

ENGLISH STANDARD 2021
REVISION BOOK

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Common Module: Texts and Human Experiences

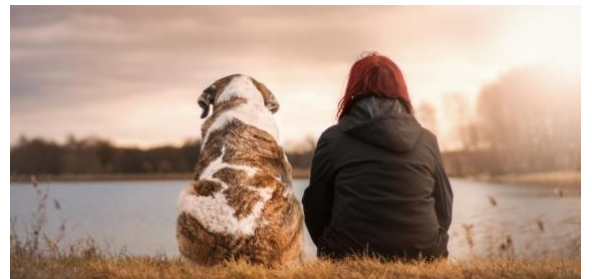


Billy Elliot dir. Stephan Daldry

Texts and Human Experiences Rubric

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.

Paper One: Section I

Advice

Short Answers are all about comprehension skills. You will be required to read the texts, find the relevant information, and answer questions about them which will include the information you collected. Here are some tips for you for this section of the exam:

1. **Read all the texts all the way through.** It can be helpful to read the questions first, so that you know what evidence you are looking for.
2. **Use writing time to underline key parts of the question and places in the text where your answers are.** This will save time when you're answering the questions.
3. **Attempt all questions.** Even a single sentence or two can score you one mark. Empty answers always get a zero.

Textual advice

The types of text you may be presented with in this section include:

- Excerpt of a fiction text
 - Short story
 - Novel
- Excerpt of a non-fiction text
 - Feature article
 - Memoir
- Poem or song lyrics
- Website or blog page
- Photograph
- Artwork or illustration
- Advertisement
- Cartoon or comic
- Speech
- Excerpt of a drama script, or screenplay

Here is a breakdown of each of these texts, the key techniques, and features to focus on.

Type of text	Main Techniques	Features to Focus On
Excerpt of a fiction text - Short Story - Novel	<ul style="list-style-type: none"> - Language: Metaphor / Simile / Personification - Characterisation - Setting 	Who? What? Where? Why? Identify who is telling the story, the main conflict, and why that conflict is occurring.
Excerpt of a non-fiction text - Feature article - memoir	<ul style="list-style-type: none"> - Language: anecdote / dialogue / metaphor - Evidence - Hyperbole 	What? Identify what the subject matter is, and their point of view on that subject matter.
Poem or song lyrics	<ul style="list-style-type: none"> - Language: assonance / rhyme / alliteration - Stanzas - Symbolism - Metaphor 	Looks, Feels, Sounds Identify the images, the emotions, and the sounds to get the overall meaning.
Website or blog page	<ul style="list-style-type: none"> - Language: hyperlinks / headings / images - Layout - Information 	What and where? Identify what is on the page and where it is encouraging the audience to go.
Photograph	<ul style="list-style-type: none"> - Language: foreground / background / body language - Salience - Vectors - colour 	What can you see? Identify what is being taken a photo of, where, and what might be left out of the photo.
Artwork or illustration	<ul style="list-style-type: none"> - Language: colour / layout / vectors - Symbolism - Framing 	What is being represented? Identify what the image might be representing.
Advertisement	<ul style="list-style-type: none"> - Language: hyperbole / modality / directives - Simile - Colour - 	How and Why? Identify what you are being positioned to think about/do.

Cartoon or comic	<ul style="list-style-type: none"> - Language: irony / satire / caricature - Images - Text 	<p style="text-align: center;">Obvious and Invisible</p> <p>What message is obvious? What message is being hidden?</p>
Speech	<ul style="list-style-type: none"> - Language: anecdote / simile / personification - Ethos - Pathos - Logos 	<p style="text-align: center;">Who and Why?</p> <p>Identify the character of the person who is delivering the speech and the reason they are giving it.</p>
Excerpt of a drama script, or screenplay	<ul style="list-style-type: none"> - Language: interjection / exclamation / rhetorical question - Screen directions - Monologue 	<p style="text-align: center;">Who and What?</p> <p>Identify the characters involved and what the action is taking place.</p>

Techniques

1. **Alliteration** – the repetition of a letter or sound at the beginning of two or more words.

Example: The snake slithered slowly...toned taught and terrific...dangled dangerously...went willingly...

Your examples: _____

2. **Assonance:** similar to alliteration except that all the words have a similar sound in them rather than all starting with the same sound. The words do not rhyme.

Example: a large car, The awed by the dawn,

Your Example: _____

3. **Anaphora** – the repetition of a word or phrase in two or more sentences.

Everything looked dark and bleak

Everything looked gloomy and dead

_____ covered by a blanket of mist.

4. **Cliché** – a phrase, expression or idea that has become boring and ineffective through overuse and repetition.

Example: cut like a knife through butter...to give 110%...put his body on the line...bring back the biff...eat my shorts...when doves cry...dressed to kill...talk to the hand...reality T.V...baby on board...renovation rescue...

Your examples: _____

5. **Colloquial Language** – is language that is used in every day speech and conversation.

Example: Aeroplane (Formal) vs plane (colloquial), supermarket vs shops, movie theatre vs movies

Your examples: _____

6. **Emotive Language** – Strong language used to convey or evoke an emotion.

Example: My heart cried out yearning for desire...They threw themselves passionately on each other...He clung desperately with every ounce of strength...His heart pounded and pure hatred ran through his veins...

Your examples: _____

7. **Enjambment** – A continuation of a sentence without a pause beyond the end of a line or stanza. A sentence runs into the next line.

