English – Standard - Module C
Part 3 component 3 transcript
(Duration 14minutes 40seconds)

(gentle music)

Instructor: Welcome to the HSC Hub student support sessions. This resource is component three of part three. There are three other components, as each explores a specific examination question and provides students writing activities. This has been broken into four short film clips to allow for ease of access, streaming and downloading. Please remember that the aim of this resource is to provide students with a little extra support in their preparation for examinations. 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 these before you commence with this resource. Please make sure you also have the resource booklet handy.

Please note that the activity numbers within this video correspond with the resource booklet. Within this video, we will unpack example B, parts A and B, of the 2018 NESA sample questions for English standard paper two modules. While this resource has a playtime of around 15 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.

[Slide reads: NESA specimen paper. Example b (20 marks)

‘I must go down to the seas again, to the lonely sea and the sky.’ .. John Masefield, Sea Fever OR ‘A lie gets halfway around the world before the truth has a chance to get its pants on’. Sir Winston Churchill Use ONE of the lines above as a stimulus for the opening of an imaginative, discursive or persuasive piece of writing. In your piece of writing incorporate at least ONE example of figurative language that you have learned about through your study of the prescribed texts for Module C. 12

(b) Explain how your writing in part (a) was influenced by what you have learned about figurative language through the study of your prescribed texts for Module C. 8

NESA note: Questions in this section may or may not require reference to Module C prescribed text.

NESA note: Students are not expected to construct a complete narrative. They may choose to craft the opening, ending, a significant event, a fragment or a particular point of tension. ]

Let's get into example B from the NESA sample questions. Within the sample questions NESA has provided, there are comments in coloured boxes. These are annotations for the purpose of providing guidance for future examinations. As you can see, this example also has two parts. If you haven't read this example already, please pause the clip and spend some time reading both the stimulus and the instructions. You might like to take some notes during this time.

[Slide reads: Example b (20 marks)

Part (a) 12 marks “I must go down to the seas again, to the lonely sea and the sky.” .. John Masefield, Sea Fever OR “A lie gets halfway around the world before the truth has a chance to get its pants on”. Sir Winston Churchill
Use ONE of the lines above as a stimulus for the opening of an imaginative, discursive or persuasive piece of writing. In your piece of writing incorporate at least ONE example of figurative language that you have learned about through your study of the prescribed texts for Module C. 12 marks

For part A, you are asked, "Use one of the lines above as a stimulus for the opening of an imaginative, discursive or persuasive piece of writing." Note here that you again have choice. In your piece of writing, incorporate at least one example of figurative language that you have learned about through your study of the prescribed texts for Module C. Notice that connection, that explicit connection to prescribed texts. This is worth 12 marks, so give yourself around 24 minutes. In this example, you were given a choice of two written stimulus, and you can see that they are quite different from one another and naturally lend themselves to different types of writing. You are also given the choice of composing an imaginative, discursive or persuasive piece. And this provides you the opportunity to write to your strengths, capabilities and confidence level.

When using one of the lines of stimulus, you are asked to compose the opening of a piece of writing. For example, if you are going for the imaginative, it is not expected to be a complete narrative. You need to plan and develop a quality piece of writing that engages with the stimulus. This means you are building upon an idea, issue or experience that you see within the stimulus, or maybe you are using the atmosphere, setting or character that you have identified from the stimulus.

Note the verb "use" and the instruction "as a stimulus." It does not state to use the actual line as the opening for your piece of writing, but as a stimulus. And remember that this word means using something as inspiration, a helpful tool to evoke an idea or response, and it can assist the development of your own ideas. This gives you a choice to write in a creative and or conceptual way.

The second section of part A asks you to use at least one example of figurative language that you have learned from your study of texts in module C and use this device in your own piece of writing. Both stimulus use personification as a figurative language device, yet each evokes a different emotion and mood. As part of your initial brainstorming, identify the elements of the stimulus you wish to use and then weave this throughout your piece of writing.

[Slide reads: Definition
Figurative language - Words or phrases used in a way that differs from the expected or everyday usage. Figurative language creates comparisons by linking the senses and the concrete to abstract ideas. Words or phrases are used in a non-literal way for particular effect, for example simile, metaphor, personification. Figurative language may also use elements of other senses, as in hearing with onomatopoeia, or in combination as in synaesthesia.

The definition of figurative language can sometimes cause students a little bit of a concern. Pause the video here and read through the definition provided by NESA. You may wish to do some more research as well to help solidify this understanding. Also, one of the easiest ways to remember what this means is to think about its opposite literal language. And to help illustrate this point, conduct a little experiment. Pause the clip and select a piece of writing you know contains a lot of figurative language.

Have you found a text? Now, in pairs, turn all of the figurative language to its literal counterpart. You will quickly see many of the exciting, emotive and evocative aspects of the text are stripped away. That's not to say that literal language isn't important. It most certainly is. But figurative language, and we're talking those words or phrases that are used in a way that differs from the expected or everyday usage, they are used to create a particular effect and draw you into the experiences and ideas of a text in a particular way.

