English- Standard- Module C
Exploring student work samples – part one- Imaginative response transcript

(Duration 19 minutes 10 seconds)

(placid music)

Welcome to the HSC Hub student support sessions. This is part one of a two part resource that focuses on English Standard and Module C, The Craft of Writing. And in this resource, we will be exploring student writing samples from the 2019 HSC examination. Part one, will explore an imaginative response, and part two, will explore the associated explanation statement. In part one, we will unpack a sample imaginative response, as we've already mentioned, and you will be required to annotate the sample, reflect on your own writing, and then experiment using your new learning.

[Slide reads: If using in a classroom context you may like to:

* view the recording and pause and discuss key ideas with the students during designated times
* add your own ideas, resources and/or sample questions to the resource booklet
* allocate sections for students to view as flipped learning and then co-construct modelled, guided and then independent responses]

This resource can be used by teachers with their classes or by students revising in their own time. The advice that is on the screen now is also found in the student resource booklet. It's a great idea to substitute the content in the booklet to reflect the student’s areas of interest and the student’s areas of need.

[Slide reads: If using this resource at home independently you will need:

* a copy of your previous assessment for this module
* a copy of the student booklet either hard copy or digital
* access to the 2019 HSC marker feedback, the 2019 examination paper and the specimen paper (all found by searching: NESA English Standard or https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017)

If you are a student engaging with this resource in your own time, we recommend you have ready access to the following resources as they will help you get the most out of this session. This information is also found in the resource booklet.

This resource has a run time of around 30 minutes. However, this timing indicates the duration of the video content and does not take into consideration the time required for students to engage deeply with the activities provided. Before we unpack a sample response to the 2019 question for Module C, it's important that you reread the question.

[Slide reads: Module C questions a. and b. – activity 1, student booklet

a. 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. 8 marks]

This question is also provided in the resource booklet. If you would like to explore this question in more detail, we highly recommend you listen to the resource, Module C, staying focused on the module, both part two and part three, component one. In part two, we explore this question in relation to the HSC marker feedback. And then, in part three, component one, we unpack this question and provide another sample examination question to support your writing process. On the next slide, you will see a sample of student writing that connects to something meaningful to the character at the end of the alleyway. What do you think might be there that could make a character feel a particular emotional response? Do you think that there might be something that could make them sad, melancholic, worried, or maybe even happy and excited? Pause the recording here and complete activity one in the student resource booklet. This activity requires you to identify your initial responses to this image. (placid music)

Let's now read the extract. "His father said to him, 'Son, a man's tears are special. "They're full of magic. But if a man cries too much, "he runs out of magic. 'So buddy, you shouldn't cry. Or your magic leaves.' I watched my father hug me. He starts up the car again, and we drive. It's silent. It's a kind of silence that crushes your soul. The silence rings in my ears. We are going until we are finally at the alley leading to the ice cream place. I watch as he puts me on his shoulders. I go to follow, but I hear a beep and my body is pulled back. I hear another beep and it jerks me back. I'm playing tug-of-war with the beeps, but I'm too weak. Suddenly, I'm back. Darkness again. And voices. But there are more voices then normal. I hear a doctor say, 'He's going to a better place.' My mother cries. I hear beeps starting to fade. These one are softer. I sink into the mattress of beeps. 'I wonder what he sees,' my mother's voice catches in her throat, fading. Everything fades. The last thing I hear is my father. He lets his magic out. My eyes open and I'm in the alley, leaving the ice cream place, which is surrounded by colour. I see a face. It's new. It's my grandma. I remember this old picture of her. At the end of the alley, my dad's van waits for me."

Thinking about what you just heard and read, how did your initial responses within activity one differ to the student's interpretation? Pause the presentation now and try to record a few other ideas within activity one so you are able to stretch your thinking. (pause) How did you go? We hope you added a few other ideas. Remember that the question required students to create a piece of imaginative, discursive or persuasive writing that ended with the provided image. In a second, you are going to reread the extract and spend some time identifying the student's use of language devices and stylistic features. We would like you to consider how the stimulus was used. Use the answer space under the extract within activity two, and try to identify patterns, repeated language features that the writer has used and the thread of craft through this piece. Pause the presentation and complete activity two. (placid music)

As we know, in 2019, students needed to compose a piece of imaginative, discursive or persuasive writing that ended with the provided image. The colourful stimulus, which was an image depicting a heavily graffitied alleyway, needed to be used at the end of the response. This student has done just that within their imaginative piece. Strong links are made to incorporate this stimulus through the repetition of the word "alley," as the story's end setting. And it is described as a place, "surrounded by colour". A further link is created by the short sentence, "I see a face," metaphorically symbolising the deceased's grandma of the young man narrating the story. There is also the continued use of first-person point of view to narrate the story. The writer uses the stimulus both literally and metaphorically as the alley symbolises the young man's passing and his passage to heaven. The sensitive concept of death is reinforced by the doctor's euphemistic comment, "He's going to a better place." In the next part of our analysis, we will explore the composer's use of motif. We would like you to spend some time thinking about the role of motif within your own writing and that of your prescribed texts. Where is it? Where, how and why has it been used? Pause the presentation and examine the information within resource four. (placid music)

We would now like you to unpack the use of sound as a motif within this extract. We would like you to reread the extract and make your own annotations, identifying where sound has been used, and then explain how you think sound has been used in an engaging way. Pause the presentation and complete activity three. (pause) How did you go? Did you identify all of the references to sound? What were the similarities and differences between the uses of sound? Could you see that particular sounds were connected to the overall message of the story? (placid music)

