Staying Focused on the Module - Part One

**HSC Hub – English – Year 12 English Standard**

**Module C – The Craft of Writing**

Resource booklet

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## Required materials

Please ensure that you have:

* a copy of your previous assessment for this module, and the feedback you were provided
* this resource in a soft or hard copy
* access to the [2019 HSC marker feedback](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017), the 2019 examination paper and the specimen paper.

## Useful resources from NESA

The NSW Standards Authority NESA is the independent authority who creates the syllabus and the associated documents and the HSC examination. They also do lots more but those two things are of most significance to you as an HSC student.

NESA [Glossary of Key Words](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords)

NESA English [Standard Glossary](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/glossary)

NESA Module C: [The Craft of Writing - Frequently asked questions](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/modules/module-c-the-craft-of-writing)

NESA Module C: [The Craft of Writing Support Document](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017)

## Module C - The Craft of Writing

**Student note:** Have you really explored the module statement? If you haven’t, complete the activities within Resource 1.

In this module, students strengthen and extend their knowledge, skills and confidence as writers. They write for a range of authentic audiences and purposes to convey ideas with power and increasing precision.

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

Through the study of texts drawn from enduring, quality texts of the past as well as from recognised contemporary works, students appreciate, analyse and assess the importance and power of language. Through a considered appraisal of, and imaginative engagement with these texts, students reflect on the complex and recursive process of writing to further develop their ability to apply their knowledge of textual forms and features in their own sustained and cohesive compositions.

During the pre-writing stage, students generate and explore ideas through discussion and speculations. Throughout the stages of drafting and revising, students experiment with a range of language forms and features for example imagery, rhetoric, voice, characterisation, point of view, dialogue and tone. Students consider purpose and audience to carefully 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 crafted, imaginative, discursive, persuasive and informative texts.

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

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

## Resource 1 – Annotation guide

* Necessary equipment: pencil, sticky notes, a highlighter and eraser.
* Examining a text for the first time? Use Resource 2 and annotate the text, be sure to research the answers to your questions.
* Read the text (or the key section) from beginning to end. For this initial reading, use the thinking routine Take Note (outlined below), or the Cornell note making system outlined in Resource 3.
* Re-read the text and follow Mortimer J. Adler’s excellent advice from his 1941 essay [‘How to Mark a Book](http://chuma.cas.usf.edu/~pinsky/mark_a_book.htm)’.

### Activity – Beginning your annotations

1. Read and annotate the module statement. You might like to use the annotation guide provided. It is important you understand all the terminology utilised within the module statement and can utilise appropriate synonyms and antonyms.
2. Create a list of nouns, adjectives and verbs in the module statement. Ensure you research any terminology you do not understand.

Table 1 – nouns, adjectives and verbs activity

|  |  |  |
| --- | --- | --- |
| Nouns | Adjectives | Verbs |
| Add your answers in these boxes, add more rows if you wish. |  |  |

### Activity – Take Note

A [Project Zero, Harvard Thinking Routine](https://pz.harvard.edu/resources/make-note) for organising one’s understanding of a topic through concept mapping. After you read or view the text “take note” of one or more of the following:

* 1. What is the most important point?
  2. What are you finding challenging, puzzling or difficult to understand?
  3. What question would you most like to discuss?
  4. What is something you found interesting?
* Define words that you cannot easily define in your own words.

### Activity – How to Mark a Book annotation activity

‘How to Mark a Book’, advice from Mortimer J Adler’s essay

* Key ideas and observations below are adapted from the essay. Please, whatever you do, use a pencil and sticky notes, please do not use pen.
* Underlining (or highlighting) – of major points, of important or forceful statements.
* Vertical lines at the margin – to emphasise a statement already underlined.
* Star, asterisk, or other doo-dad at the margin – to be used sparingly, to emphasise the ten or twenty [or a few for shorter texts] most important statements in the text...
* Numbers in the margin – to indicate the sequence of points the author makes in developing a single argument [or presenting you with important information].
* Numbers of other pages in the margin – [relevant for longer texts like your novel] to indicate where else in the [text] the author made points relevant to the point marked; to tie up the ideas in a [text], which, though they may be separated by many pages, belong together [particularly handy for notes about your longer texts].
* Circling or highlighting of key words or phrases.
* Writing in the margin, or at the top or bottom of the page, for the sake of: recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the [text]. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

