



# English Advanced Student Workbook

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Student name: \_\_\_\_\_



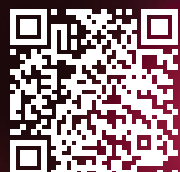


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UNIVERSITY



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# LOVE THESE SUBJECTS? SEE WHERE THEY CAN TAKE YOU! FIND YOUR PATH FROM HSC TO UNIVERSITY.

## YOU LOVE ENGLISH? *WHY NOT STUDY:*

- B Communication
- B Screen Media (Arts and Production)
- B Education (Primary)
- B Education (Secondary)
- B Arts
- B Arts (Interpreting and Translation)
- B Laws
- B Performing Arts (Acting)
- B Music
- B Design (Visual Communication)
- B Music
- B International Studies

## YOU LOVE STUDIES OF RELIGION? *WHY NOT STUDY:*

- B Arts
- B Social Science
- B Education (Primary)
- B Education (Secondary)

## YOU LOVE HISTORY? *WHY NOT STUDY:*

- B Arts
- B International Studies
- B Social Science
- B Education (Primary)
- B Education (Secondary)
- B Tourism and Event Management
- B Planning (Pathway to M Urban Management and Planning)

## YOU LOVE VISUAL ARTS? *WHY NOT STUDY:*

- B Architectural Design
- B of Design
- B of Design and Technology
- B of Industrial Design (Honours)

## YOU LOVE BUSINESS STUDIES? *WHY NOT STUDY:*

- B Business
- B Accounting
- B Education (Primary)
- B Education (Secondary)
- B Tourism and Event Management
- B Construction Management (Honours)

## YOU LOVE LEGAL STUDIES? *WHY NOT STUDY:*

- B Criminology
- B Criminal and Community Justice
- B Cyber Security and Behaviour
- B Policing
- B Laws
- B Social Science
- B Humanitarian and Development Studies
- B Education (Primary)
- B Education (Secondary)
- B Construction Management (Honours)
- B Social Work
- B Youth Work

## YOU LOVE COMMUNITY AND FAMILY STUDIES STUDIES? *WHY NOT STUDY:*

- B Arts
- B Criminology
- B Nursing
- B Midwifery
- B Psychology (Honours)
- B Psychological and Social Sciences
- B Social Science
- B Youth Work
- B Social Work
- B Humanitarian and Development Studies
- B Education (Early Childhood)
- B Education (Primary)
- B Education (Secondary)

## YOU LOVE PHYSICS? *WHY NOT STUDY:*

- B Science
- B Education (Primary)
- B Education (Secondary)
- B Engineering
- B Architectural Design
- B Industrial Design (Honours)
- B Design and Technology

## YOU LOVE CHEMISTRY? *WHY NOT STUDY:*

- B Science
- B Medical Science
- B Education (Primary)
- B Education (Secondary)

## YOU LOVE HEALTH AND MOVEMENT SCIENCE? *WHY NOT STUDY:*

- B Health Science
- B Health, Physical Education and Sport
- B Exercise Physiology
- B Exercise Science
- B Sport and Performance Science
- B Occupational Therapy
- B Paramedicine
- B Physiotherapy
- B Podiatric Medicine
- B Speech Pathology
- B Traditional Chinese Medicine
- B Nursing
- B Midwifery
- B Education (Primary)

## YOU LOVE MATHEMATICS? *WHY NOT STUDY:*

- B Computer Science
- B Data Science
- B Information and Communication Technology
- B Information Systems
- B Mathematics
- B Engineering
- B Education (Primary)
- B Education (Secondary)
- B Planning (Pathway to M Urban Management and Planning)
- B Accounting

## YOU LOVE BIOLOGY? *WHY NOT STUDY:*

- B Health Science
- B Health, Physical Education and Sport
- B Occupational Therapy
- B Paramedicine
- B Physiotherapy
- B Podiatric Medicine
- B Speech Pathology
- B Sport and Performance Science
- B Traditional Chinese Medicine
- B Science
- B Medical Science
- B Nursing
- B Midwifery
- B Education (Primary)
- B Education (Secondary)
- B Clinical Science/Doctor of Medicine

*At Western, we have a wealth of support services to help you navigate your university journey:*

- Programs to help you settle into uni life as well as your studies
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# Breaking Down The Rubric Common Module

As we read through the rubric, make notes about the key ideas in the table below:

| The Rubric:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Unpacking the Meaning: |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| In this common module students deepen their understanding of how texts represent individual and collective human experiences. They examine how texts represent human qualities and emotions associated with, or arising from, these experiences. Students appreciate, explore, interpret, analyse and evaluate the ways language is used to shape these representations in a range of texts in a variety of forms, modes and media.                                                                                                                                         |                        |
| Students explore how texts may give insight into the anomalies, paradoxes and inconsistencies in human behaviour and motivations, inviting the responder to see the world differently, to challenge assumptions, ignite new ideas or reflect personally. They may also consider the role of storytelling throughout time to express and reflect particular lives and cultures. By responding to a range of texts they further develop skills and confidence using various literary devices, language concepts, modes and media to formulate a considered response to texts. |                        |
| Students study one prescribed text and a range of short texts that provide rich opportunities to further explore representations of human experiences illuminated in texts. They make increasingly informed judgements about how aspects of these texts, for example context, purpose, structure, stylistic and grammatical features, and form shape meaning. In addition, students select one related text and draw from personal experience to make connections between themselves, the world of the text and their wider world.                                          |                        |
| By responding and composing throughout the module students further develop a repertoire of skills in comprehending, interpreting and analysing complex texts. They examine how different modes and media use visual, verbal and/or digital language elements. They communicate ideas using figurative language to express universal themes and evaluative language to make informed judgements about texts. Students further develop skills in using metalanguage, correct grammar and syntax to analyse language and express a personal perspective about a text.          |                        |

## Key Ideas / Language about the 'Texts and Human Experiences' Rubric



## The Exam Paper

### Key points to remember about the Exam Paper



# Section One – The Reading Task

Questions to consider:

| Question:                                                                                                                                               | Notes: |
|---------------------------------------------------------------------------------------------------------------------------------------------------------|--------|
| 1. What individual human experience is being conveyed in this text? What is the arc of this experience?                                                 |        |
| 2. What collective human experiences are being conveyed in this text? What are the arcs of these experiences?                                           |        |
| 3. How are these experiences expressed through the use of specific techniques, and what are examples of these?                                          |        |
| 4. What conclusions regarding human qualities can be drawn from these experiences, and the evidence of this?                                            |        |
| 5. What human emotions are associated with or arise from these experiences and how are these expressed, with examples?                                  |        |
| 6. What insight does this text give into the anomalies, paradoxes and inconsistencies in human behaviour and motivations, with techniques and examples? |        |
| 7. How does this invite the responder to see the world differently, challenge assumptions, ignite new ideas or reflect personally?                      |        |
| 8. How does this text use storytelling to reflect particular lives and cultures of a certain time?                                                      |        |
| 9. How does the context, purpose, structure, stylistic and grammatical features help to form and shape meaning in this text?                            |        |

