English Standard – Module C

HSC hub student support session – resource 2

**Finding inspiration for the discursive in the prescribed texts for Module C**

# Resource booklet

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## Advice to the teacher supporting students

If using in a classroom context you may like to: ​

* use this resource in a workshop setting with a group, whole class or an individual student to work through on their own ​
* pause the recording and ask students to read, reflect and write
* refer to school-based course work, texts pairing and assessments to do the activities.

## Advice to the independent student

If using this resource at home independently you will need: ​

* access to all your school-based coursework, assessment and or examination response for Module C and access to your prescribed texts
* a copy of the student booklet either hard copy or digital
* access to the 2019 HSC marker feedback, the 2019 HSC examination Paper 2 and the sample examination materials for Paper 2, all available within the [NESA English Standard webpage.](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/modules)

You can use this resource to refine your understanding of discursive writing and expand your repertoire of writing skills. This will help you in your preparation for Module C.

## Resource 1 – Module statement – The Craft of Writing

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) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017.

## Resource 2 – Module C – Craft of Writing NESA Support Documents

### Activity 1 – connecting to the prescribed texts

The two documents below contain vital information for your study. We have connected to a few key excerpts to assist you with your engagement with the learning activities within this resource.

1. Read the information below.
	* Excerpt from document 1 - [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) © 2020 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

#### Are there examples of discursive texts prescribed for study in Module C?

Yes. Examples of prescribed texts include: Zadie Smith’s ‘That Crafty Feeling’ [prescribed text for Advanced], Helen Garner’s ‘Dear Mrs Dunkley’ [prescribed text for Standard], Geraldine Brooks’ ‘A Home in Fiction’ [prescribed text for Advanced], Noel Pearson’s ‘Eulogy for Gough Whitlam [prescribed text for Advanced], Siri Hustvedt’s ‘Eight Days in a Corset’ [prescribed text for Advanced], Sylvia Plath’s ‘A Comparison’ [prescribed text for Standard].

* Excerpt from document 2 - [English Stage 6 Module C: The Craft of Writing Support Document](https://educationstandards.nsw.edu.au/wps/wcm/connect/384ae39e-446e-4043-8c01-5c985e9d99cd/english-prescriptions-2019-2023-module-c-support-document.pdf?MOD=AJPERES&CVID=) © 2020 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

Table 1 – Module C: The Craft of Writing Support Document extract for prescribed texts

|  |  |  |  |
| --- | --- | --- | --- |
| Form and text  | Overview | Merit/cultural significance  | Suggested source  |
| Nonfiction, ‘Dear Mrs Dunkley’ Helen Garner | Written as a moving letter to her childhood teacher, the author’s use of simple and direct language powerfully evokes a child’s perspective as well as the wisdom and insights that come with age. | Helen Garner is a critically acclaimed Australian writer of fiction and nonfiction. She has received numerous awards and prizes including the Melbourne Prize for Literature, the Victorian Premier’s Literary Award for Fiction, the Queensland Premier’s Award for Fiction and the Windham– Campbell Literature Prize for nonfiction. | Garner, Helen Everywhere I Look Text Publishing, 2016 ISBN: 9781925355369 |
| Nonfiction, ‘A Comparison’ Sylvia Plath | This short essay published in 1962 uses vivid and visceral imagery to explore the differences between writing a novel and a poem. | A celebrated American poet, novelist and short story writer, Sylvia Plath was awarded the Pulitzer Prize for Poetry posthumously in 1982. | Plath, Sylvia Johnny Panic and the Bible of Dreams Faber and Faber, 2005 ISBN: 9780571049899 |

## Resource 3 – Module C – prescribed text extracts

### Activity 2a – unpacking an extract

Please complete each of the following steps to assist you with your annotation and deconstruction of this extract.

