

MODULE A Big Idea: How has your appreciation of the original/progenitor text been enhanced through your critical study of the new text?

- An understanding of the connections between a pair of texts is enhanced through a consideration of form and context.
<https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017/modules>
- It should be the lens through which you analyse your text. Start with form - then move into more micro elements of the text.
- What is a textual conversation?
 - ✚ A pair of texts that are connected in an intertextual way. *Intertextuality (n.) The relationships in and between texts.*
 - ✚ These text pairings have direct, recognisable connections
 - ✚ Comparison: Consider aspects that are similar (resonance) and different (dissonance)
 - ✚ Examining elements of context (influences, values), textual form, themes (content, assumptions), intertextuality.
- **3 Concepts – apply to both texts - 3-4 values – you can comment on change/shift in values - 3 very specific contextual elements for each text**
- **You need to construct a personal response** – i.e. because of the comparison (rather than studying the texts in isolation) how have you developed your understanding and appreciation of the texts as a result? **Don't be afraid to use the first person!!!**
- Head here for a further analysis of the rubric: <https://www.matrix.edu.au/year-12-english-advanced-study-guide/year-12-module-a-textual-conversations/>
- In this module we need to compare two prescribed texts. As you compare the two texts, it is essential that you analyse the stylistic features of the texts, however, Module A asks us to do more than that: you need to carefully consider the underlying **values** and **contexts** that influenced the composers in writing, as well as their resulting purpose in crafting their texts. It is therefore **imperative** to shape all our Module A essays using form, context, and purpose.
- Module A we need to ask ourselves why (composer 2) decided to reshape (original text) the way that he/she did. What stylistic features, concepts and values remain the same? Which values have been tweaked, and which values have completely changed? What values, assumptions or ideas drove these changes?
- It seems obvious, but the second text could not exist without the original. What ideas have composers such as Atwood/Pacino/Daldry decided to build upon, to subvert, to challenge, to critique?

For example: An understanding of the connections between a pair of texts is enhanced through a consideration (YOUR ANALYSIS) of form and context. The form is the medium through which authors can channel the anxieties, injustices, and concerns of their context.

TIP –use lots of vocabulary for establishing a textual conversation. Consider how you can articulate the resonances and dissonances between your texts.

- Challenge
- Affirm
- Subvert
- Mirror
- Align
- Collide
- Resonate
- Reframe
- Reimagine
- Recontextualises
- Amplifies
- Extends
- Builds upon
- Undermines

ACTIVITY

Write a conversation between the two authors, where they both are discussing their texts together. What questions might be asked? What points are brought up? Sentence starters: Why did you do.... The impact this had on your audience was... What were you thinking when you did... How are your texts similar?

MODULE B **Big Idea - In the world of literature, certain books stand the test of time, resonating with each new generation of readers.**

What does the syllabus say? This module requires students to engage with and develop an informed personal understanding of their prescribed text. Through critical analysis and evaluation of its language, content and construction, students will develop an appreciation of the textual integrity of the text. They refine their own understanding and interpretations of the prescribed text and critically consider these in the light of the perspectives of others. Students explore how context influences their own and other' responses to the text and how the text has been received and valued. **(English Stage 6 Syllabus, pg. 52)**

Textual Integrity “Students will develop an appreciation of the textual integrity of the text...” NESAs defines ‘textual integrity’ as “the unity of a text; its coherent use of form and language to produce an integrated whole in terms of meaning and value.” So, you need to show how all the different parts of the text (style, form, language techniques, characterisation) work together to form meaning.

We can consider textual integrity as being like a boat:



The boat has lots of different parts that all work together. The sails, mast, hull... these all combine to form the one boat.

How do the parts of your text combine to form a whole?

As a cohesive, unified whole, the boat is able to stay afloat and travel to different waters.

As a cohesive, unified whole, your text is able to stay afloat and travel to different contexts.

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**You need to be able to identify, analyze and evaluate the distinctive qualities inherent in your prescribed text – as this is why the text endures.*

Textual Integrity =

- Enduring power of the text – the text endures and is timeless.
- The text remains valuable.

- **Distinctive features** - are present and hence the text is often canonical, highly acclaimed and will always be in the pantheon of literature.
- Despite being published in the past, the text you have studied for this module remains as pertinent and thought-provoking today as it was when it was published.

Question: What are the distinctive qualities present your prescribed text?

MODULE C – BIG IDEAS **PART A-** you have studied, reflected on, and engaged with quality texts. **PART B–** Now it is your turn to adopt the persona of a writer and demonstrate that you can apply their knowledge your knowledge of textual forms and features in your own. compositions.

Text types in the craft of writing

What are the text types?

- Imaginative
- Discursive
- Persuasive
- Informative

What about the purposes?