Remember in part one when we talked about in the module statement, this connection to figurative language is a perfect illustration of the connection between the module statement, the syllabus outcomes and the content you are likely to encounter within your examinations. From the module statement, you were told that you needed to understand and be able to utilise “textual forms and features within your own sustained and cohesive compositions”, but also be able to identify the elements of these within other people's work. Well, figurative language is a feature of many texts. Composers use many different language devices to create figurative language. You were also told that you'd need to be familiar with certain language features, and imagery was one particular example. Imagery is actually the use of figurative language or illustrations to represent objects, actions, or ideas.

We hope that you can see how interconnected this language is. And if you understand imagery, you will understand figurative language, and you'll be more confident when approaching these questions. So, as we said in part one, it's essential you are familiar with the language in the module statement, but you are able to use this in a nimble way, and imagery and figurative language is a perfect example of that.

Figurative language devices are many and varied, and they usually create comparisons by linking the senses and the concrete to abstract ideas. In the first stimulus, the concrete noun "sea" is compared with the abstract state "lonely." Thus, the sea has been personified and evokes particular feelings. One of these maybe isolation. Consider the varying connotations and human emotions evoked by the sea. While in the second example, the abstract "lie" and "truth" have both been personified and presented as traveling humans. There is a humorous aspect to the second stimulus, while the first is more melancholic and moody. The first stimulus uses a first person active voice, and the modal verb "must" to create immediacy, while the second relies on third person and characterises the lie and the truth. Maybe it is highlighting the speedy nature of gossip or in our current context, fake news. The second stimulus focuses on the idea of truth. What aspects of truth could you focus on as your central idea? Does the second stimulus lend itself more to writing a discursive or persuasive piece of writing?

Now it's time to brainstorm. Pause the video and spend a few minutes writing ideas within activity 12. You are just using the start of this activity at the moment. You may wish to identify any specific ideas you have about purpose, context or the type of text you think you will use. After you have finished brainstorming, choose your top two ideas to get you started when we get to the bulk of activity 12. Pause the video and brainstorm.

As you were brainstorming, did you consider a metaphorical approach? If you did, this is a nice way to integrate your chosen figurative language to create a central motif that engages your reader. No pressure. It's just an idea.

[Slide reads: Example b

Part (b) 8 marks

(b) Explain how your writing in part (a) was influenced by what you have learned about figurative language through the study of your prescribed texts for Module C. 8 marks

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

Part B requires you to explain how your writing in part A was influenced by what you learned about figurative language through your study of prescribed texts in Module C. This is worth eight marks. So give yourself around 16 minutes when you are writing this section. For your response here, you need to articulate the chosen stimulus and the purpose of your writing in part A. You must explain how your choice of figurative language and other stylistic choices have been influenced through your study of texts within Module C. Remember that you must use relevant detail and evidence from the piece of writing you composed in part A. The verb "explain" as defined by NESA, relates cause and effect, and this means that you need to outline the what you did and the why you did it. The word "how" is asking you to identify and explain your language and word choices in relation to the prescribed texts. Notice the plural texts as well here. This indicates that you should talk about the figurative language from more than one of the prescribed texts.

You might structure this by identifying the language device you used, provide an example, and then explain the effect you are aiming to create, and the text that influenced your writing. This is where you are analysing your own writing from part A and explaining how you have created meaning. Remember to begin by making a clear opening statement to introduce your piece of writing. Do not write a long introduction as you do not have time. Use a strong personal voice and explain clearly the ways your learning about figurative language has influenced your own writing. Make sure you use quotations from your piece of writing to support your explanation. Be specific, rather than generalising when you make this explanation. Talk about how your writing has been influenced by texts that you have studied in Module C.

Now it's time to write a response to example B, parts A and B. Set yourself 40 minutes to write this response, then follow the same procedure we outlined in the previous session. This means that you will be revisiting activity three, and you will be swapping your response with a peer so you can provide each other feedback. You might also like to provide your teacher with your response. Pause the video and write for 40 minutes.

Before you tackle the next sample question, it's important to take regular breaks. Take some time out and do some light exercise or other non-school related activity. It's important to take care of yourself, both mentally and physically during this challenging time.

[Slide reads: Activity 13 – need a different example?

Have a go and write a response to part a and b

“There is a crack in everything. That’s how the light gets in.” Leonard Cohen, 'Anthem' OR

“You can’t say it, but you know it’s true.” Barack Obama

(a) Use ONE of the lines above as a stimulus for the opening of an imaginative, discursive or persuasive piece of writing. In your piece of writing incorporate at least ONE example of figurative language that you have learnt about through your study of the prescribed texts for Module C. 12 marks

(b) Explain how your writing in part (a) was influenced by what you have learnt about figurative language through the study of your prescribed texts for Module C. 8 marks]

We really hope you took our advice on board and have had a little brain break. Now you are going to write again, but this time in response to a different question. Take some time to read through the question, give yourself a couple of minutes planning time and utilise the start of activity 13 to structure these planning notes. You should notice that there are a few connections to the question within this planning space. Now, set yourself 40 minutes to write a response to A and B. And if you can, follow the previous structure we have implemented and utilise activity three as part of your self and peer reflection. Pause the video and write for 40 minutes.

Thank you for engaging with part three, component three of English Standard Module C, Staying focused on the module.

(gentle music)

End of Transcript