1. Read through the extract.
2. Read through Table 2.
3. Annotate the extract identifying as many of the features from Table 2 as you can.
4. Share your annotation with a peer and compare your observations and ideas.
5. Complete the column for Text 1. You may wish to complete this in pairs.
6. Identify textual evidence to support your idea.
7. Explain your observations and ideas.

Dear Mrs Dunkley. You taught us not only arithmetic. One day, making us all sick with shame that our mothers had neglected their duties, you taught the whole of grade five to darn a sock. You taught us to spell, and how to write a proper letter: the address, the date, the courteous salutation, the correct layout of the page, the formal signing off. But most crucially, you taught us grammar and syntax. On the blackboard you drew up meticulous columns, and introduced us to parts of speech, parsing, analysis. You showed us how to take a sentence apart, identify its components, and fit them back together with a fresh understanding of the way they worked.

One day you listed the functions of the adverb. You said, "An ad­verb can modify an adjective." Until that moment I had known only that adverbs modified verbs: they laughed loudly; sadly she hung her head. I knew I was supposed to be scratching away with my dip pen, copying the list into my exercise book, but I was so excited by this new idea that I put up my hand and said, "Mrs Dunkley. How can an adverb modify an adjective?“

Excerpt from Garner, Helen Everywhere I Look Text Publishing, 2016 ISBN: 9781925355369.

1. Add anything you missed to your annotation.
2. Research terms unfamiliar to you and read examples. If you search ‘examples of tricolon’ for example, you will find a wealth of support material online.
3. Experiment with using these new features or devices in your own writing.

### Activity 2b – unpacking an extract

Please complete each of the following steps to assist you with your annotation and deconstruction of this extract.

1. Read through the extract.
2. Annotate the extract identifying as many of the features from Table 2 as you can.
3. Share your annotation with a peer and compare your observations and ideas.
4. Complete the column for Text 1. You may wish to complete this in pairs.
5. Identify textual evidence to support your idea.
6. Explain your observations and ideas.

Perhaps I shall anger some poets by implying that the poem is proud. The poem, too, can include everything, they will tell me. And with far more precision and power than those baggy, disheveled and undiscriminate creatures we call novels. Well, I concede these poets their steamshovels and old trousers. I really don't think poems should be all that chaste. I would, I think, even concede a toothbrush, if the poem was a real one. But these apparitions, these poetical toothbrushes, are rare. And when they do arrive, they are inclined, like my obstreperous yew tree, to think themselves singled out and rather special.

Not so in novels.

There the toothbrush returns to its rack with beautiful promptitude and is forgot. Time flows, eddies, meanders, and people have leisure to grow and alter before our eyes. The rich junk of life bobs all about us: bureaus, thimbles, cats, the whole much-loved, well-thumbed catalog of the miscellaneous which the novelist wishes us to share. I do not mean that there is no pattern, no discernment, no rigorous ordering here.

I am only suggesting that perhaps the pattern does not insist so much.

The door of the novel, like the door of the poem, also shuts.

But not so fast, nor with such manic, unanswerable finality.

[Plath, Sylvia Johnny Panic and the Bible of Dreams Faber and Faber](https://www.oocities.org/wordbuilder1/essay.html), 2005 ISBN: 9780571049899

1. Add anything you missed to your annotation.
2. Research terms unfamiliar to you and read examples. If you search ‘examples of tricolon’ for example, you will find a wealth of support material online.
3. Experiment with using these new features or devices in your own writing.