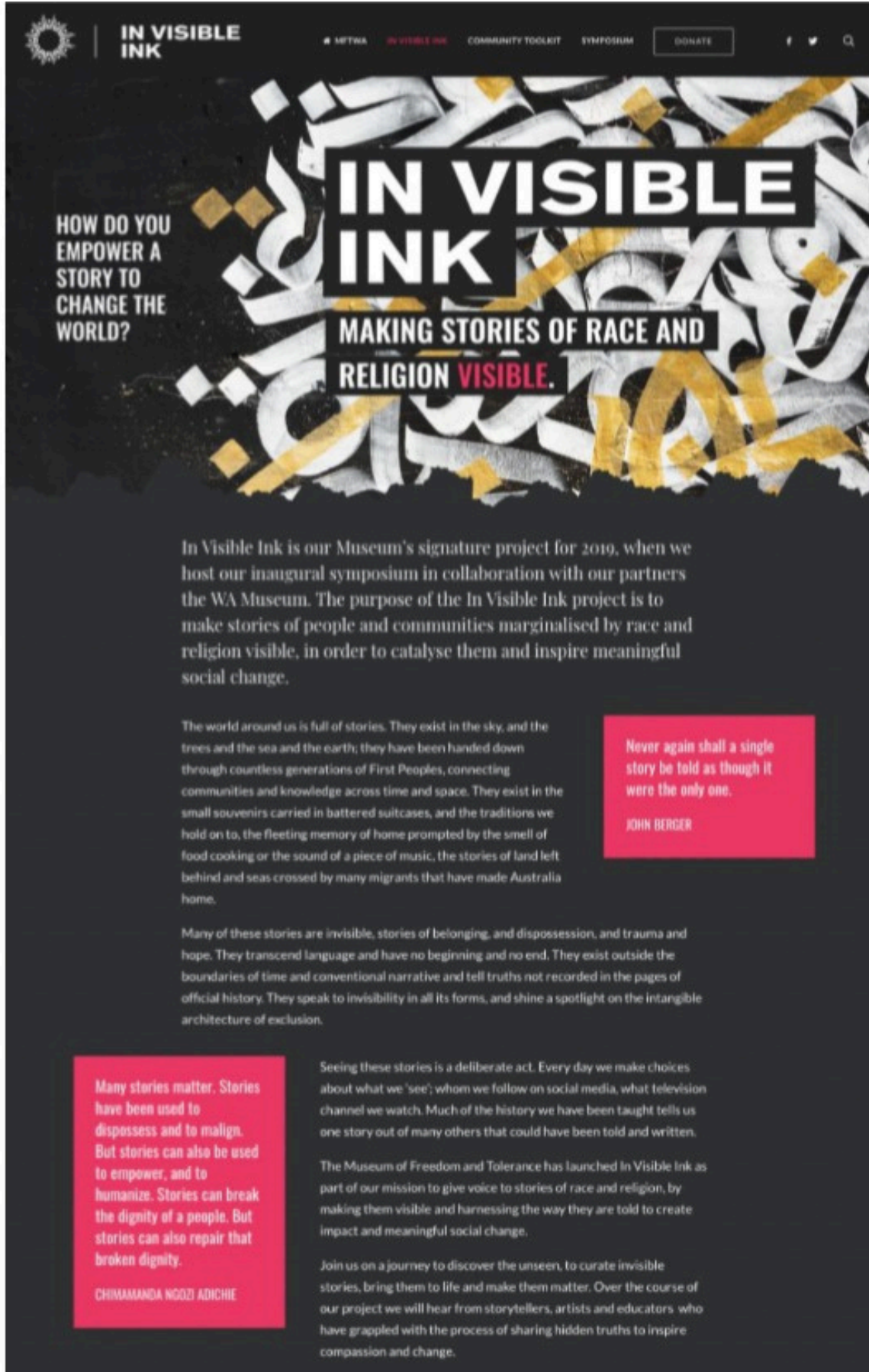
## Sample Section One

Read each text carefully and then answer the questions.

### Text One - Poster



## Text Two – Website



**IN VISIBLE INK**

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HOW DO YOU EMPOWER A STORY TO CHANGE THE WORLD?

# IN VISIBLE INK

## MAKING STORIES OF RACE AND RELIGION **VISIBLE.**

In Visible Ink is our Museum's signature project for 2019, when we host our inaugural symposium in collaboration with our partners the WA Museum. The purpose of the In Visible Ink project is to make stories of people and communities marginalised by race and religion visible, in order to catalyse them and inspire meaningful social change.

The world around us is full of stories. They exist in the sky, and the trees and the sea and the earth; they have been handed down through countless generations of First Peoples, connecting communities and knowledge across time and space. They exist in the small souvenirs carried in battered suitcases, and the traditions we hold on to, the fleeting memory of home prompted by the smell of food cooking or the sound of a piece of music, the stories of land left behind and seas crossed by many migrants that have made Australia home.

Many of these stories are invisible, stories of belonging, and dispossession, and trauma and hope. They transcend language and have no beginning and no end. They exist outside the boundaries of time and conventional narrative and tell truths not recorded in the pages of official history. They speak to invisibility in all its forms, and shine a spotlight on the intangible architecture of exclusion.

Never again shall a single story be told as though it were the only one.

JOHN BERGER

Many stories matter. Stories have been used to dispossess and to malign. But stories can also be used to empower, and to humanize. Stories can break the dignity of a people. But stories can also repair that broken dignity.

CHIMAMANDA NGOZI ADICHIE

Seeing these stories is a deliberate act. Every day we make choices about what we 'see'; whom we follow on social media, what television channel we watch. Much of the history we have been taught tells us one story out of many others that could have been told and written.

The Museum of Freedom and Tolerance has launched In Visible Ink as part of our mission to give voice to stories of race and religion, by making them visible and harnessing the way they are told to create impact and meaningful social change.

Join us on a journey to discover the unseen, to curate invisible stories, bring them to life and make them matter. Over the course of our project we will hear from storytellers, artists and educators who have grappled with the process of sharing hidden truths to inspire compassion and change.