Extension annotation tasks:

* Synonyms and antonyms – create a list of synonyms and antonyms for key words within the text and create your own sentences.
* Question marks – mark sections you find confusing with question marks, but make sure you research the answers and make note of the information you discover.
* Questions I want answered – write a list of questions you need or want to answer.

## Resource 2 – Identifying the content and skills

### Activity – Identifying the content and skills required

This is an option activity and engagement with this activity will depend on your familiarity with the module statement. Feel free to complete this activity if you would like to spend more time identifying the specific content or skills that will be developed throughout this module.

Table 2 – identify the content and skills required within this module

|  |  |
| --- | --- |
| Module statement | Content and skills |
| In this module, students strengthen and extend their knowledge, skills and confidence as writers. They write for a range of authentic audiences and purposes to convey ideas with power and increasing precision. |  |
| Students appreciate, examine and analyse at least two challenging short prescribed texts as well as texts from their own wide reading, as models and stimulus for the development of their own ideas and written expression. They examine how writers of complex texts use language creatively and imaginatively for a range of purposes, to describe the world around them, evoke emotion, shape a perspective or to share a vision. |  |
| Through the study of texts drawn from enduring, quality texts of the past as well as from recognised contemporary works, students appreciate, analyse and assess the importance and power of language. Through a considered appraisal of, and imaginative engagement with these texts, students reflect on the complex and recursive process of writing to further develop their ability to apply their knowledge of textual forms and features in their own sustained and cohesive compositions. |  |
| During the pre-writing stage, students generate and explore ideas through discussion and speculations. Throughout the stages of drafting and revising, students experiment with a range of language forms and features for example imagery, rhetoric, voice, characterisation, point of view, dialogue and tone. Students consider purpose and audience to carefully 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 crafted, imaginative, discursive, persuasive and informative texts. |  |
| *Note:* Students may revisit prescribed texts from other modules to enhance their experiences of quality writing. |  |

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

## Resource 3 – Cornell note making

### Activity – applying the Cornell note making structure

1. What is the Cornell Note Taking System?

View the clip [What are Cornell Notes?](http://lsc.cornell.edu/study-skills/cornell-note-taking-system/) (duration 0:59) explaining the Cornell Note Taking System. In less than a minute you will learn:

* what they are
* how to use the system
* when to use the system.

1. How can you use the system to suit your learning situation?

View the clip [Learn how students use the Cornell Note Taking System](http://lsc.cornell.edu/study-skills/cornell-note-taking-system/) (duration 4:04) and you will learn:

* how you can modify the system to suit a variety of learning environments
* how and why students may modify the Cornell Note Taking System
* how to use the cue section of the system, the notes section and the summary
* why and how the system activates higher order thinking.

1. How should you structure your page?

Examine the table below for a guided outline for structuring your page.

Table 3 – Cornell note taking system structure

|  |  |
| --- | --- |
| Module, text or focus area (identify the names) | Resource name –  (State the name of the resource or text you’re exploring) |
| Cues | Notes |
| Second - Questions – create questions based on the notes in the right hand column. Writing questions helps to clarify meanings, reveal relationships, establish continuity, and strengthen memory. | First – Record - While reading or listening. Use the note-taking column to record the key facts being presented. Use telegraphic sentences (these are concise sentences usually made up on five words or less and focus on key/new information). |
| Also, the writing of questions sets up a perfect stage for exam-studying later. | Third – Recite - Cover the note-taking column with a sheet of paper. Then, looking at the questions or cue-words in the question and cue column only, say aloud, in your own words, the answers to the questions, facts, or ideas indicated by the cue-words. |
| You could also take note of key words, ideas or important vocabulary. Make sure you leave a line after each idea and take a new line for each new piece of information. | Fourth – Reflect - Reflect on the material by asking yourself questions, for example: “What’s the significance of these facts? What principle are they based on? How can I apply them? How do they fit in with what I already know? What’s beyond them? |
|  | Fifth – Review - Spend at least ten minutes every week reviewing all your previous notes. If you do, you’ll retain a great deal for current use, as well as, for the exam. |
| (add or delete rows as you see fit) |  |
| (add or delete rows, but keep your summary at the bottom) |  |
| Summary | Use this space to write a two or three sentence summary of what you just read, listened to or viewed. |