Table 2 – activity 2a and 2b – analysing discursive writing

|  |  |  |  |
| --- | --- | --- | --- |
| Discursive writing  | Text 1 - evident (Y or N) and evidence  | Text 2 - evident (Y or N) and evidence | Explanation of interpretation, effect or impact |
| Composer’s purpose |  |  |  |
| Context |  |  |  |
| Audience  |  |  |  |
| Register |  |  |  |
| Explores an issue or an idea and may suggest a position or perspective |  |  |  |
| Approaches a topic from different angles (tangents) and explores themes and issues in a style that balances personal observations with different perspectives |  |  |  |
| Uses personal anecdotes and may have a conversational tone |  |  |  |
| Primarily uses first person although third person can also be used |  |  |  |
| Uses figurative language or may be more factual |  |  |  |
| Draws upon real life experiences and or draws from wide reading |  |  |  |
| Uses engaging imagery and language features |  |  |  |
| Begins with an event, an anecdote or relevant quote that is then used to explore an idea |  |  |  |
| Uses low modality language to avoid persuasive punch |  |  |  |
| Resolution may be reflective or open-ended |  |  |  |

### Activity 3 – a discursive writing activity

Create your own discursive response exploring childhood. Use the following information on topic, purpose, audience, context, form, ideas, planning, research and order of paragraphs as a guide. Use the discursive features checklist (table 3) to help you decide what features you wish to incorporate into your text.

* Topic: Childhood
* Purpose: to explore childhood from a range of perspectives
* Audience: your Year 12 peer/s
* Context: up to you
* Form: letter, feature article or personal essay/opinion piece
* Ideas: playing in the street, friendships, school, dinner time, holidays...
* Planning: anecdotes, analogies, extended metaphors or symbols
* Research: explore the ideas and structures of other people or publications
* Order of paragraphs: where are the swings and roundabouts? Where will you start and where will you end up?

Table 3 – discursive features checklist and planning tool

|  |  |  |
| --- | --- | --- |
| Discursive writing  | Ideas  | Desired effect  |
| Purpose |  |  |
| Context |  |  |
| Audience  |  |  |
| Register |  |  |
| Explores an issue or an idea and may suggest a position or perspective |  |  |
| Approaches a topic from different angles (tangents) and explores themes and issues in a style that balances personal observations with different perspectives |  |  |
| Uses personal anecdotes and may have a conversational tone |  |  |
| Primarily uses first person although third person can also be used |  |  |
| Uses figurative language or may be more factual |  |  |
| Draws upon real life experiences and or draws from wide reading |  |  |
| Uses engaging imagery and language features |  |  |
| Begins with an event, an anecdote or relevant quote that is then used to explore an idea |  |  |
| Uses low modality language to avoid persuasive punch |  |  |
| Resolution may be reflective or open-ended |  |  |

#### Writing time – 30 minutes

Now that you have planned your ideas set yourself 30 minutes writing time. Make sure you hand write your response, so you are practising writing within timed conditions.

## Resource 4 – reflection writing tool

It is a good idea to use some of the verbs from the module rationale statement to help guide your reflective explanation on your composition. Some suggestions for you to experiment with:

* Introduction (What I did): Examine, analyse, describe, share…

For example: In my persuasive speech, I chose to **examine** the role truth plays in society by **analysing** a range of perspectives.

* Explaining your choices (How I did it): Use, evoke, shape, describe

For example: I **used** a motif of a magnifying glass throughout my response, such as in “if we look at many Instagram posts through a magnifying glass...” to emphasise the need for the audience to look deeper into what they are seeing and hearing.

* Conclusion (Why I did it): Appreciate, shape, share…

For example: Through my persuasive speech, my use of language forms and features, particularly the ones I have highlighted in my reflection, I hope the audience begin to **appreciate** the complex nature of truth....

### Activity 4 – writing an explanation

Now it’s your turn, use resource 4 and construct your own reflection.

1. Explain how your study of Module C has enabled you to create an engaging piece of discursive writing.

Don’t forget to handwrite your response. Give yourself 15 minutes to complete this explanation.

1. Share your discursive response and your reflection with your teacher or a peer and engage in a feedback process.

### Activity 5 – let’s reflect

**Thinking routine**

Complete this table to reflect on your learning from this section of the resource.

Table 4 – I used to think…Now, I think…

|  |  |
| --- | --- |
| I used to think… | Now, I think… |
| I used to think  | Now, I think  |