He feel head over
heels and he knew that
he would never feel
the same way
again. It would
never be like it
was in the
old
days

Your Example

8. **Hyperbole** – is a formal way of saying exaggeration. The use of exaggeration/hyperbole in this poem is...

Example: Tears poured from his eyes like raging rivers...he launched the ball miles into the air...he carried at least ten tonnes of apples...his arms were as thick as tree trunks...he had a pimple the size of Everest.

Your examples: _____

9. **Imagery** – is the creation of a picture in your mind. The writer makes you see a picture in your mind rather than just telling you something straight out.

Example: her hair was flat, limp spaghetti...he looked as if he had a fight with the lawn mower...he fell straight down like a lead balloon...he walked as if he had concrete blocks strapped to his feet...she was old and looked like a dead dried moth that had been sitting on a window sill...Johns mouth was a desert and his tongue felt like a cactus.

Your example: _____

10. **Irony** – There are two definitions for irony.

a. When what is said is different from what is meant. Like sarcasm. “Derr”

Example: Calling a tall man shorty. Calling a man with red hair bluey. Giving the wrong answer, on purpose, to a stupid question.

Your examples: _____

b. A cruel twist of fate, a joke, when something happens that was the opposite of what was supposed to happen.

Example: A man who smoked ten packets a day gets run over by a cigarette truck...a man who was always to afraid to fly dies when a plane crashes on his house...a man called Taylor who works with clothes...Burglars breaking into and stealing from an alarm factory...a fire station on fire...prisoners breaking into a prison...

Your examples: _____

11. **Jargon** – is language that is technical and specialised and only meaningful to certain professions or cultural groups.

Example: This car has blown 351 with twin Holley double pumpers, genie extractors, and runs on NOS...this patient has a subdermal haemorrhage that will require a biopsy...The ipod has a 4GB hard drive and comes with USB interface and is PC or Mac compatible...

Your Example: _____

12. **Metaphor** – is a comparison between two things were something is said to be another. Poets use this to describe something and build a picture in the reader’s head. Sometimes poets talk about boring everyday things which can be symbolic (be a metaphor) for other things. (Adam and Eve’s apple is a metaphor for...)

Example: Life is a highway...John is a pimple on the cheek of society...The car was a crouching tiger...He was an empty man with a bottomless pit for a heart and two dark wells for eyes.

Your examples: _____

13. **Onomatopoeia** – These are words that make a sound or the way sounds are spelled. Used often in comics.

Example: Bang, Slam, Boing, Zap, Crash, Pow, crunch, meow, brrrrr,

Sometimes normal words can be used in an Onomatopoeic fashion, The crinkly old leaves crunched and cracked under his cold feet.

Your examples: _____

14. **Personification** – When inanimate (dead) objects are given human or animal characteristics. Objects are made to seem alive or do things that we know they cannot actually do.

Example: The computer sat silently on the desk and stared at John, the car leaped of the line and roared down the straight, the motor coughed and wheezed before finally starting, the volcano awoke with a mighty lava filled yawn, stars danced in front of his eyes, the telephone hated him, the calculator refused to give the right answer

Your examples: _____

15. **Repetition** – to say something over and over. Poets sometimes repeat words or ideas throughout the poem to emphasis or highlight something. Think of when people have an argument and start yelling to get their point across they will always repeat.

Example: John cried, cried, cried when his dog fell down and died.

Your examples: _____

16. **Simile** – is a comparison between two things, where something is similar to something else. A simile always uses the words “like” “as” “than”

Examples: Fuller than a fat lady's sock, like a bat out of hell, nervous as a long tailed cat in a room full of rocking chairs, dry as a dead dingo's donga, flat out like a lizard drinking, fat as a house, clear as mud, tall as a mountain, built like a brick toilet, face like steam shovel, hair like a wire brush, deaf as post.

Your examples: _____

17. **Slang** – words and speech that is used everyday but considered inappropriate for formal occasions or formal texts.

Example: We're goin' down the shops this arvo. Me mate got a new set of wheels, What do youse blokes reckon, Rachel is up the duff, Johnnie chucked a brown eye at Bazza and he went ballistic, Billy is a total spacca

Your examples: _____

Responding to Short Answer Questions

The questions will inform you of **what** you need to focus on in your answer in terms of concept, theme, or technique. The depth of your response should be guided by your understanding of the key terms. The key terms are outlined below.

To help you respond efficiently consider:

1. Reading the questions before each text;
2. Looking for quotations of the text that best answer the question identifying techniques used; and
3. As you finish reading the text, return to the question and plan what you can write (after reading time is finished).

Name and Define	Describe	Explain	Analyse	Interpret	Critically Analyse	Evaluate
Recognise and name	Key features and characteristics	Cause and effect; linkage; how and why	Identify parts and their relationship; implication	Draw meaning from	Add accuracy, depth, knowledge, understanding	Make judgement based on criteria
Text/ technique/ idea Identify the key parts of the topic Identify key steps or stages in the text or topic	Significant event Features or characteristics of the text Support with key QUOTES and evidence from the text	Quotes and explains the function and PURPOSE of each quote or piece of evidence and identifies the techniques Identify what perspective is revealed showing cause and effect Making the link between things evident Providing reasons why/how	Identifying ideas and relationship between them Effect: mood and tone on the reader Explain HOW the technique achieves its purpose. Explain WHY the technique has been used Analyse the RELATIONSHIP between characters, ideas, themes	What is the take home message? Textual/ Thematic/ Universal Link to self, world, text	Link to concept Explain the relationship between techniques and the type of text Analyse the relationship between COMPOSER and RESPONDER	Link to question Thesis/ Topic sentence Make a judgement about how effectively the composer achieves their purpose Make a judgement about the extent to which the text links to the CONCEPT or topic Draw connections to life and to other texts.
Define Identify Recount Recall	Classify Extract Outline Recall	Account Clarify Demonstrate Distinguish	Analyse Examine Investigate	Deduce Predict Recommend Extrapolate	Critically Analyse Compare Contrast	Appreciate Assess Calculate Evaluate

	Summarise	Interpret		Synthesise	Discuss Explain Propose	Extrapolate Justify
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Identify what information the question is asking for then build your response as shown in the following table.