Resource 4 – Exploring complex texts

It’s important you read and re-read the texts you are using as stimulus and models for your writing. By carefully examining the text and using an annotation system you will slow your reading and you will be more likely to develop a deeper understanding of the audience, purpose and context of the text as well as its form and language features.

### Activity – connecting with your prescribed texts

Connecting with your prescribed texts

1. What do you appreciate about this text?
2. Identify 2-3 sections of the text that resonate (really connect) with you? Why?
3. When you read this text aloud, which sentence feels the most powerful? What language devices were used to create this impact?
4. Is this effect created by word choice, syntax (sentence structure) and/or grammar?
5. Pick one aspect of the text and continue writing, make it your own but celebrate that feature you liked.

Refining your knowledge and understanding

1. Utilise the table below to expand your understanding of audience, purpose, context, language form, features and the structure of the text.
2. Experiment with the elements you identify.
3. Utilise this structure to reflect on your own writing or that of a peer.

Table 4 – structure for examining a text

|  |  |
| --- | --- |
| Prompts | Ideas, observations and evidence |
| Examine the text – inquire into the audience, purpose and context of the text. |  |
| Analyse the text – begin with form and structure. What do you notice about the composer’s use of form and structure? |  |
| Describe how and why you would like to experiment with the form and/or structure of the text. |  |
| Analyse the text – begin with language features. What do you notice about the use of specific language features? |  |
| Describe the text – what ideas, issues, observations and/or emotions have they shaped? |  |
| Describe the text – how does it begin and end? |  |
| Describe the text – whose perspective is explored and how is this presented? |  |
| Describe the creative and imaginative characteristics and/or features of the text. |  |
| Where relevant, describe the creative or imaginative use of: imagery, rhetoric, voice, characterisation, point of view, dialogue and tone. |  |
| Describe your overall response to the text – what do you appreciate about the composition of the text? |  |
| What language features and text structures will you use to add impact to your own writing? |  |

Resource 5 – Quick case study one

### Activity – Connecting with your prescribed texts

Apply these questions to one of your own prescribed texts. This is a quick way of reviewing your knowledge and understanding of the text while also experimenting with your own writing.

1. What is the purpose and context of the text?
2. How do you know (identify evidence from the text)?
3. Identify and evaluate the composer's use of one specific language feature that has been used to achieve that purpose.
4. Brainstorm some ideas for a response you could write. You might like to maintain a similar purpose but have a different context and use the same language feature.
5. Write non-stop for 5 minutes.

Resource 6 – Understanding ‘type of text’ and ‘textual form’

The information below is just a few of the observations that can be made about texts identified. They are by no means definitive observations and should be a starting point. We have provided you with some observations about four texts. You might like to include your own information about other texts. The definitions of each type of text is from the [NESA English Glossary](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/glossary).

**Types of texts -** Classifications according to the particular purposes texts are designed to achieve. These purposes influence the characteristic features the texts employ. In general, texts can be classified as belonging to one of three types (imaginative, informative or persuasive), although it is acknowledged that these distinctions are neither static nor watertight and particular texts can belong to more than one category.