### **Text Three – Poem**

#### ***Telephone Conversation by Wole Soyinka***

The price seemed reasonable, location Indifferent. The landlady swore she lived Off premises. Nothing remained But self-confession. "Madam," I warned, "I hate a wasted journey--I am African." Silence. Silenced transmission of Pressurized good-breeding. Voice, when it came, Lipstick coated, long gold-rolled Cigarette-holder pipped. Caught I was foully. "HOW DARK?" . . . I had not misheard . . . "ARE YOU LIGHT OR VERY DARK?" Button B, Button A.\* Stench Of rancid breath of public hide-and-speak.

Red booth. Red pillar box. Red double-tiered Omnibus squelching tar. It *was* real! Shamed By ill-mannered silence, surrender Pushed dumbfounded to beg simplification. Considerate she was, varying the emphasis-- "ARE YOU DARK? OR VERY LIGHT?" Revelation came. "You mean--like plain or milk chocolate?" Her assent was clinical, crushing in its light Impersonality. Rapidly, wave-length adjusted, I chose. "West African sepia"--and as afterthought, "Down in my passport." Silence for spectroscopic Flight of fancy, till truthfulness clanged her accent Hard on the mouthpiece. "WHAT'S THAT?" conceding "DON'T KNOW WHAT THAT IS." "Like brunette." "THAT'S DARK, ISN'T IT?" "Not altogether. Facially, I am brunette, but, madam, you should see The rest of me. Palm of my hand, soles of my feet Are a peroxide blond. Friction, caused-- Foolishly, madam--by sitting down, has turned My bottom raven black--One moment, madam!"--sensing Her receiver rearing on the thunderclap About my ears--"Madam," I pleaded, "wouldn't you rather See for yourself?"

\* Buttons to be pressed by caller who has inserted a coin into an old type of British public pay phone.

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#### Text Four – Narrative Extract

*Just Back: a heavenly walk in Italy* by Janet Rogers

Nino, our walking guide, promised to take us to the best restaurant in Italy for lunch, but how he would manage to combine fine dining with a remote mountain walk, I wasn't sure.

We were to walk the Path of the Gods, a high and heavenly way above the Amalfi Coast in Italy, across wild and precipitous terrain.

We took the local train to Castellammare di Stabia, then a bus, which wound up mountain roads past lemon groves and olive trees and meadows of yellow flowers.

At Bomerano, the village where the Path of the Gods begins, we stopped for coffee in a family-run café and Nino chatted to the owners. We admired, but resisted, the St Joseph's Day cakes in the large glass cabinet: big iced balls, like profiteroles, full of cream with soft icing and a cherry on top. Then we set off in thick mist down stone steps out of the village. We knew the sea was somewhere below us, but we couldn't see it. It was actually 1,800ft down and in places the rocky drop was almost vertical.

The path is an ancient track above the Mediterranean. For centuries it was the only route for local people and travellers. Farmers still work the narrow terraces. A man planting potatoes greeted us as we emerged from the mist. We could hear the clanging of goat bells high in the mountain but we could not see the animals themselves.

Nino stopped to point out wild violets growing in rocky crevices and he picked a tiny white flower so we could smell its honey scent. We saw mint and wild thyme and high bushes of white heather. Then, as if we had stepped into the past, a man on a mule came towards us; the mule picking its way carefully over the rocky ground.

The mist cleared a little and we looked down on the village of Priano and the Convent of St Domenica with its neatly tilled terraces and vineyards.

At times Nino strode ahead, nimbly picking his way like the mule we had seen. At other times he walked with us, pointing out emerald euphorbia and lapillo, a white, light volcanic rock.

At midday we rounded a rocky corner. Nino had found a picnic bench on a precipice and he'd laid out a crusty loaf, sweet tomatoes, fat olives and a local cheese, caciocavallo, which looked like a giant pear.

As we sat, the mist lifted, the sun came out and the sea shone like tinsel. The bells in the church tower in the village below chimed midday and the sound echoed around the mountain. Bees buzzed in the purple rosemary. It was, without doubt, the best restaurant in Italy.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a full page of blank white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for writing or drawing. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

## **The Reading Tasks – Tips for Answering:**

- 20 marks in 45 minutes means just over two minutes per mark – look at the marks per question and answer in the requisite depth.
- Consider also that to get 20 marks for an essay, you will need to write 850+ words – 5- 7 mark responses represent a significant proportion of the total marks available, so the length of your answer needs to represent a significant proportion of 850+ words.
- Look at the instructive words in the questions – what human experiences are you being asked to locate, and how have the composers expressed these human experiences.
- Recognise and respond appropriately to plurals in questions.
- Questions which require you to choose effectiveness require you to provide and explain judgements that you need to make.
- Never provide an answer that poses to the marker another question.
- Always do this section first. Do not scrimp on the time allocated.
- 20 marks for the section in 45 minutes means almost 2 and a half minutes per mark
- 2 mark questions = one and one – one textual reference/technique and one explanation
- 3 mark questions = two and two – two textual references and two explanations.
- 4 mark questions = three and three – three textual; references and three explanations
- 5 mark questions = essentially one third of an essay – needs to be developed and structured – usually it is a three mark question with a judgement on effectiveness.
- Any 6 mark question is further discussion of the texts and further justification of your judgement – a four mark question with a judgement on effectiveness.
- A 7 mark question is a 6 mark question with more evaluation of the construction of the texts.
- Quotes don't explain themselves!

### **Notes on the Reading Task:**



## Breaking down the Reading Task

| Q. | Content/subject matter term/word in question – must relate to human experiences | Skill word in question – what are you being asked to do? | Marks allocated- how much evidence do I need? | Quote from text that explicitly refers to column 2 (Content/subject matter term) |
|----|---------------------------------------------------------------------------------|----------------------------------------------------------|-----------------------------------------------|----------------------------------------------------------------------------------|
| 1) |                                                                                 |                                                          |                                               |                                                                                  |
| 2) |                                                                                 |                                                          |                                               |                                                                                  |
| 3) |                                                                                 |                                                          |                                               |                                                                                  |
| 4) |                                                                                 |                                                          |                                               |                                                                                  |

# Section Two – The Analytical Task

This task could take various forms:

1. A generic question for all texts.
2. Specific questions for each text.
3. Type 1 or 2 questions but incorporating a related text.

Less likely but not impossible options:

4. A non-essay question – speech, feature article, reflection.
5. A creative response in the style of your prescribed or related text.