					What valued judgement can you make? What criteria is used?
				What is the impact? Is it positive or negative? Bad or good or neither?	What is the impact? Is it positive or negative? Bad or good or neither?
		What causes it? What is the effect? What parts and how do they fit together? What evidence is there? Why is this evidence important?		What causes it? What is the effect? What parts and how do they fit together? What evidence is there? Why is this evidence important?	What causes it? What is the effect? What parts and how do they fit together? What evidence is there? Why is this evidence important?
	What are the features and characteristics?	What are the features and characteristics?		What are the features and characteristics?	What are the features and characteristics?
What is the main idea?	What is the main idea?	What is the main idea?		What is the main idea?	What is the main idea?
Identify	Describe	Explain/Analyse		Critically Analyse	Evaluate/ Critically Evaluate

Words other than 'show'

accentuates	conveys	exemplifies	manipulates
adds	creates	explains	mimics
addresses	demonstrates	exposes	minimises
alters	depicts	expresses	moderates
alludes to	describes	focuses	perplexes
amplifies	displays	foregrounds	portray
authenticates	educates	foreshadows	positions
brings forth	emphasises	highlights	proves
clarifies	encapsulates	illuminates	refers to
confronts	enhances	illustrates	reflects
confuses	enlightens	implies	reinforces
connotes	establishes	indicates	represents
contrasts	evokes	informs	reveals
contributes	exaggerates	justifies	shocks

shows
signifies
specifies
states
stipulates
stresses
suggests
symbolises

Common Module: Texts and Human Experiences

Billy Elliot dir. Stephan Daldry

As we are collating information about the film it is important that we organise our quotes to be prepared for whatever the question may be. Below are different ways to organise your quotes.

Themes:

- The pursuit of dream
- Familial expectations
- Gender stereotypes
- Struggle with adversity

Theme	Beginning	Middle	End

Common Module: Texts and Human Experiences

Billy Elliot dir. Stephan Daldry

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Themes:

- The pursuit of dream
- Familial expectations
- Gender stereotypes
- Struggle with adversity

Theme	Beginning	Middle	End

Common Module: Sample PEELs

HSC, 2019

To what extent does the exploration of human experience in Billy Elliot invite you to reconsider your understanding of commitment.

Sample One

Billy is an inconsistency in the human experience due to his reluctance to conform to familial expectations and his commitment in being his true self. When Billy finally finds the courage to dance to his father, an over-the-shoulder shot is used on Jackie and Billy along with a close-up of Billy's face representing a determined and passionate facial expression. This reveals Billy's rebellion against his father. Billy is inconsistent among other adolescents as he challenges the expectations of his family. Instead, he is extensively committed to being his true self, despite the opposition, to achieve his dancing aspirations, as a result of his persistent and resilient nature. Furthermore, the powerful, quick background music reflects Billy's determination and commitment in changing the mindset of his father. This is accompanied by full shots of Billy's dancing to emphasise his talent and the amount of effort he is implementing into his dance. This is characterised by his repeated grunting and compact dance which demonstrates his high levels of commitment in being his authentic self despite the ongoing pressure to conform to the Elliot family patriarch, which makes him inconsistent. Therefore, Billy's high levels of commitment to be his true self and his lack of commitment in conforming to his family reconstruct the audience's understanding about commitment.

Sample Two

Daldry, engulfs audiences in 1984, Durham in Northern England as the foundations to challenging audience perceptions of the ideal pattern. Seeking to pursue ballet as a professional career, in the milieu, is highly disparate with the patriarchal, mining family Billy finds himself in. As such, Daldry invites audiences into a 'suspension of disbelief', so that viewers may reconsider their own perception of commitment. This is particularly concerned with a commitment to live authentically, despite predestined expectation and design, created by our cultural circumstance. The typically feminine activity of ballet is starkly contrasted to "boxing or wrestling". Billy, upon engaging in the ballet class commits to disintegrating restricting gender stereotypes, and the 'ideal pattern'. As Billy participates, a close-up panning shot juxtaposes Billy's stark blue costuming to the effeminate white ballet shoes. Whilst the synchronized character movements amplify Billy's innate aptitude for dance, Daldry utilizes colour and costuming to highlight the anomalistic nature of Billy's actions. However, in demonstrating a "commitment" to passion, Billy chooses to master the pirouette. Directionally, successive scene changes and the non-diegetic repetitive voice over narration by Mrs Wilkinson, "prepare" accentuates that Billy has committed to his ideal pattern of living. Not that of his cultural expectations. However, Daldry invites us to consider the economic, social and cultural constructs which create these ideal patterns, explicitly in youth. As Debbie and Billy discuss the gender assumptions related to ballet, "some ballet dancers are as fit as athletes", a tracking shot accentuates the array of propaganda posters in the background. This deliberate scene composition accentuates the way economic constructs, in this case the miner's strike can impede upon individual pursuit and desire. It is thereby evident that Daldry invites audiences to a great extent to reconsider their understanding of "commitment", explicitly via the thematic exploration of the ideal pattern.