Table 5 – ideas and observations about different types of texts

|  |  |
| --- | --- |
| Type of text | Form and features |
| Imaginative | Imaginative texts – texts that represent ideas, feelings and mental images in words or visual images. An imaginative text might use metaphor to translate ideas and feelings into a form that can be communicated effectively to an audience. Imaginative texts also make new connections between established ideas or widely recognised experiences in order to create new ideas and images. Imaginative texts are characterised by originality, freshness and insight. These texts include novels, traditional tales, poetry, stories, plays, fiction for young adults and children, including picture books and multimodal texts, for example film. |
| Imaginative  ‘The Pedestrian’, (1951) Ray Bradbury | Form: short story  Purpose: to warn people about the dangers of conformity.  Audience: people living in the suburbs of post war America, readers of science fiction and dystopian fiction  Context: predicts the future of society based on developments such as inventions the introduction of television and families staying in at night watching the growing number of programs on offer. As well, Bradbury is foreshadowing the rise of suburbs thanks to developments in the road system and the increase in car ownership.  Features: satire, third-person limited narration, dialogue and irony. Use of rhetorical questions to communicate Mr Mead’s thoughts. Use of symbolism including the police car, nature and light. Use of similes and metaphors to convey the narrator’s and Bradbury’s view of what is happening. Contrast between the activity of the pedestrian and the inactivity of his neighbours as well as light and dark. Uses sensory imagery to build the setting including the lack of sound and the lack of activity. Use of short, sharp sentences for the police car’s dialogue which is in sharp contrast to the longer, complex sentences of the narrator. Word choice further shapes meaning. |
| Imaginative | Your turn... |
| Persuasive | Texts whose primary purpose is to put forward a point of view and persuade a reader, viewer or listener. They form a significant part of modern communication in both print and digital environments. Persuasive texts seek to convince the responder of the strength of an argument or point of view through information, judicious use of evidence, construction of argument, critical analysis and the use of rhetorical, figurative and emotive language. They include student essays, debates, arguments, discussions, polemics, advertising, propaganda, influential essays and articles. Persuasive texts may be written, spoken, visual or multimodal. |
| Persuasive  [J K Rowling’s Harvard Commencement Speech (2008)](https://news.harvard.edu/gazette/story/2008/06/text-of-j-k-rowling-speech/) | Form: a speech  Purpose: inspire her audience (Harvard University graduates) to embrace the benefits of failure and realise the importance of imagination  Audience: members of the Harvard Corporation and the Board of Overseers, members of the faculty, the parents of graduates and the graduates themselves.  Context: formal and very prestigious event held at Harvard University graduation ceremonies. 2008, also the year the final Harry Potter book was published.  Features: extensive use of personal anecdotes, extensive use of metaphors, similes, first person perspective (‘I’ and ‘we’) to create a sense of connection to the audience. Utilising second-person (you) to directly address the audience. High modality, intertextual references and allusions to other texts and time periods. Clear line of argument throughout, repetition, formal language creating a sense of authority, emotive language, irony, precise punctuation controlling and manipulating pace, alliteration, assonance, onomatopoeia and rhyme. |
| Persuasive | Your turn… |
| Discursive | Texts whose primary focus is to explore an idea or variety of topics. These texts involve the discussion of an idea(s) or opinion(s) without the direct intention of persuading the reader, listener or viewer to adopt any single point of view. Discursive texts can be humorous or serious in tone and can have a formal or informal register. |
| Discursive  ‘A Comparison’ (1962) by Sylvia Plath | Form: an essay  Purpose: to delve into the complex differences between writing a poem and writing a novel. Discuss the intricate beauty of both forms. Characterising both forms.  Audience: lovers of poetry and prose, those interested in writing and reflecting on the different writing process involved for poetry and prose. Those appreciative of the precision involved in creating poetry.  Context: written in 1962, a personal reflection on the writing process written by an author famous for her poetry, and a year later her prose.  Features: extensive descriptive and figurative language creating strikingly vivid and visceral imagery. Extended metaphors, personification and motif enhance characterisation. Rhetorical questions, high modality, polysyndeton and anaphora impact the tone and pace of the piece. Selective word choice in relation to specific nouns, verbs, adjectives and adverbs, personal anecdotes, tonal shift and high modality. Syntax, a variety of sentence types and punctuation used to impact mood and pace. |
