

4 Module C: The Craft Of Writing

SYLLABUS REQUIREMENTS

In Paper 2, Section III of the HSC English Advanced examination, you will be asked to write an imaginative, discursive or persuasive piece of writing in response to a question.

In Module C you will examine and analyse at least two prescribed texts as well as texts from your own wider reading. These texts will provide models and stimulus for the development of the ideas and writing style you include in your own imaginative and creative responses for school-based assessment and the HSC English Advanced examination. Remember all prescribed texts from the modules for the English Advanced course can be used to enhance the quality of your writing. See Chapters 25–28 for more information on the prescribed texts for Module C.

The information and activities below will help you develop your imaginative, discursive, persuasive and reflection writing skills. As you develop your writing skills, try to experiment and play with language and your ideas. Drafting, editing and rewriting are an important part of the creative writing process, so you can always change your writing if you feel the piece is not working.

KEY TERMS

Sustained: continued for an extended period or without interruption

Cohesive: integrated, linked, unified

Appraise: assess the value or quality of something

Discuss: examine different perspectives about an idea, concept or issue in the textual features of a text

Explain: clarify and describe how the textual features create meaning

Speculate: form a theory or conjecture about a subject from the evidence available

SAMPLE HSC EXAM-STYLE QUESTIONS FOR PAPER 2, SECTION III

Before you begin to experiment with your own writing, it is important to understand the types of questions you may be required to answer for Paper 2, Section III.

Section III—The Craft of Writing (20 marks)

Below are three sample questions for Section III – The Craft of Writing. All questions have TWO parts. However in the exam you may only have to answer one part. Pay particular attention to whether the question asks you to write in a particular text type or not. Generally, the question will guide you to write an imaginative, discursive or persuasive text. Remember you can write a hybrid of these texts, which means a combination of one or more text types.

Example A

The following question has TWO parts. Read all parts of the question before you begin.

There was a steaming mist in all the hollows, and it had roamed in its forlornness up the hill, like an evil spirit, seeking rest and finding none. A clammy and intensely cold mist, it made its slow way through the air in ripples that visibly followed and overspread one another, as the waves of an unwholesome sea might do.

Acknowledgment: *A Tale of Two Cities* by Charles Dickens [Text is in the public domain.]

<https://www.gutenberg.org/files/98/98-0.txt>

- Describe how the writer sets up a potential conflict through the setting in this text. In your response refer to at least ONE language device or stylistic feature. (5 marks)
- Write the next part of the narrative where a conflict between characters develops, using the setting from the extract as inspiration. (15 marks)

Part A specifically requires you to show how the writing alludes to a potential conflict through the setting. Your reflection should also include an explanation of how the writer uses one language or stylistic device to achieve their purpose. Part B requires you to develop the narrative further by showing how a conflict between characters develops, using the setting from the extract as inspiration. These questions are geared toward an imaginative response. As a guide, make Part B your main writing as it is worth 15 marks, whereas Part A is only worth 5 marks.

Example B

The following question has TWO parts. Read all parts of the question before you begin.

- Choose a setting or landscape from ONE prescribed text that you have studied in Module C. Use the setting or landscape to explore an idea that enhances a perspective represented in the original prescribed text. (15 marks)
- Justify the creative decisions that you have made in your writing in part (a). (5 marks)

Part A specifically requires you to use a setting or landscape from a prescribed text studied in Module C to explore a way of looking at the world that enhances the perspective already explored in the original text. You can write in any text type you like as one is not

specifically given. Part B requires you to explain the reasons you chose the setting and landscape and how you explored the ideas and stylistic devices used in the original text in your own writing. You may refer to another prescribed text. As a guide, make Part A your main writing as it is worth 15 marks, whereas Part B is only worth 5 marks.

Example C

The following question has TWO parts. Read all parts of the question before you begin.



[Text is in the public domain]

a) Use the image (on the left) as a stimulus for an imaginative, discursive or persuasive piece of writing. In your piece of writing incorporate at least ONE example of figurative language that you have learned about through your study of prescribed texts from Modules A, B or C. (15 marks)

b) Explain how your writing in part (a) was influenced by what you have learned about figurative language through the study of your prescribed texts from Modules A, B or C. (5 marks)

Part A specifically requires you to use the image given in a creative way in your writing. You also need to include figurative devices that you have learnt from your study of prescribed texts in Modules A, B or C. Part B requires you to show how your writing was influenced by figurative devices from the prescribed texts from Modules A, B or C. As a guide, make Part A your main writing as it is worth 15 marks, whereas Part B is only worth 5 marks.