Common Module: Sample Intro.

HSC, 2020

How effectively does your prescribed text tell stories to reveal both the personal and shared nature of human experiences?

English Advanced/Standard Paper 1

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QUESTION 5 – Film: Stephen Daldry, *Billy Elliot*

Billy Elliot

The multifacets of the human experiences – including both individual and collective human experiences are used by storytellers, which transcends time and space to allow readers to realize the impact of such experiences on our daily lives today. Contextually set in 1984 in a Thatcherist world framed by controversial economic reform, Stephen Daldry's Bildungsroman film *Billy Elliot* (2000) depicts the minutely complex nature of human motivations and behaviours, which causes characters to recognize the need to express their individuality. However, this is paradoxical as one's individual characteristics may come into conflict with the dominant culture and face prejudices when transitioning into a new world. Fuelling his subject matters with essential human qualities and emotions, Daldry intensifies the examination of the plurality essential to human experience, encouraging audience to navigate through intricacies of their own desires and nourish themselves with more purposeful human experience.

Through the representation of family life, Daldry allows readers to be given an insight into how private and public spheres are interwoven. From that, Daldry challenges the assumption that tradition dictates one's venture into new

Common Module: Essay Questions for Revision

HSC, 2019

To what extent does the exploration of human experience in *Billy Elliot* invite you to reconsider your understanding of commitment.

'Story-telling provides an insight into ourselves and shared human experiences'. To what extent have you seen this in your study of Texts and Human Experiences? In your response refer to your prescribed text.

HSC Trial, 2019

'Significant experiences trigger strong emotions, but the most worthwhile experiences help us make sense of the unpredictability of life.'

To what extent have you seen this in your study of Texts and Human Experiences? In your response refer to your prescribed text.

HSC Sample Paper

'Through the telling and receiving of stories, we become more aware of ourselves and our shared human experiences.'

Explore this statement with close reference to your prescribed text.

HSC Trial, 2020

'Meaningful connections - whether they be to people, places or beliefs - are what define the quality of the human experience.'

To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.

HSC, 2020

How effectively does your prescribed text tell stories to reveal both the personal and shared nature of human experiences?

Motifs

Q1. Describe the motif. What does it usually look like?

Q2. In which scene do we first see this motif?

Q3. What could this motif symbolise? _____

Q4. In which key scenes is this motif repeated? _____

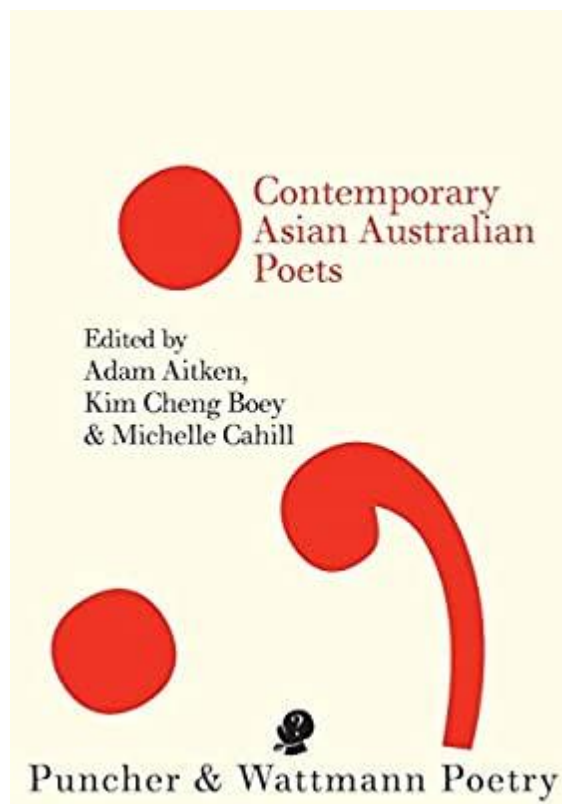
Q5. What is the overall effect of this motif on the audience? _____



Mise en scene



Module A: Language, Identity and Culture



Aitken, Adam, Boey, Kim Cheng and Cahill, Michelle (eds), *Contemporary Asian Australian Poets*

MODULE A: LANGUAGE, IDENTITY AND CULTURE RUBRIC

Language has the power to both reflect and shape individual and collective identity. In this module, students explore and analyse the ways that language is used to express the complexities and subtleties of personal, social and cultural identity. They investigate how textual forms and conventions and language structures and features are used to communicate information, ideas, values and attitudes which inform and influence perceptions of ourselves and other peoples. Students also consider the impact texts have on shaping individuals' or communities' sense of identity.

Through the study of one prescribed text and a selection of related material, students develop awareness and understanding of how our perceptions of and relationships with others and the world are shaped by written, spoken and visual language. Through close language study, and by experimenting with different language choices, they consider and reflect on ways that texts affirm or challenge prevailing assumptions and beliefs about individuals and lifestyles, and about social and cultural groupings. They consider representations of and perspectives on culture and identity and they investigate and reflect on their own and others' experiences of adapting to changed circumstances.

Composition focuses on experimentation with variations of purpose, audience and form to create representations of selfhood, affiliation and heritage. Explicit, targeted English language study centres on the Australian vernacular, idioms, colloquialisms and other forms of cultural expression, and the ways that textual forms and features are used to represent aspects of individual and/or collective identity. Students plan, draft and refine their own written and spoken texts, applying the conventions of syntax, spelling and grammar appropriately and with increased confidence and accuracy for their audience, context and purpose.