## Incorporating the Rubric:

| What the rubric says:                                                                                                                       | What it means:                                                                                                                               |
|---------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|
| <i>In this common module students deepen their understanding of how texts represent individual and collective human experiences</i>         | Your sole focus is discussing the representation of individual and collective experiences – how text represent human qualities and emotions. |
| <i>the anomalies, paradoxes and inconsistencies in human behaviour and motivations, inviting the responder to see the world differently</i> | how have the depiction of the vagaries of human behaviour allowed you to understand society better?                                          |
| <i>challenge assumptions</i>                                                                                                                | what is the original understanding of human experiences and how has the text changed this understanding?                                     |
| <i>ignite new ideas</i>                                                                                                                     | things you did not know before.                                                                                                              |
| <i>reflect personally</i>                                                                                                                   | the intellectual or emotional impact on you.                                                                                                 |
| <i>They may also consider the role of storytelling throughout time to express and reflect particular lives and cultures</i>                 | seeing texts as stories told by composers to make their points on human experiences – <b>NOT WHAT THE HUMAN EXPERIENCE IS.</b>               |

## Marking Guidelines:

- **E range scripts** represent a limited response
- **D range scripts** rely on retelling the text or describing what characters say and do.
- **C range scripts** explain what happens in the text, with some evidence
- **B range scripts** are thematic responses which make effective use of textual evidence and the nature of the representation.
- **A range scripts** approach the discussion conceptually, where the composer's purpose is the central focus, with particular issues/themes synthesised to build up an argument on this purpose in direct relation to the question. They also skilfully use evidence and evaluate the representation.

## Writing Tips:

- The focus of this Module is the representation of human experiences – don't just write "stuff." Describing what happens in texts gets Ds, explaining what happens in texts get Cs, discussing themes get Bs and conceptual responses which analyse in terms of the composer's overall purpose get As.
- Since this is also a representation Module, you will need to evaluate how the composers have expressed their ideas, with lots of techniques and examples.
- All of the prescribed texts are fairly complex, so it would be a good idea to focus on common literary usages that composers use throughout the texts. Look for tone, connotation, common imagery, extended metaphors, motifs, register/style, humour/irony etc.
- Work on the thesis you build your essay around – this needs to represent your understanding of both the human experiences in the text as well as your understanding of the question.
- Ensure that within your discussion you provide evidence, techniques and evaluation to cover the representation element of the Module. Make sure that your evidence is found from the entirety of the text, not just the first 20 pages that you read in class. Evidence from the beginning, middle and end of the text both shows the development of the human experience and indicates to the marker that you have made it to the end of the text.
- Make sure that you have strong links between your points in order to develop a conceptual response.
- Start your paragraphs with topic sentences which relate to the thesis/human experience that you are discussing. Make sure that each paragraph explains the conclusions that composers draw rather than how the storylines or character arcs unfold.
- Personal voice is important in all extended responses. Avoid copying ideas from other sources or trying to remember prepared responses – write what you think the text is about.

## Notes on the Analytical Task:



### Practice Question:

*Through the representation of individual and collective human experiences, we are able to gain a greater understanding of the complexity of human qualities and emotions.*

## Notes

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# Breaking Down The Rubric – Module A

As we read through the rubric, make notes about the key ideas in the table below:

| The Rubric:                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Unpacking the Meaning: |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| In this module, students explore the ways in which the comparative study of texts can reveal resonances and dissonances between and within texts. Students consider the ways that a reimagining or reframing of an aspect of a text might mirror, align or collide with the details of another text.                                                                                                                                                                                   |                        |
| In their textual studies, they also explore common or disparate issues, values, assumptions or perspectives and how these are depicted. By comparing two texts students understand how composers (authors, poets, playwrights, directors, designers and so on) are influenced by other texts, contexts and values, and how this shapes meaning.                                                                                                                                        |                        |
| Students identify, interpret, analyse and evaluate the textual features, conventions, contexts, values and purpose of two prescribed texts. As students engage with the texts they consider how their understanding, appreciation and enjoyment of both texts has been enhanced through the comparative study and how the personal, social, cultural and historical contextual knowledge that they bring to the texts influences their perspectives and shapes their own compositions. |                        |
| By responding imaginatively, interpretively and critically students explore and evaluate individual and common textual features, concepts and values. They further develop skills in analysing the ways that various language concepts, for example motif, allusion and intertextuality, connect and distinguish texts and how innovating with language concepts, form and style can shape new meaning.                                                                                |                        |
| By composing critical and creative texts in a range of modes and media, students develop the confidence, skills and appreciation to express a considered personal perspective.                                                                                                                                                                                                                                                                                                         |                        |

## Key Ideas / Language about the 'Textual Conversations' Rubric



## The Exam Paper

### Key points to remember about the Exam Paper



## Types of Exam Questions

There are only two types of questions that they can ask:

1. A generic question that is asked for all text options. This will focus on the notion of textual conversations.

Key points about this question



Take  
Note

2. A specific question for each pair of texts. While also referencing the Module, these questions tend to identify elements of purpose which are common to both texts.

Key points about this question



Take  
Note

## Further Exam Tips



# Marking Guidelines For Module B

|                        |                                                                                                                                                                                                                                                                                  |
|------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>A range scripts</b> | approach the discussion conceptually, where the composer's purpose is the central focus, with particular issues/themes synthesised to build up an argument on this purpose in direct relation to the question. They also skilfully use evidence and evaluate the representation. |
| <b>B range scripts</b> | are thematic responses which make effective use of textual evidence and the nature of the representation.                                                                                                                                                                        |
| <b>C range scripts</b> | explain what happens in the text, with some evidence.<br>rely on retelling the text or describing                                                                                                                                                                                |
| <b>D range scripts</b> | what characters say and do.<br>scripts represent a limited response                                                                                                                                                                                                              |
| <b>E range</b>         |                                                                                                                                                                                                                                                                                  |

# Breaking Down The Rubric – Module B

As we read through the rubric, make notes about the key ideas in the table below:

| The Rubric:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Unpacking the Meaning: |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| In this module, students develop detailed analytical and critical knowledge, understanding and appreciation of a substantial literary text. Through increasingly informed and personal responses to the text in its entirety, students understand the distinctive qualities of the text, notions of textual integrity and significance.                                                                                                                                                                                              |                        |
| Students study one prescribed text. Central to this study is the close analysis of the text's construction, content and language to develop students' own rich interpretation of the text, basing their judgements on detailed evidence drawn from their research and reading. In doing so, they evaluate notions of context with regard to the text's composition and reception; investigate and evaluate the perspectives of others; and explore the ideas in the text, further strengthening their informed personal perspective. |                        |
| Students have opportunities to appreciate and express views about the aesthetic and imaginative aspects of the text by composing creative and critical texts of their own. Through reading, viewing or listening they critically analyse, evaluate and comment on the text's specific language features and form.                                                                                                                                                                                                                    |                        |
| They express complex ideas precisely and cohesively using appropriate register, structure and modality. They draft, appraise and refine their own texts, applying the conventions of syntax, spelling and grammar appropriately.                                                                                                                                                                                                                                                                                                     |                        |
| Opportunities for students to engage deeply with the text as a responder and composer further develops personal and intellectual connections with the text, enabling them to express their considered perspective of its value and meaning.                                                                                                                                                                                                                                                                                          |                        |