- NESA says: students write for a range of **audiences and purposes** using language to convey ideas and emotions with power and precision.
- The definitions of the above text types in the NESA glossary “indicate an approach to writing in relation to **audience and purpose** rather than outlining a specific textual form that must be adhered to.”
 - In other words: shaping your text to the intended audience and purpose is more important than sticking to specific textual features for each text type!
 - Especially as “the distinctions between texts are neither static nor watertight and texts can belong to more than one category.”

What is a discursive text?



NESA GLOSSARY

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.

By The Learning Network

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discursive \di-'skər-siv \adjective

1. tending to depart from the main point or cover a wide range of subjects in speaking or writing
2. proceeding to a conclusion by reason or argument rather than intuition
3. having to do with discourse, or verbal exchange of ideas

The word **discursive** has appeared in 34 articles on NYTimes.com in the past year, including on April 20 in “Nicolas Cage Is in on the Nicolas Cage Jokes” by Sarah Lyall:

The Cage of today is measured, courteous, thoughtful, and **discursive**. He’s particularly so when discussing the cinematic inspirations for his stylized acting approach: silent films and German expressionist movies like “The Cabinet of Dr. Caligari,” which he used to watch with his father, August, who died in 2009 and was the brother of Francis Ford Coppola. (In “Massive Talent,” Cage’s character refers to his “nouveau shamanic acting ability.”)

He has an endless enthusiasm for discussing cinema — movies he likes, movies he has made, things that happened on movie sets, the time when, as a boy walking in Beverly Hills carrying a bucket of fish from the pet store, he imagined he was John Travolta striding down the street in the opening scene of “Saturday Night Fever,” which had recently been released.

<https://www.nytimes.com/2022/04/28/learning/word-of-the-day-discursive.html?smid=url-share>

What is an imaginative text?



NESA GLOSSARY

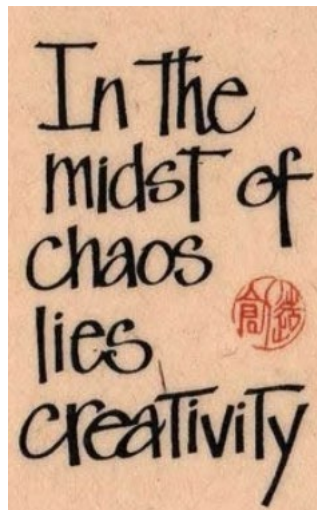
Imaginative texts

Texts that represent ideas, feelings and mental images in words or visual images. An imaginative text might use metaphor to translate ideas and feelings into a form that can be communicated effectively to an audience. Imaginative texts also make new connections between established ideas or widely recognised experiences in order to create new ideas and images. Imaginative texts are characterised by originality, freshness and insight. These texts include novels, traditional tales, poetry, stories, plays, fiction for young adults and children, picture books and multimodal texts such as film.



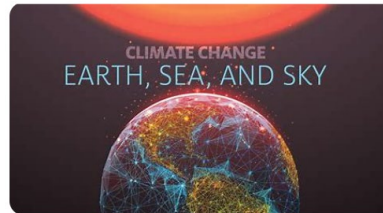
The Shortest Story Ever told:

“For sale: baby shoes, never worn.”





Texts whose primary purpose is to provide information through explanation, description, argument analysis, ordering and presentation of evidence and procedures. These texts include reports, explanations and descriptions of natural phenomena, recounts of events, instructions and directions, rules and laws, news bulletins and articles, websites and text analyses. They include texts which are valued for their informative content, as a store of knowledge and for their value as part of everyday life.





HOW MANY RHETORICAL DEVICES CAN YOU REMEMBER?



NESA GLOSSARY

Persuasive texts

Texts whose primary purpose is to put forward a point of view and persuade a reader, viewer or listener. They form a significant part of modern communication in both print and digital environments. Persuasive texts seek to convince the responder of the strength of an argument or point of view through information, judicious use of evidence, construction of argument, critical analysis and the use of rhetorical, figurative and emotive language. They include student essays, debates, arguments, discussions, polemics, advertising, propaganda, influential essays and articles. Persuasive texts may be written, spoken, visual or multimodal.

Activity #1

My Place

Think of a natural setting that has affected you. The place may be one you visited on vacation once, one you visit frequently, or perhaps it is even your backyard. How does this place affect your thoughts, feelings, mood, and actions? Write an autobiographical

piece describing how this setting interacts with your thoughts and/or the actions of your characters. Key advice here: get very **specific**. Use details. Not ‘a bird in the tree’, but ‘the black cockatoo scratching its tail feathers against the cone of the banksia seed’.

Craft of Writing – ACTIVITY #2

Stylistic devices table.

- The column on the left show’s broad stylistic features
 - The contents break down how these are achieved in each text.
1. Enter the texts you have studied.
 2. Start by entering macro techniques (big picture or stylistic devices).
 3. Work your way down to sentence and word level techniques.

