here is explain. It's essential you know what this verb requires. And we've mentioned it a few times already, but if you haven't examined NESA's glossary of key terms, then you should do so. These terms are used in many examination questions. And it's important that you understand what each question requires of you when you are crafting your response. And in this case, explain means that you need to provide detail outlining what you wrote and why you wrote it. Within the definition, the word cause in this context is your study of module C. And the effect is what you ended up creating because of your study of module C. The relationship is the supporting evidence from your own writing. You might have crafted a specific character, setting, atmosphere or explored a specific idea in a certain way because of a text that you have studied within module C. When you are explaining, and you were giving this detail, you would be explaining how you have done this by providing evidence from your own text to prove your own point. You are asked to make detailed reference to your use of language. And just as you would use evidence to support your ideas in modules A and B, you're required to do that here with this question. The word language is also defined in the English Standard glossary. It's very broad and allows you flexibility to hone in on specific aspects of language that you have used. The language you discuss will reflect the type of text you wrote. For example, a discursive piece. It will also reflect the form you choose. For example, a letter. And the language features you utilised within that writing as well. For example, imagery, rhetorical devices, or maybe even your point of view that you selected. These are just a few to highlight what we mean here.

[Slide reads: Cause and effect -Stating what you did and why you did it

* Stimulus: end the speech talking about hosting street art in open spaces not relegated to back alleys
* Type of text: persuasive
* Form: speech
* Audience: local council session
* Context: discussing the value of public art spaces and the value of street art
* Purpose: persuade council members and the public to place more value on street art and support these artists
* Module C: rhetorical devices in one of the speeches, tone and modality of one of the poems, imagery through the figurative language of one of the short stories]

Let's give an example in terms of explain where we will relate cause and effect. Maybe you're inspired to write a persuasive speech for a local council meeting. And this was during a public council meeting. You wanted to explore the value of public art spaces. Particularly you wanted to explore the importance of allowing street art a place in artistic conversation and public space, rather than it being relegated to back alleys. So the type of text is persuasive because you want them to see your point of view and value street art. And the form is a speech. Now that is part of the effect when we're thinking about that definition of explain. Now for the cause. Maybe you're inspired to write this speech because of your study of one of the speeches or one of the poems that explored an important social issue. If this was your idea, you'd write in eight B, what aspect of that speech or poem supported your ability to write an engaging piece. You'd explore what specifically about that piece helped you understand or utilise a specific aspect of language. Maybe it was the role of rhetoric in persuasive speeches. Or it highlighted the engaging way tone or modality could be utilised. You might have crafted a character you've used in various pieces. And you know this character's values, life story, and areas of passion. And you were able to put that character in this situation when you were crafting this fictional circumstance because of your study of the structure of those speeches. The key point here is that there is a clear connection between what you studied and how it influenced your writing. You would need to make sure that you stated what it was about the module C text, and how and where this was evidenced in your own writing. This is that self-evidence, self-referential element that we talked about in part two. You must make references to your own writing in order to support the claims you are making.

We've covered a lot of information here. Now we would like you to pause the clip and complete your reflection for eight B. Allow yourself 16 minutes to write. Utilise activity two within your resource booklet to assist you with this activity. (upbeat music)

Now you have engaged in a practice writing task for both part A and part B of the 2019 HSC examination question. Now we would like you to take a break. And make this break at least a few hours before you come back to this session. This is so you are fresh, and you are able to be self-reflective. (upbeat music)

We hope you have taken a break from your response and have given yourself at least a few hours before you begin activity three. This activity requires you to self-reflect on your response. There are steps provided within this activity and they will take you back to the HSC marker feedback as part of this process. Share your response with a peer or your teacher, and ask them to review the content in light of the HSC marker feedback and the marking criteria. Now, for some specific planning. Pause the video here and engage with activity four. This is a thinking routine called ‘what makes you say that’ This helps you identify specific areas of strength and areas for improvement. We hope that you can see that this is a resource that you can use with many other areas of writing. (upbeat music)

Stop and reflect. How confident are you with writing in the types of texts required in this module? The 2019 question gives you the opportunity to write using one of three types of texts. The question says imaginative, discursive, or persuasive. And this should highlight the importance of being familiar with these types of texts. As we've already said, it's important you practice writing for a range of purposes. And in doing so, experiment writing in different types of texts. Take a moment to stop and reflect. How confident are you with writing with these types of texts? (upbeat music)

This is activity five within resource two. If you think this is an area you'd like to explore further, you will find that the resource booklet for part one, contains some useful information to help build your confidence in this area. And this includes some really useful links to NESA resources. You might like to revisit these documents.

When you are revising, a lovely way to think about these types of texts is to connect them to the purpose of your writing. Persuasive, discursive, imaginative, and reflective each have a particular purpose. And as a result, they each provide different opportunities and also demand different things from you as a writer. You need to know how to manipulate form, structure, and language features to effectively construct a piece of writing that genuinely reflects your chosen type of text. To help you do this, each time you write, take a few minutes to plan your response by answering a few key questions. What's the purpose of this response? What type of text will you use? Which form will you explore? Which language features and stylistic devices do you want to showcase or experiment with? Who is your target audience? That's the real and the imagined. What's the context? Again, the real and the imagined. We've provided you with a few opportunities to do this within the activities in the resource booklet. Remember that the marking feedback said an engaging voice and controlled use of language and structure is common in stronger responses. In order for you to have this engaging voice and control, you need to be confident in your choices and nimble in your approach.

In the resource booklet for part three, you will find four activities that will help you revise these types of texts. Pause the clip and complete activities five through eight. In activity five, you will identify types of texts and engage in a personal reflection, demonstrating your confidence writing in each type of text. Activity six, types of texts, will help you identify some of the key features of each type of text. Activity seven, discursive texts, allows you the opportunity to highlight some similarities and differences between the discursive and other types of texts. Activity eight is where you will identify some goals for your revision.

By now, you should have experimented with an idea that wasn't your own when you were writing a response to eight A and B. Now we would like you to approach this task with your own ideas and inspirations. Pause the clip and set yourself 40 minutes to write a response to A and B. If you've already completed this as a class activity, you might like to select your own image as stimulus for this question, and then write a response to that instead. (upbeat music)

Thank you for engaging with component one of part three. Make sure you check out components two through four.

 End of Transcript