## Key Ideas / Language about the 'Textual Conversations' Rubric



## The Exam Paper

### Key points to remember about the Exam Paper



## Exam Tips

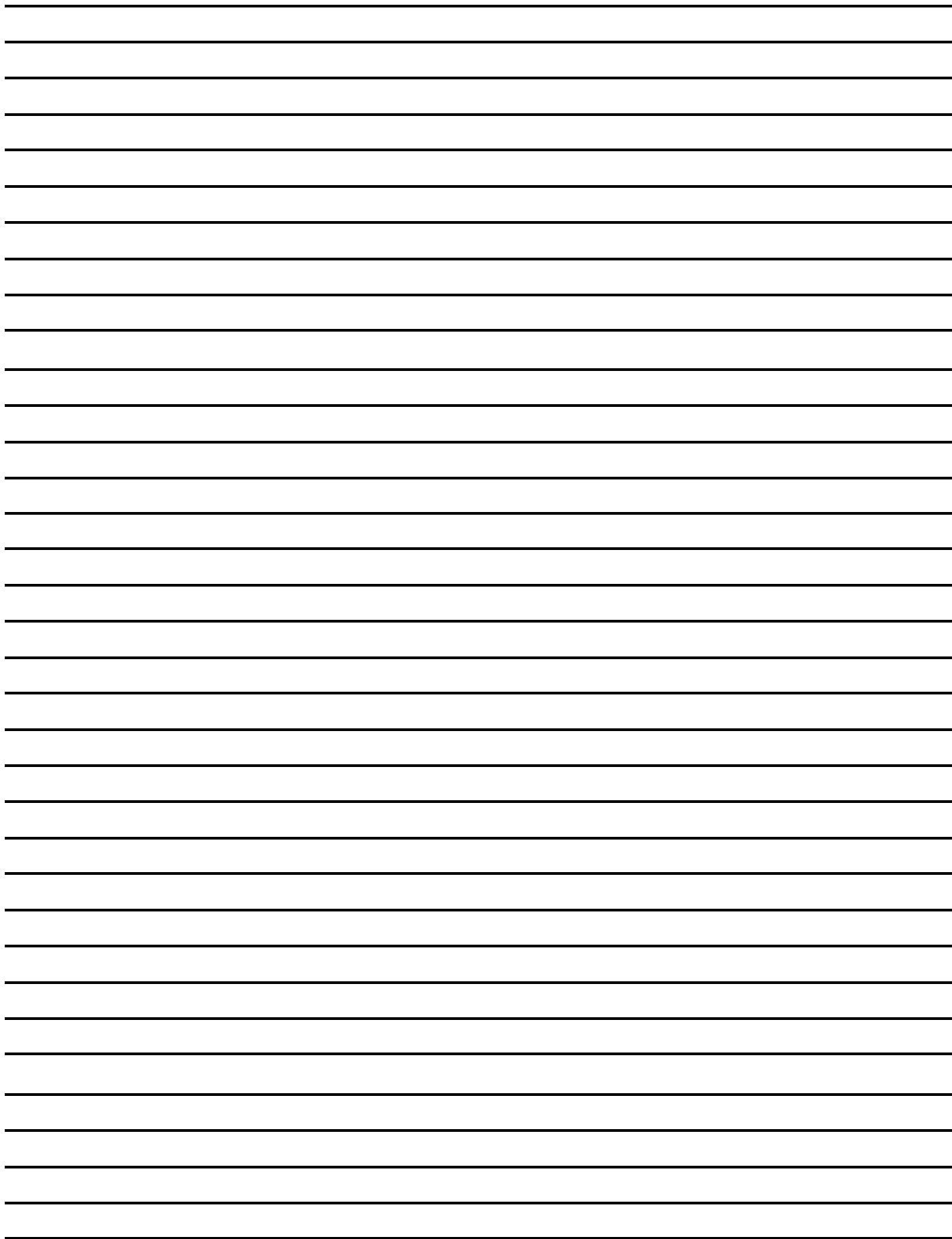


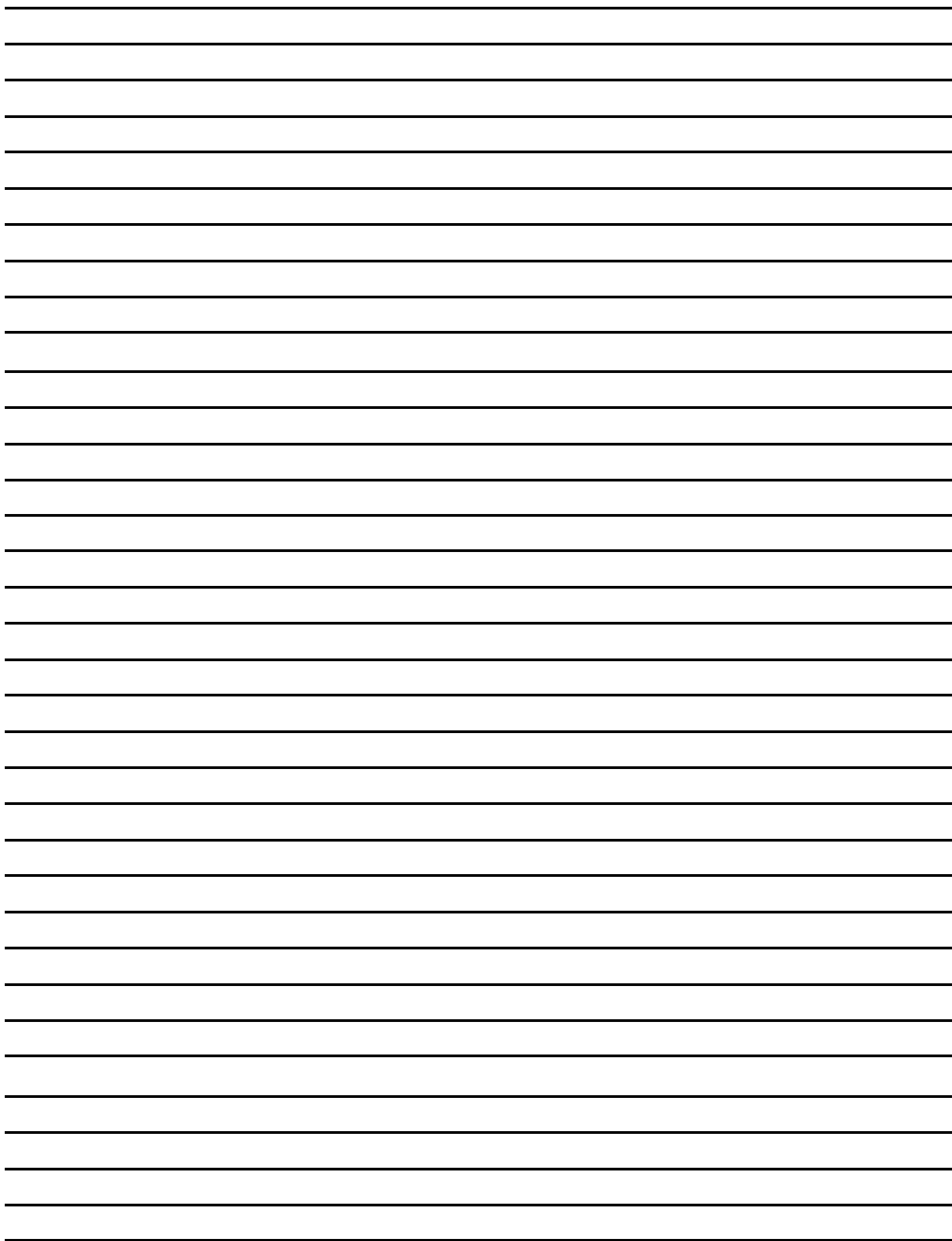
## Your Texts

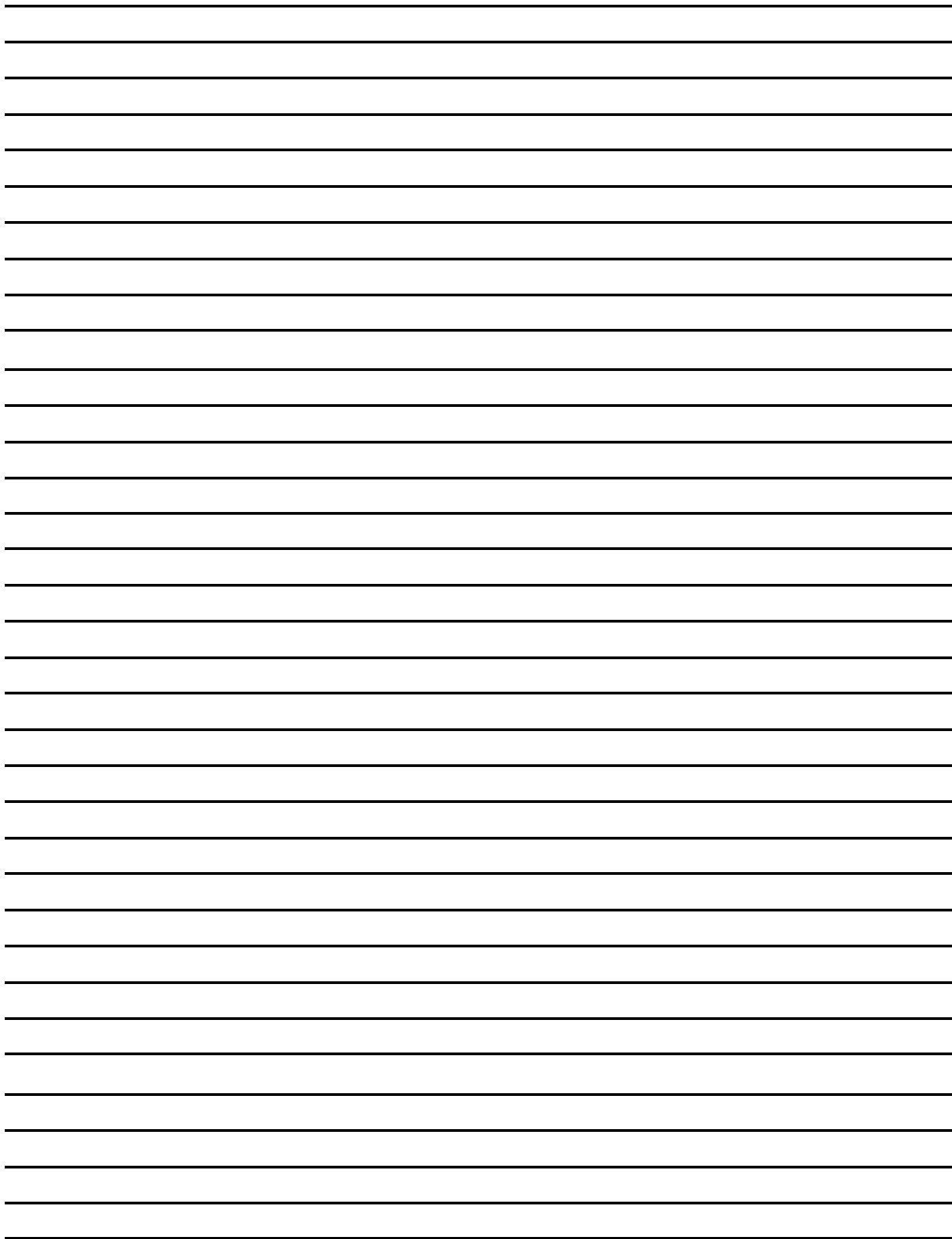


To what extent does this statement apply to your prescribed text?

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# Breaking Down The Rubric Module C

As we read through the rubric, make notes about the key ideas in the table below:

| The Rubric:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Unpacking the Meaning: |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| In this module, students strengthen and extend their knowledge, skills and confidence as accomplished writers. Students write for a range of audiences and purposes using language to convey ideas and emotions with power and precision.                                                                                                                                                                                                                                                                                                                       |                        |
| Students appreciate, examine and analyse at least two short prescribed texts as well as texts from their own wide reading, as models and stimulus for the development of their own complex ideas and written expression. They evaluate how writers use language creatively and imaginatively for a range of purposes: to express insights, evoke emotion, describe the wonder of the natural world, shape a perspective or to share an aesthetic vision.                                                                                                        |                        |
| Through the study of enduring, quality texts of the past as well as recognised contemporary works, students appreciate, analyse and evaluate the versatility, power and aesthetics of language. Through considered appraisal and imaginative engagement with texts, students reflect on the complex and recursive processes of writing to further develop their self-expression and apply their knowledge of textual forms and features in their own sustained and cohesive compositions.                                                                       |                        |
| During the pre-writing stage, students generate and explore various concepts through discussion and speculation. Throughout the stages of drafting and revising, students experiment with various figurative, rhetorical and linguistic devices, for example allusion, imagery, narrative voice, characterisation and tone. Students consider purpose, audience and context to deliberately 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 highly crafted imaginative, discursive, persuasive and informative texts.                                                                                                                                                                                                                                                                                                                                                 |                        |