MOTIFS AND SYMBOLISM		
SETTING		

Intertextuality	Biblical Allusion	Classical Allusion
Fragmented Structure	Synecdoche	Dramatic Monologue
Stream of Consciousness	Symbolism	Motif
Extended Metaphor	Vernacular	Rhetorical Questions

PAST TASKS/QUESTIONS FOR THIS MODULE

1. 20 marks)

(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 12 marks.

(b) Justify the creative decisions that you have made in your writing in part (a) 8 marks.

Question 9 (20 marks)

Twice before, a book had turned him inside out and altered who he was, had blasted apart his assumptions about the world and thrust him onto a new ground where everything in the world suddenly looked different — and would remain different for the rest of time, for as long as he himself went on living in time and occupied space in the world.

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- (a) Continue this extract as a piece of imaginative, discursive or persuasive writing that evokes a particular emotional response in the reader. **10**

Note: You are NOT required to write out the extract as part of your response.

- (b) Compare how you have used language in part (a) to evoke emotion with the way writing has been crafted in at least ONE prescribed text from Module C. **10**

Question: 3
Discursive Writing

Part A 'Fiction is the lie through which we tell the truth.' - Albert Camus

Using the stimulus above, compose **an opening** of a piece of discursive writing that explores the power of fiction. You do not have to use the stimulus as the opening. You may extrapolate the idea/s from the stimulus.

200-300 words (aim for 300)

Reflective Writing:

Part B Explain how your writing in Part (A) was influenced by the language devices in one of the texts you have studied in Module C.

100-150 words (Aim for 150)

4. "I am no bird; and no net ensnares me: I am a free human being with an independent will."

– Charlotte Bronte

(a) Use this quote 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.

(b) Justify the creative decisions that you have made in your writing in part (a).

5. a) Write a piece of imaginative fiction which centres an unusual, strong character, based on the techniques of one of the texts you have studied which created a memorable character.

b) Explain how at least ONE of your prescribed texts 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).

6. "Characters are most memorable when contrasted against ones who are their equal and opposite."

a) Use this quote 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.

b) Justify the creative decisions that you have made in your writing in part (a).

7. "Don't tell me the moon is shining; show me the glint of light on broken glass."

– Anton Chekhov

a) Use this quote as a stimulus for a piece of persuasive, discursive or imaginative writing that demonstrates your understanding of a significant textual feature in ONE of your prescribed texts.

b) Justify the creative decisions that you have made in your writing in part (a)

8. a) Write a piece of imaginative, persuasive, or discursive fiction which centres on a conflict, based on the techniques of one of the texts you have studied this year created a memorable character.

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).

Techniques Reference List

Visual Texts	Fiction Extracts	Non-Fiction Extracts	Poetry
<i>Cartoon</i> <i>Photograph</i> <i>Comic strip</i> <i>Advertisement</i> <i>Poster</i> <i>Web page</i> <i>Artworks</i>	<i>Novel extract</i> <i>Short story</i>	<i>Memoir</i> <i>Speech</i> <i>Feature article</i> <i>Discursive article/essay</i> <i>Essay</i> <i>Review</i> <i>Informative texts</i> <i>Persuasive texts</i>	<i>Free verse</i> <i>Blank verse</i> <i>Sonnet</i> <i>Ballad</i> <i>Lyric</i> <i>Ode</i>
Salience Focal point Colour symbolism. Colour contrast. Juxtaposition/contrast Framing (close up, mid shot, long shot etc) Vectors Facial expressions Relative size of elements/objects Body language/gestures	Narrative voice (first person, third person limited/omniscient) Non-linear structure Flashback/analepsis Foreshadowing Indirect and direct characterisation Sensory imagery (visual, olfactory, auditory, gustatory, tactile) Figurative language (metaphor, simile, personification) Symbolism and motif	Voice (first person, third person) Inclusive language Anecdote Statistics/facts Modality – high or low Sensory imagery (visual, olfactory, auditory, gustatory, tactile) Figurative language (metaphor, simile, personification) Colloquial or formal language Jargon Tricolon	Voice (first person, third person) Sensory imagery (visual, olfactory, auditory, gustatory, tactile) Figurative language (metaphor, simile, personification) Symbolism and motif Allusion Juxtaposition/contrast Repetition Enjambment Alliteration Assonance

Symbolism and motif Gazer (offer and demand) Text (analyse for language devices)	Pathetic fallacy Intertextuality and allusion Repetition Rhetorical question Polysyndeton/asyndeton Syntax – sentence structure Juxtaposition/contrast Dialogue Allegory Euphemism	Rhetorical questions Emotive language Hyperbole Anaphora and epistrophe Repetition Imperative command Symbolism and motif Circular structure Euphemism	Synecdoche Rhythm and meter (use carefully) Rhyme
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