| Discursive | Your turn… |
| Informative | Texts whose primary purpose is to provide information through explanation, description, argument, analysis, ordering and presentation of evidence and procedures. These texts include reports, explanations and descriptions of natural phenomena, recounts of events, instructions and directions, rules and laws, news bulletins and articles, websites and text analyses. They include texts which are valued for their informative content, as a store of knowledge and for their value as part of everyday life. |
| Informative  ‘[First speech to the House of Representatives as Member for Barton’, (2016) Linda Burney](https://australianpolitics.com/2016/08/31/linda-burney-alp-barton-maiden-speech.html) | Form: a speech  Purpose: to introduce herself as the newly elected Member for Barton, outline what she stands for as a person and politician, outline her history, acknowledge her mentors and supporters and shed light on the issues facing her electorate and Aboriginal and Torres Strait Islander peoples.  Audience: members of the House of Representatives, with direct addresses to the Speaker of the House. They are repeatedly directly addressed as they are the spokesman and chair of these meetings. They make sure the members obey the rules. parliament where  Context: Burney was the first Aboriginal woman elected to the House of Representatives. The speech takes place in 2016 during a time when incumbent government was debating the repealing of section 18C of the Racial Discrimination Act. Burney makes extensive references to Australian history and key political and social moments for Aboriginal and Torres Strait Islander peoples.  The convention is that the speech is heard without interruption and in turn the member follows specific conventions with the speech being succinct and uncontroversial. In a first speech the member outlines to Parliament their political goals and views and what they hope to achieve as an elected member. They often discuss issues affecting their electorates. The member is also likely to state what they stand for as a person, their history and how this has shaped them, and they may also thank supporters or mentors. Burney informs the House of Representatives about these things in her first speech.  Features: formal language and direct address to the Speaker of the house reflecting the context of the occasion, personal anecdote and use of Wiradjuri language to introduce herself, acknowledge the audience, her heritage and the traditional custodians of the land. Later in the speech Wiradjuri language is used within a song. Variety of sentence length and types with specific punctuation used to impact pace and tone. Extensive metaphor and motif (path/journey) first person perspective (‘I’ and ‘we’) to create a sense of connection to the audience, accompanied by direct address ‘friends’. Use of fact, statistics, emotive language, and extensive historical references combined with personal anecdotes resulting in pathos, logos and ethos. Utilising second-person (you) to directly address the audience. High modality, intertextual references and allusions to other texts and time periods. She uses self-deprecating humour and the dialogue of her history and the voices of others. Jargon, vernacular, anaphora, alliteration, assonance and polysyndeton. |

Resource 7 – Stop and think

### Activity – Identify and experiment

1. What types of texts have you written and read so far?
2. For each type of text identify 3 of its conventions: persuasive, discursive or imaginative.
3. Use the image in Figure 1 as stimulus and craft the opening of a persuasive, discursive and imaginative text.
4. What form did you write in for each type?
5. Identify the conventions used and explain their purpose.
6. Explain what you were trying to achieve and then identify areas you like to improve.



Figure 1 – Weindorfers Forest Walk Tasmania by [pen\_ash](https://pixabay.com/users/pen_ash-5526837/) is licenced under [CC0](https://pixabay.com/service/license/). The original versions can be found on [Pixabay](https://pixabay.com/photos/weindorfers-forest-walk-tasmania-2365608/) Resource 8 – Quick case study two

### Activity – Project Zero – Harvard Thinking Routine

[Connect – Extend – Challenge](https://pz.harvard.edu/resources/connect-extend-challenge)

Let's use this Harvard Thinking Routine and apply our thinking in relation to one of the prescribed texts:

1. What connections can you see between the rationale statement and the text?
2. How has your thinking been extended in new directions by one point in the module statement?
3. What is challenging in your chosen text in light of the module statement?