## Key Ideas / Language about the 'Module C' Rubric



## The Texts

### Key points to remember about your texts



# The Writing Task

Questions to consider:

| Question/s:                                                                                                                                               | Notes: |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|--------|
| What kind of task have you been asked to write – imaginative, discursive, reflective etc. What form has been designated?                                  |        |
| If you have been asked to write in the style of a prescribed text, how have you done this? How have you experimented with literary techniques and styles? |        |
| Does your response begin with the quote/stimulus? If not how do you incorporate the stimulus?                                                             |        |
| <del>What is the main idea? Make it clear. What is the</del> process/character arc that you have undergone? What is learnt?                               |        |
| Where is your response set?                                                                                                                               |        |
| Is your response in the same tense throughout?                                                                                                            |        |
| Do you have any dialogue? What does it add to the process or the development of your character?                                                           |        |
| Lineal or non-lineal?                                                                                                                                     |        |
| Does the process or the discovery change your narrator/protagonist? How is this linked to the opening statement?                                          |        |
| 1st or 3rd person? Is this maintained throughout?                                                                                                         |        |
| Past or present tense? Is this maintained throughout?                                                                                                     |        |
| Have you provided an effective reflection if required?                                                                                                    |        |

## Writing Tips

Consider the following tips when constructing your response/s:

- You will have at most 40 minutes to complete this task – if a reflection is included, you may have considerably less time than this.
- Your most important consideration is to establish a context for your response – where/when is it taking place?, what style of response is it? ( narrative, speech, discursive etc.)
- The next major consideration is the point you are making – how does the course of your story change your main character (the character arc) in a narrative, how have you used evidence/anecdotes to express your point of view in non-creative responses.
- **Show don't tell - let the reader see it:**
  - Here's a very basic 'tell' sentence:  
*"Bob felt scared."*  
It's clear but not at all **evocative** – Bob may feel fear, but the reader isn't likely to. (**Evocative:** bringing strong images, memories or feelings to mind.)
  - Consider this 'show' alternative:  
*"Bob's face went ashen. His breathing came in ragged gasps."*  
Like the first, the second example makes it clear that Bob is scared, but unlike the first, it creates a distinct picture in the reader's mind. As an added bonus, it also gives us a bit of insight into how frightened Bob is, and how he handles his fear.

### Key points to remember about the Writing Task



## NESA Sample Questions

Make some notes about how you would approach these example questions:

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| <p><b>Example A</b></p> <p><i>“Guard your roving thoughts with a jealous care, for speech is but the dealer of thoughts, and every fool can plainly read in your words what is the hour of your thoughts.” - Alfred Lord Tennyson</i></p> <p>Use this warning as a stimulus for a piece of persuasive, discursive or imaginative writing that expresses your perspective about a significant concern or idea that you have engaged with in ONE of your prescribed texts from Module A, B or C.</p>                                                                                                                                                                                                                                                                                   |  |
| <p><b>Example B</b></p> <p>a) Choose a character, persona or speaker from ONE prescribed text that you have studied in Module C. Express the thought processes of this character, persona or speaker by exploring a moment of tension in the text from an alternative point of view.</p> <p>b) Justify the creative decisions that you have made in your writing in part (a).</p>                                                                                                                                                                                                                                                                                                                                                                                                    |  |
| <p><b>Example C (20 marks)</b></p> <p>(a) <i>“Then, although it was still the end of the story, I put it at the beginning of the novel, as if I needed to tell the end first in order to go on and tell the rest.” - Lydia Davis</i></p> <p>Use this sentence as a stimulus for the opening of an imaginative, discursive or persuasive piece of writing that begins with the end. In your response, you must include at least ONE literary device or stylistic feature that you have explored during your study of a prescribed text in Module C.</p> <p>(b) Explain how at least ONE of your prescribed texts from Module C has influenced your writing style in part (a). In your response, focus on ONE literary device or stylistic feature that you have used in part (a).</p> |  |

# Writing Technique

Key points to remember about Character



Key points to remember about Setting



## Key points to remember about Context



### **Your Texts:**

Craft of Writing Text #1 – What subject matter or stylistic feature is the most obvious to emulate:

Craft of Writing Text #2 – What subject matter or stylistic feature is the most obvious to emulate:

Module A Texts - What subject matter or stylistic feature is the most obvious to emulate:

Module B Text - What subject matter or stylistic feature is the most obvious to emulate:

# Writing Styles

Key points to remember about Writing Styles



## Discursive Writing:

### What's a discursive essay?

A discursive essay is a type of writing that explores a few different perspectives. NESA gives the following definition for discursive texts:

*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.*

**NESA adds that discursive essays can have some of the following features:**

- Explores an issue or an idea and may suggest a position or point of view
- Approaches a topic from different angles 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
- Resolution may be reflective or open-ended

The discursive essays you have to produce will need to discuss ideas in this way.

### Key points to remember about Discursive Writing



## Reflections:

Some notes on the Module C rubric:

**Rubric:** *Through considered appraisal and imaginative engagement with texts, students reflect on the complex and recursive processes of writing to further develop their self-expression and apply their knowledge of textual forms and features in their own sustained and cohesive compositions*

