English Standard Module C  
Part 3 component 2 transcript  
   
(Duration 11 minutes 47 seconds)

(gentle music)

This is part three, component two of the Standard English Module C session, staying focused on the module. This has been broken into four short clips to allow for ease of access, content streaming or downloading. 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 resources before you commence with this session. Please make sure that you also have the student resource book handy. 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 example A of the 2018 NESA sample questions paper. We will also provide you with writing activities that you can complete along the way. And 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 utilize this resource. Before we explore example A in detail, we will quickly run through the paper as a whole. We will use the 2018 NESA sample questions for English Standard Paper two, Modules. And then explore section three, example A in detail.

[On screen navigation of the NESA website]

Now we are going to examine the sample questions provided by NESA. You will see that the layout of the paper is the same. However, you should also notice that there are multiple examples for each section, as this is a specimen paper. The purpose of this paper was to give students a range of the types of questions they might face in the HSC examination. There were three examples titled A, B and C. Let's just scroll through the paper. Here, you can see examples A, B and C for section one, Module A. When we scroll a little further, we will see examples A, B and C for Module B. The section that's relevant to us in this session is section three, examples A, B, and C for Module C.

When you are exploring the specimen paper, make sure you read the information in the blue boxes, as well as the example questions. These blue boxes provide additional information, supporting your understanding. And as you can see here within Module C, and I'll just scroll a little further, you are also reminded that there are some other types of questions that may be asked in this section, and they are shown to you within the Advanced paper. And you can see here in the little section that I've just highlighted for you.

Now let's take a moment to explore the examples for section three, Module C, the Craft of Writing. This section, like section one and two is worth 20 marks. You are directed to answer a specific question. You are also directed to allow 40 minutes for your writing. You are reminded to address the demands of the question and use language appropriate to audience, purpose and context. Remember, from the HSC marker feedback section, that this includes both the real and imagined context. This is outlined as a two-part question with both parts connecting to the stimulus. Part A is worth five marks, while part B is worth 15.

Let's start with example A, part A. The question states, "Describe how the writer creates a mood or atmosphere in this text. In your response, make reference to at least one language device or stylistic feature." The question is worth five marks, and you should give this around 10 minutes of your 40 minutes for this section. So in this example, you are being asked to engage with the stimulus and identify the characteristics and features that are used by Moriarty, the author, to create mood or atmosphere. Note the conjunction, "or" You do not need to talk about both here, but you must support your answer with a discussion of at least one language device or stylistic feature that has been used by Moriarty to create this mood or atmosphere. It says "at least," so you can certainly talk about more than one language device or stylistic feature when you are supporting your ideas.

When constructing your response to this question, think about what you can compose in 10 minutes and focus on your strongest ideas and observations, so you use every word wisely. Taking a moment to unpack the question and planning your ideas, particularly during your reading time, will help you begin writing with a very clear purpose. When we unpack this question, you are being asked to identify what language devices or stylistic features have been used to create the mood. Remember that this means an emotive attitude or internal feeling or atmosphere. An atmosphere connects to the emotions or feelings created within the text. This means that you are identifying what has been used by the composer and you're explaining how that creates a specific effect.

When we think back to part one, we were exploring the module statement, and now we are showing you the connection. This is so you are prepared for the kinds of stimulus and questions you may be asked to respond to. In this example, the stimulus is short, but it is complex. It uses a range of highly impactful figurative language, and the vivid and visceral imagery appeals to sight, sound and touch. Punctuation is used to vary the pace of the piece. And this directly impacts the emotion, the mood and the atmosphere that is created. The short moment in time captured here shows us a particular experience of the world. This is described in contrasting ways, and we are left with a disconcerting vision of the conflict between our contemporary existence and the world beyond us.

Responding to this question and thinking about the text in this way, actually sets you up in a lovely position for responding to part B. As you think about mood and atmosphere, you are thinking about character, setting, point of view and context. Part B of this example states, "Write the next part of the narrative where the mood or atmosphere in the text is changed because of a surprising or unexpected event." Responding to question A, and thinking about the text in that way, actually sets you up in a lovely position for responding to part B.

As you think about mood and atmosphere, you are thinking about the character's point of view. The word "us" tells you that this is written in first person point of view. The reference to the Milky Way tells you that this is in the Southern Hemisphere. As it is called "Listening to Country," the word "country" is used by Aboriginal and Torres Strait Islander peoples to talk about their homelands. It is also a word used to describe rural and regional Australia. So that tells us that this text is in Australia. The reference to signal bells, trains, road, campers, corrugations, and track imply a rural campground. It's probably by a railway. There also seems to be both a tarred road and an unsealed road that's covered with corrugations. And this seems to imply a meeting of a crossroad.

The phrase "until dawn" offers many opportunities for the student. The word "until" implies that something changes when dawn arrives. The most obvious is that as day comes, so do the noises of day to day camping life, and life on the railway and the roads. But what ideas come to mind for you if you went for this obvious trace? Well, you wouldn't be meeting the surprising or unexpected event requirement of this question. Pause the clip and set yourself 40 minutes to write a response to example A, parts A and B. Utilise the planning support provided within activity 10. Notice that we have made some specific connections, the requirements of this question, to help with this planning. After you have written your responses, take a brain break and then swap with a peer and provide each other feedback. You may wish to utilise the marking criteria provided at the end of the sample questions paper. The link to this NESA document is provided within activity 10. If you have written a response to the sample question already, you might like to find your own stimulus and create your own question. Good luck.

We hope you've taken a break and given yourself at least a few hours before you revisit activity three. This activity can be applied to any task you are writing and wanting to reflect upon. Pause the clip and spend some time revisiting activity three for the piece that you have just composed.

Now for your next practice task. Pause the clip and time yourself. Give yourself a couple of minutes to read the stimulus and plan a response. Then write your response for A in 10 minutes and B in 30 minutes. This is also in your resource booklet as activity 11. After this, you could discuss the stimulus and the questions with a peer and share your ideas and observations.

Thank you for engaging with part three, component two. There are two other components you can explore.

(gentle music)

End of Transcript