Module A: Language, Identity and Culture

Over the next section, there will be a TEE table that you will need to complete for each poem. The goal for each TEE table is that you choose the BEST examples that illuminate the connection between language, identity and culture. You only have room for three examples, so be deliberate with your choices.

Merlinda Bobis 'This is where it begins'

Main idea: _____

Technique	Example	Effect

Module A: Language, Identity and Culture

Over the next section, there will be a TEE table that you will need to complete for each poem. The goal for each TEE table is that you choose the BEST examples that illuminate the connection between language, identity and culture. You only have room for three examples, so be deliberate with your choices.

Miriam Wei Wei Lo 'Home'

Main idea: _____

Technique	Example	Effect

Module A: Language, Identity and Culture

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Ouyang Yu 'New Accents'

Main idea: _____

Technique	Example	Effect

Module A: Language, Identity and Culture

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Vuong Pham 'Mother'

Main idea: _____

Technique	Example	Effect

Module A: Language, Identity and Culture

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Jaya Savige 'Circular Breathing'

Main idea: _____

Technique	Example	Effect

Module A: Language, Identity and Culture

Over the next section, there will be a TEE table that you will need to complete for each poem. The goal for each TEE table is that you choose the BEST examples that illuminate the connection between language, identity and culture. You only have room for three examples, so be deliberate with your choices.

Maureen Ten 'Translucent Jade'

Main idea: _____

Technique	Example	Effect

Links to Rubric

Another way to organise your notes is by making direct links to the rubric. Below is a table that you could use for the organisation of your notes.

Ideas from Rubric	Poem 1 "Mother"	Poem 2 "Home"	Poem 3 "This is where it begins"	Poem 4 "Circular Breathing"	Poem 5 "Translucent Jade"	Poem 6 "New Accent"
The power of language to reflect individual and collective identity						
Shaping a sense of identity for individuals Personal identity is the concept you develop about yourself that evolves over the course of your life. This may include aspects of your life that you have no control over, such as where you grew up or the color of your skin, as well as choices you make in life, such as how you spend your time and what you believe						
Shaping a sense of identity for communities Collective identity refers to a person's sense of belonging to						

a group. The identity of the group, or the ' collective ,' becomes a part of the person's individual identity						
How does language affirm our assumptions and beliefs of culture						
How does language ignore our assumptions and beliefs of culture						
How does language reveal our assumptions and beliefs of culture						
How does language challenge/disrupt our assumptions and beliefs of culture						
Connections to others						
Connections to place						
Shape self-perception people determine their attitudes and preferences by interpreting the meaning of their own behavior.						

Shape Cultural perspective

cultural perspective is also the point of view from which each individual person sees the same situation - when **culture** is layered on top of point of view it means that someone is seeing a situation based upon their beliefs, values, experiences that are commonly found in their own **culture**

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Module A: Sample PEELs

HSC, 2019

'Poetry relies primarily on symbolism to create cultural tension'

To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.

Sample One (Workbook: 2019 HSC English Standard Paper 2, Section I - Band 5/6)

'Home', composed by Wei Wei Lo outlines the disconnection from homeland and the symbolism for a search of an individual's primary identity. The poem explores the cultural tensions and highlights the tormenting experiences she has faced. Manipulating textual form the composer subtitles her life into stages symbolising her levels of appreciation and displacement. The repetition of the high modal "I will" demonstrates Lo overcoming hardships. This is indicated in the simile "Yellow as the water in winter and brown as the grass under snow". Hope is waiting to be revealed as she references her knowledge of Canadian winters, hence, raising the reader's awareness of her past culture. Cumulative listing "... white jasmine rampant, over the fence" symbolises her overcoming hardships reflecting the cultural tensions she faces as she struggles with her disconnection from homeland. The tricolon "Hled. Toilet. Kitchen" creates a concrete image of the primary structure of her past home indicating how simple yet painful it was to overcome such a small loss. The anaphora of "no" connotes a summation of all the frightful and terrifying experiences evoking to responders fears and allowing them to empathise for such violent cultural conditions. Though experiences may be distant, Lo draws on the close traumatic memories of her tainted past exploring the primary tensions of her culture's experience.

Sample Question

Analyse how a text's form and language express significant ideas about identity and culture.

Sample Two (Model PEEL by Classroom Teacher)

Merlinda Bobis uses a unique combination of poetic form and language to express significant ideas about the importance of storytelling in strengthening cultural understanding and vibrantly connecting people to their ethnic identity within her poem "This is where it begins". The poem itself begins in captivating fashion through the structural formatting of stanzas written first in Bikol, then Tagalog and finally English, confronting the reader with words and phrases they might not understand to help powerfully symbolize the poet's multilayered cultural background through the languages that have worked to shape who she is as an individual. The italicized phrase "Once upon a time" in the epigraph that precedes these stanzas is an allusion to fairy tales, a common genre of stories that are often passed on to children as they grow and begin to develop an understanding of themselves and the world in which they are a part. This immediately establishes storytelling as a key theme within the poem. Repetition of the phrase "this is where it begins" suggests that the stories Bobis was told by her grandparents and parents were one of the first methods of connecting her with her Philippine cultural identity. These powerful stories, reflected in the vibrant imagery of crab-stealers hiding under beds and a lady in the hills with colourful dresses, grabbed Bobis' imagination, and this impact is symbolically represented through tactile imagery with her repetition of the term "shiver" and the metaphorical phrase "under my skin" throughout the poem. These stories stayed with her and impacted her knowledge of self. Metaphor is also used as Bobis refers to the storytellers in her family as "conjurers" who helped develop worlds and build identity through the powerful "magic" of the language in their tales. Words and language help frame cultural understanding and "stick" within the individual, as symbolized through the Spanish terms "ojos", "labios" and "manos" that still resonate in the poet's mind today from when, as a small child, she watched her mother prepare for her Spanish exam. Bikol, Tagalog, Spanish and English all played their role in her family's weaving of stories, creating sounds that reached "the crevice" in her ear and got "under her skin", becoming a part of her as seen through this body imagery, helping her form and make sense of her identity. Storytelling, Bobis notes, is not "lonely"; it is not confined to "little rooms" lit by "lamps" as she illustrates with constricting, lonely imagery, but joins people together, all bound up as one as the words of these familiar stories form sounds and reach collective ears, hearts and minds. Storytelling is a shared cultural experience that reinforces