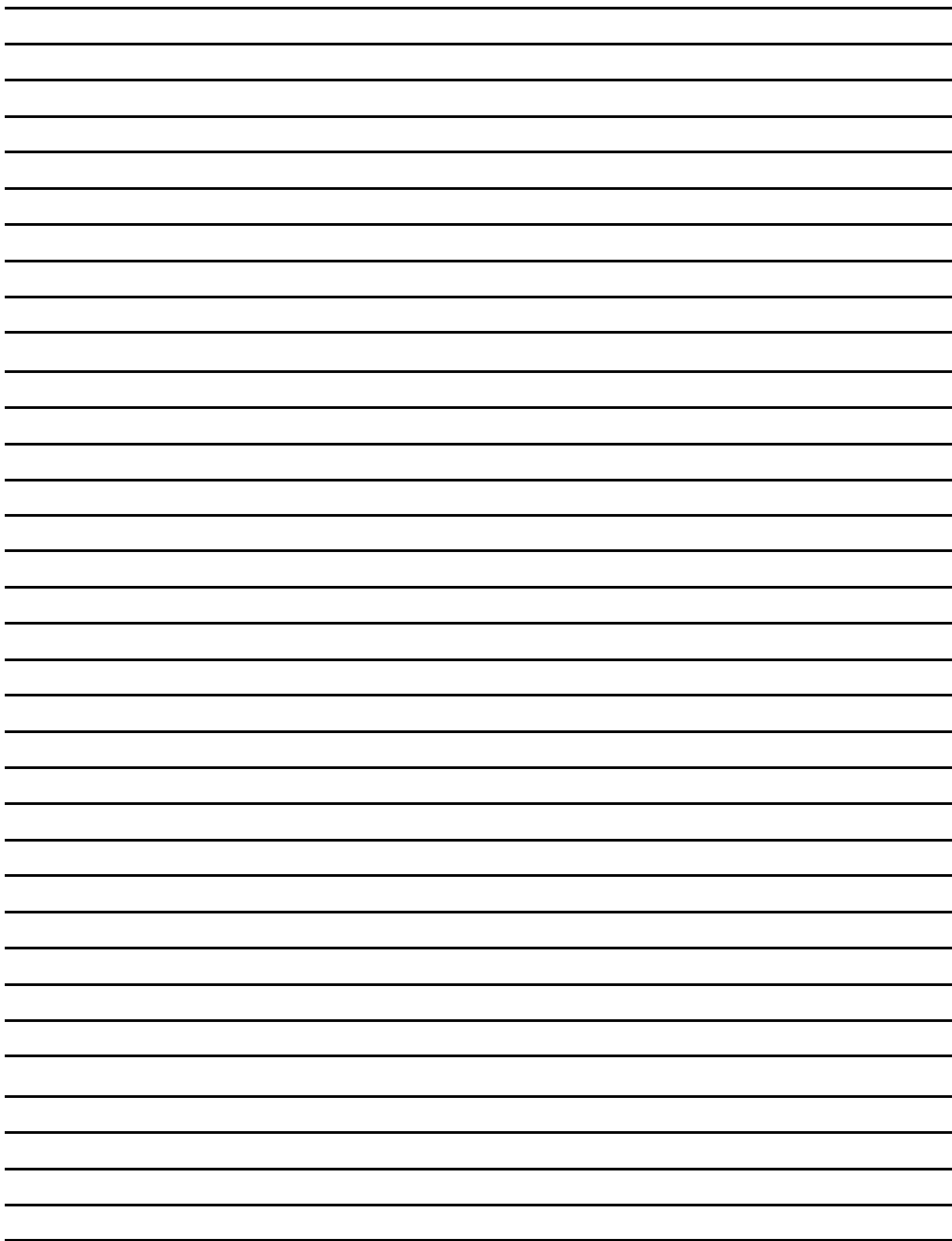
You are going to have to write a reflection on your own writing process – it is important to note that you are not reflecting on the set text but on one of the pieces that you yourself have written. You will need to consider your purpose/response to what ever stimulus is provided, and how you structured your own writing. Consider the reason behind your setting and the point you are trying to make and how you have composed your response to achieve this.

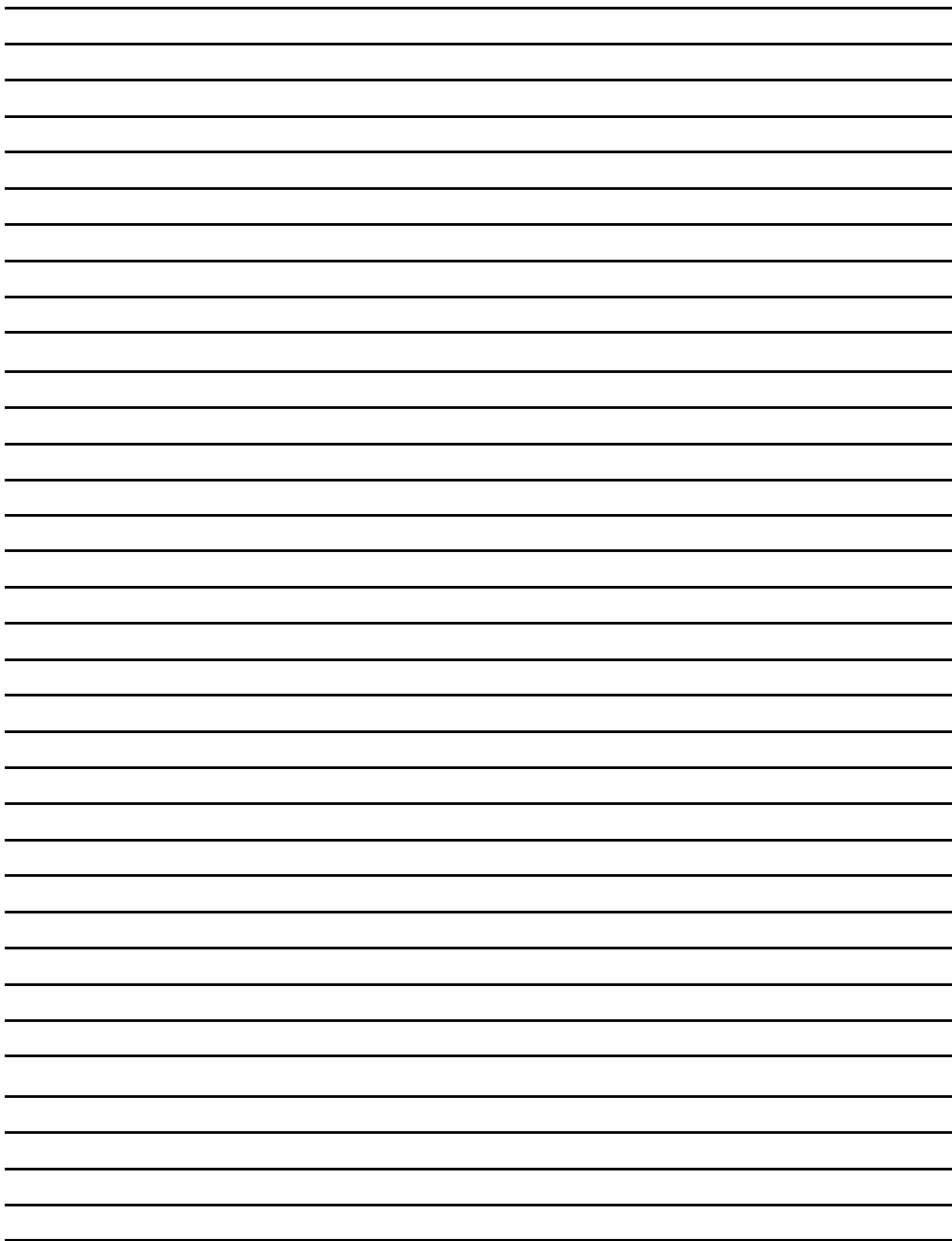
**Rubric:** *Throughout the stages of drafting and revising, students experiment with various figurative, rhetorical and linguistic devices, for example allusion, imagery, narrative voice, characterisation and tone. Students consider purpose, audience and context to deliberately shape meaning.*

Use the rubric terms in your reflection – *linguistic devices: allusion, imagery, narrative voice, characterisation and tone*. Remember – *purpose, audience and context*.

### Key points to remember about Reflections









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