Now, let's take a moment to examine where the red arrows are pointed. They are directed at the words "silent", "silence", "beep", "beep", "beeps", "voices", "beeps", "beeps", and "fading". Let's take a look at how this writer has made the piece engaging by using the language devices onomatopoeia and motif. And they've done this in a particularly powerful way. They've used sound as a motif through the piece and there are connection to sounds within this space that helps establish setting, it builds tension, and it illustrates the conflict facing the characters. The story is still there if you take these out, but notice how much more interesting this device makes the mood. It's quite clearly a sombre situation. The repetition of "silence" also builds tension in a threatening world. The writer has clearly learned from these model texts and used the senses to suggest the sadness and nostalgia of the characters. Sound motifs are also used to echo a sterile hospital setting, and the sounds of death being imminent. The repetition of "silence" and "voices" creates contrast and tension, while the reoccurring onomatopoeia of "beeps" and the assonance of the verb "fades" and "fading" used repeatedly, evokes suspense foreshadowing a seamless time shift and a life ceasing to exist.

Now we are going to move from the sound motif to the crying motif. This is developed earlier in the story. Through the story, the father tells the protagonist, the dialogue "'Son, a man's tears are special,'" are weaved right to the end of the story. This establishes a strong connection to the prescribed text, which was Les Murray's poem, "An Absolutely Ordinary Rainbow". In that poem, the central motif of a man crying is perceived as a display of weakness. In this section, the crying motif is repeated three times through the examples, "My mother cries," and then the connotation of "My mother's voice catches in her throat," and then finally, "The last thing I hear is my father. He lets his magic out." These three references add to the story's climax, evoking a highly emotional state of grief. And this parallels the idea that tears are special, a sign of inner strength in an outward display of intense emotional loss. The range of sound and crying motifs used in this response sustain the reader's engagement, demonstrate a confident and sustained control of language, and an effective voice, using first person narration. Pause the presentation and spend some time annotating the extract based on this analysis, add any ideas you hadn't thought of or identified. (placid music)

Take a moment now and read the words where the pink arrow is pointing. They state "Darkness again", "and voices," "fading," "everything fades," "he lets his magic out," "I see a face," "it's new." Within these examples, We can see how certain stylistic choices have been made to create a compelling story, exploring the intense experience of death, and the theme of the preciousness of family memories, and the importance of valuing the present time. A young man is the protagonist and first person narrator, but the use of shifts in time and movement between the real world of the mother and the father, and the imagined, remembered world of the boy, create a shifting in experience as the boy is both an observer of his life and in the present, experiencing the situation. The simple yet powerful truncated sentences, simple sentences and sentence fragments, create impact and a sense of urgency. We moved from darkness again to fading, "everything fades", and "he lets his magic out". These all contribute to the story's climax, and then melancholy ending. Take a moment now and read the words where the blue arrow is pointing. "Jerks," and "crushes".

In the next activity, you will be asked to spend some time annotating the piece. In one aspect of the task, we want you to focus on the syntax, the sentence structure and word order in the extract. We want you to explore where the words are placed within the sentences and identify whether you think there has been purposeful placement of certain words. What is the length of the sentence? Are they overly long, elongated or drawn out with lots of punctuation, like commas? Or are they short and truncated? How does the punctuation help structure the sentence? Is there a connection between the sentence structure and the subject matter or mood being established? Exploring a text's syntax can actually help you experiment with your own writing and make you a more confident analyser of the writing of other people.

If any of the terminology is unfamiliar to you, make sure you do some research and explore examples of the devices or features discussed. For example, a simple search in Google stating, "define truncated sentence," and then, "examples of truncated sentences," will help you find a range of helpful information. Remember, it's your responsibility to define unfamiliar terminology, and then try to utilise that in your learning. There is a lot of research that suggests it can take upwards of 16 uses of new information for that to become part of your knowledge, skills, or understanding. Just reading a definition once isn't going to make that tool, part of your toolbox. (placid music) In the next activity, we are going to get you to experiment with your own writing.

[Slide reads: Organising your thinking for your response

Planning space and time – a few minutes at the start of the examination Even though you only have 45min to write in the exam, it is worth spending a few minutes of that planning your response. Use the following questions as a guide. It is included in the booklet within activity five table one, there is a column for you to plan your own version.

* What – What form are you writing? What prescribed text/s will you be using as inspiration
* How – How are you going to use elements from a prescribed text or texts in your writing? How will they achieve your desired purpose?
* Why – Why have you chosen those particular elements? Why are you writing this text – what are you aiming to achieve?]

We would like you to set yourself 40 minutes to write a response to A. We want you to try and experiment with motif and syntax. And that's why we've given you a little bit more time. Try using these for a particular purpose and effect. The extract reads, "Monday morning, 7:30, and it's so hot the house feels like it's melting. Cicadas scream through the windows. The dog pants on the kitchen floor. I had a shower five minutes ago and already I'm sweating through my shirt. ‘Ugh,' I say, flopping over the kitchen counter, crumpled uniform on, shoes untied. Mum reads my face and sighs. She's making breakfast for the twins. 'Be grateful you get to have an education, Biz.' She waggles the spatula. 'Not everyone's lucky.' I peer at her. 'You might have read me wrong, Mum. 'Maybe I meant, 'Ugh. 'How I wish school lasted all weekend. 'I've missed it so very much.' I'm a month into year 11, which is ridiculous because I'm nano and unformed."

This is an extract from the novel "How It Feels To Float", written by Helena Fox. A requires you to use a line or sentence from the stimulus provided as the opening for an imaginative, discursive or persuasive piece of writing that centres on a strong connection between characters and place. (pause) Don't forget to pause the presentation and complete activity five. The extract is also provided in your resource booklet as part of activity five. (placid music)

Thank you for engaging with part one of this resource. In part two, we will explore the reflection statement that accompanied this imaginative piece. (placid music)

End of transcript