and safeguards cultural identity. This is reinforced through the poem's late word switch from the personal "my" to the inclusive "our" in the key repeated phrase "under our skin". The metaphor of the umbilical cord in the final line of the poem further drives home this message that storytelling and language connect people to their cultural origins and roots, to their "motherland". As can be seen, Bobis uses poetic form and language to vividly express the idea that storytelling is an incredibly powerful way of keeping a culture alive and strengthening one's sense of identity.

HSC, 2020

To what extent does your prescribed text disrupt assumptions about culture?

In your response, make close reference to your prescribed text.

Sample One (Workbook: 2019 HSC English Standard Paper 2, Section I - Band 5/6)

A common experience of migrants is the struggle to assimilate with a less than accepting culture. Ignorant assumptions about foreign culture places pressure on migrants to completely leave their heritage behind in order to assimilate, an issue illustrated in the selected poems. 'Translucent Jade' alludes to the concept of adopting an 'English' name upon settling into a new cultural setting, a change often expected of migrants. This is evidenced by the symbolism of the 'gift'. The juxtapositioning of the two gifts symbolize her two conflicting culture: her traditional Chinese name, gifted by her grandfather and her English name, bestowed upon by her mother. Her mother's gift is described to "sparkle and sang" utilizing sibilance to consolidate the sound of the name, whilst the grandfather's gift is "transparent" symbolizing the transparency of her culture. Ten uses the comparison of two different names, and evidently cultures, to demonstrate the difficulty and complexity of assimilation. The persona's eventual acceptance of her Chinese name in the last stanza disrupts the expectations of the audience towards assimilation, disproving the assumption that migrants must change their name in order to 'fit in'. 'Home' further disproves expectations about assimilations and the 'need' to leave one's heritage behind. The third section of the poem employs a reverent and accepting tone as the persona "consider my father's one bedroom home" in comparison with her "six sets of taps, a fridge". The persona is evidently grateful for the struggles of her ancestors that have allowed her to live in affluence, highlighting her own positive experience with assimilation. In doing so, the persona maintains the individuality of her experiences disproving that all migrants 'have it easy'. Moreover Ten & Lo, to a significant extent, utilise the poetic form to subvert cultural generalisations and expectations surrounding assimilation upon migration.

Module A: Essay Questions for Revision

HSC, 2019

'Poetry relies primarily on symbolism to create cultural tension'

To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.

HSC Trial, 2019

Analyse how language features are used to shape your response to the cultural perspectives offered by your prescribed text.

HSC Trial, 2020

Analyse how the text uses language to invite the audience to reconsider assumptions about cultural identity.

HSC Assessment Task 4, 2020

'Poetry offers insight into culture and perspectives'

To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.

HSC, 2020

To what extent does your prescribed text disrupt assumptions about culture?

In your response, make close reference to your prescribed text.

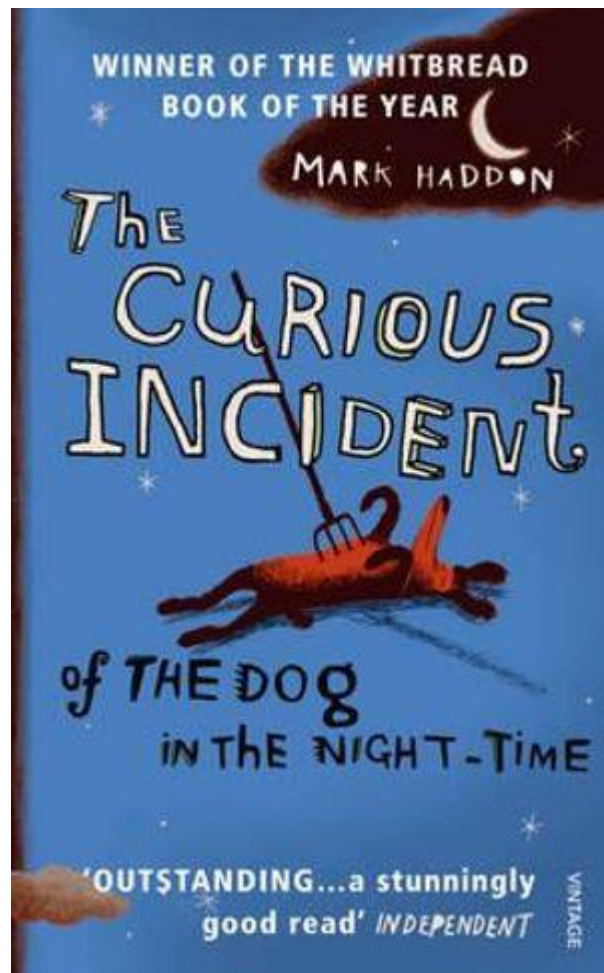
HSC Trial, 2021

How does your prescribed text use language to encourage the audience to consider people's connections to culture more deeply?