OVERVIEW OF TEXT TYPES

There are four text types you may be asked to write in Paper, 2, Section III. They include:

- imaginative
- discursive
- persuasive
- informative.

It is important to remember that the definition of these text types from the NESAs glossary are neither static nor watertight and particular texts can belong to more than one category. The definitions of the text types below indicate an approach to writing in relation to audience and purpose rather than outlining a specific textual form that must be adhered to. Because of this only three text types will be dealt with extensively in this chapter: imaginative, discursive and persuasive. Discursive and persuasive text types could be considered informative.

Features	Imaginative	Discursive	Persuasive	Informative
Definition	Characterised by originality, freshness and insight, these texts represent ideas, feelings and mental images in words or visual images, usually through figurative devices	Texts that 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	Texts that convince the responder of the strength of an argument or point of view through information, judicious use of evidence, construction of argument, critical analysis	Texts that provide information through explanation, description, argument, analysis, ordering and presentation of evidence and procedures
Purpose	To entertain by making new connections between established ideas or widely recognised experiences in order to create new ideas and images	To explore an idea or variety of topics	To put forward a point of view and persuade a reader, viewer or listener	To provide informative content, as a store of knowledge and reflection of everyday life
Audience	People who love stories about real and imagined experiences	Depends on the topic	Depends on the topic	Depends on the topic
Tone	Humorous, light-hearted serious	Humorous, light-hearted serious	Serious and purposeful	Serious and purposeful
Register	Formal, informal	Formal, informal	Formal, informal	Formal

Features	Imaginative	Discursive	Persuasive	Informative
Examples	Novels & short stories Traditional tales Fairytales Poetry Plays Fiction for young adults and children Picture books Multi-modal texts, e.g. film	Feature articles Creative nonfiction Blogs Personal essays Documentaries Speeches Cultural commentary	Exposition essay Debates Arguments Discussion essay Advertising Propaganda News articles Blogs	Reports Explanations and descriptions of natural phenomena Recounts of events Instructions and directions Rules and laws News bulletins and articles Websites
Language features	Figurative language Sound and visual imagery Descriptive language	Imaginative techniques Modality Emotive language Rhetoric Evidence (examples and references)	Imaginative techniques Modality Rhetoric Emotive language Evidence (examples and references)	Explanation Descriptive language Evidence (examples and references)

Reference: NESA English Advanced Glossary

<https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/glossary>

WRITING STRATEGIES: GETTING STARTED

When writing for Module C, you may write in any number of text types. You may for example write a journal entry, a narrative or an inter-generic piece of writing that combines different genres. For the HSC English Advanced course, writing is not just writing a short story. Most importantly, writing is about tapping into your creativity.

Note that there are many more imaginative, discursive and persuasive writing strategies you can use in addition to those explored in this chapter. Some elements of imaginative, discursive and persuasive writing are not addressed comprehensively. The following writing strategies will help you to develop your imaginative, discursive and persuasive writing skills. They are also designed to create a scaffold for your writing. You may find that you can connect some of the writing pieces to make a completed piece – it is up to you.

The senses

What makes a creative piece of writing engaging is the ability of the writer to relate the characters, ideas and story to their readers' experiences. Appealing to your readers' senses is a good way of achieving this as we all have senses.



As you read the stream of consciousness writing piece about a 1970s home that explores the senses, take note of how the senses have been employed. Consider also the sixth sense of intuition.

Modelled response

Brown and white speckled low pile carpet, concrete cream walls, burnt red brick block of flats, ruffled surface, same as the other buildings in a block like shape, except different colours – mustard, brown and cream. A record player with a clear plastic lid, album covers of muted browns and pinks and creams sprawled on the floor. The black vinyl record peeps out of the cover of Fleetwood Mac's *Rumours*. The leaf green art deco lounge – rounded arms and head rest, scratchy synthetic material, no cushions, a standing TV in the corner with a brown and yellow watery patterned veneer covering to make it look like a piece of furniture, the aerial sticking out the top. The marble look Formica table, orange high back plastic, padded kitchen chairs.

Activity

- For five minutes freewrite a paragraph on one or two of the following, using as many senses as possible:
 - the weather
 - uncovering something that's been missing
 - discovering a secret.