Other questions

To what extent does a text's form and language impact on the significant ideas about identity and culture.

Module B: Close Study of Literature



The Curious Incident of the Dog in the Night-time by Mark Haddon

Module B: Close Study of Literature Rubric

In this module, students develop an informed understanding, knowledge and appreciation of a substantial literary text. Through their development of considered personal responses to the text in its entirety, students explore and analyse the **particular ideas and characteristics** of the text and understand the ways in which these characteristics establish its distinctive qualities.

Students study one text chosen from the list of prescribed texts. They engage in the extensive exploration and interpretation of the text and the ways composers (authors, poets, playwrights, directors, designers and so on) portray people, ideas, settings and situations in texts. By analysing the interplay between the ideas, forms and language within the text, students appreciate how these elements may affect those responding to it. Students produce critical and creative responses to the text, basing their judgements on a detailed knowledge of the text and its language features.

Through reading, viewing or listening, students analyse, assess and comment on the text's **specific language features and form**. They express increasingly complex ideas, clearly 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.

Through their analyses and assessment of the text and their own compositions, students **further develop their personal and intellectual connections with, and enjoyment of the text, enabling them to express their informed personal interpretation of its significance and meaning.**

Distinctive Qualities of

The Curious Incident of the Dog in the Night-Time

One of the key aspects of Module B: Close Study of Literature is student exploration and analysis of the ideas and characteristics of their prescribed text. Students, will go one step further and understand how these characteristics establish the distinctive qualities of the text. In our case, for Curious Incident of the Dog in the Night-Time, we will be looking at what makes this text unique, different and memorable.

Structure

- There is a two-part structure to The Curious Incident of the Dog in the Night-Time. The first part of the novel deals with Christopher's murder investigation while the second part follows Christopher's realization that his mother is alive which results in him travelling to London.
- Numbering of Chapters: The novel's structure and form is unique. The chapters reflect how the plot and the character of Christopher are revealed to you. The pattern used is that one chapter deals with the narrative and then the following chapter includes digressions which explore Christopher's psychological mindscape.

Genre

- The crime fiction genre is evident in The Curious Incident of the Dog in the Night-time. However, this genre has been subverted by having a boy who has Asperger's Syndrome, Mathematics savant 15-year old boy as the detective.
- The Curious Incident of the Dog in the Night-Time begins as a "whodunnit" Murder Mystery fiction piece.
- Crime fiction conventions such as: the puzzle, mystery, red herrings, suspect, clues and the isolated detective who is flawed are all present.
- The references to Sherlock Holmes and the curious incident of the dog (this occurred in the story 'Sliver Blaze') reinforce this connection to the crime fiction genre. The creation of a meta-narrative through Christopher's repeated critical comments on his own writing of the crime novel and his references to how he is like Sherlock Holmes, further connect with the crime fiction genre.

Bildungsroman

- The text also becomes a Bildungsroman Narrative as Christopher begins to exercise his independence upon finding out his father murdered Wellington. The text begins to focus on the psychological and moral journey of the teenage protagonist.
- Once the murder mystery is finished, the audience follows Christopher leaving his familiar home town of Swindon and attempting to overcome the limitations of his condition as he navigates the busy city of London. This in turn shifts the focus of the text to Christopher's coming-of-age.

Setting

- Physical location of Swindon and London. Enables the bildungsroman to come through in the novel as Christopher journeys away from his familiar environment and develops.
- Swindon on the railway line between Bristol and the chaotic city of London in 1998.
- Consider the distinctive setting of the psychological landscape of Christopher's mind. He regularly describes his dissatisfaction with others and the world he lives in. Provides us with an insight into the mind of the outsider.

Dramatic Irony

- We understand things Christopher does not (until later) such as the past history/relationship between his mother and Mr. Shears, and his father and Mrs. Shears.
- By employing dramatic irony, Haddon allows the audience to both gain an understanding of the reality surrounding Christopher's family and the breakdown of his parent's marriage, while also giving us a deeper understanding of his inability to interpret dialogue and clues about basic human relationships.

Characterisation

- The textual features that craft a character
- Actions, attitudes and values of character
- Relationships character has

Narrative Voice

- Christopher's first person voice is distinctive. His detailed yet simplistic observations of people and places devoid of emotion enable us to see through his eyes. His isolation from the rest of world, revealed through his comments about his yearning for silence and confinement in a small safe place, challenge our perception of life as being about close social connections to friends and family. Christopher's strong desire to be utterly alone is confronting and poignant. This, forms a large part of his characterisation.
- Additionally, due to Christopher's inability to understand emotions he becomes an Unconventional Narrator. We are presented with a partial and sometimes misleading version of events. Christopher has been constructed by the composer in this novel to deliberately not provide interpretive commentary on other people's emotions that we usually expect from a narrator; we are positioned to share Christopher's limited perspective.

Christopher's use of Language

The language used in the novel is largely sparse and simple. How Haddon uses language in the novel must be one of your prime concerns when writing your responses. When you are discussing the crafting of the characters, the establishment of the setting or how ideas are conveyed you should be describing and analysing the relevant language features that contribute to these aspects of the novel. Christopher's forthright and transparent use of language tells you so much the way he sees the world and his relationship with others. Some of these features are:

- **Factual, objective language:** Christopher's blunt descriptions and his factual digressions into discussing the Milky Way and the galaxy reflect his perception of the world and his need to escape the complexity of life and language.
- **Similes:** Christopher does not like metaphors as they say one thing and really mean another; that makes them lies and Christopher hates dishonesty. Similes are concrete, simple comparisons that enable him to explore his feelings, the world and other people's actions concretely and visually.

- **Sentence Structure** - Simple and truncated sentences: Haddon captures the voice of a teenager writing as he would talk through the use of colloquial language and simple, truncated sentences. When he is telling the story of what happens to him he repeatedly begins every sentence with 'and' or 'then'. His language only becomes lyrical when he discussing what he likes such as space.
- **Repetition of details:** Repeats information such as what he ate; how many cars he saw of particular colours and so on. Christopher's repetition of details gives us a deeper understanding of Christopher's processing, and therefore his perceptions of the world
- **Graphics:** Illustrations of diagrams, maps, symbols and mind maps. The interesting way in which information is presented in the novel contributes to the effect created through Christopher's first person narration. By presenting much of the information through visuals, we get a deeper understanding of the way in which Christopher perceives reality. This helps to create a believable narration, and helps us to see quite clearly the way in which Christopher processes information.
- **Using capitals, italics, bold, etc for key words that express emotions or feelings**
- **Emotive words and expletives:** The only time that Christopher uses expletives and emotive words is when he is angry, scared and frustrated.
- **Imagery:** Although Christopher's descriptions tend to be very literal as he tells not shows, there are moments of poignant lyricism where the imagery is palpable: "we will know that the world is going to end soon because when we look up into the sky at night there will be no darkness, just the blazing light of billions and billions of stars, falling"

Adapted from presentation by Karen Yager, ETA Director (source)

Module B: Close Study of Literature

The Curious Incident of the Dog in the Night-time by Mark Haddon

As we are collating information about the novel it is important that we organise our quotes to be prepared for whatever the question may be. Below are different ways to organise your quotes.

Themes:

- Perception vs. Reality
- Truth
- Identity

Theme	Beginning	Middle	End

Narrative Features:

If a question is asking you to refer specifically to narrative form of narrative voice, the following three structural examples are essential to your analysis.

Narrative Features	Beginning	Middle	End
Setting			
Characterisation <ul style="list-style-type: none">• <i>Narrative Voice</i>			
Structure and Form <ul style="list-style-type: none">• <i>Prime Number</i>• <i>Chapters</i>• <i>Emoticons</i>• <i>Orthography</i>• <i>Diagrams</i>			

Module B: Sample Responses

Below are sample introductions and PEELs for multiple past questions. Remember, these are samples to inspire your own ORIGINAL piece of work.

HSC, 2019

Literature reinforces or challenges our understanding of ordinary situations. Discuss this statement, making detailed reference to your prescribed text.

Sample One

Quality literatures ability to engage a reader is influential in challenging responders to conceptualize their view on the world. Mark Haddon's hybrid bildungsroman/detective novel *Curious Incident of the dog in the Night Time* (curious) challenges the audience through the utilization of Christopher Boone's developmental condition. Through this perspective Haddon challenges our preconceived ideas of living with disabilities, the effects they have on their family, friends, and invites the reader to reconceptualize their views on the world around them.

Christopher's unique narrative voice and structure challenges audiences notions on living with disabilities. Haddon's creation of an authentic narrative voice was influential in the engagement of readers and helps them better connect to distinctive nature of Christophers mind. Haddon's initial use of tactile imagery instantly creates a form of disconnect with the audience as he states "I like the cold wet on my forehead", enforcing an idea of exact isolationism. This is further accentuated through the motif of exact times as it creates a isolated feel from the responders, yet also endears the responder, inviting their curiosity. This authentic narrative voice is also illuminated through the use of diagrams and emoticons. This unquily visual story telling forces the audience to change their perspectives in order to understand the world from Christophers mindset. As he states "I got Siohan to draw more faces but I didn't understand what they meant". His distinctive lack of understanding of expression that most responders would consider normal, created an uncomfortable sense of relative normality and challenges them to reconsider their ideas of normality. This is also seen through Haddon's use of digressions as intejectory statements that undermine dramatic tension shown when Christopher explains "I took my orange juice back up to my room ... Mother died", this distinct lack of emotional response to what many would consider or distinct emotional moment further illuminated the difference that people with developmental challenges have and invites them to view their perspective through the challenging of narrative voices and the unorthodox structure. Haddon invites responders to reconceptualize their preconceived notions on disabilities.

Sample Two

Mark Haddon's postmodern novel 'The Curious Incident of the Dog in the Night-time', depicts the ethos of English culture and challenges the social perceptions of acceptance and diversity. Haddon adopts first person narrative voice of the protagonist; Christopher, who is a fifteen year old boy who suffers from Asperger's Syndrome, seeking perspective and truth in a convoluted world. The narrative conventions are temporarily subverted through the multimodal form to develop characterisation and theme. Christopher articulates in detail his point of view of everyday life and encourages us to re-evaluate our prejudices in relation to the disabled and criticised and question the value of truth, individuality and social conformity.

Haddon's approach to the portrayal of Christopher allows for a profound and responsive understanding of those who cannot accommodate to social expectations and values. This reinforces us to re-evaluate our societal prejudices and stereotypes within our society. The contrast between disability and ability is effectively used as Haddon civilises his adolescent protagonist, Christopher Boone, by steeping us into his world. The use of first person and stream of consciousness allows the reader to establish Christopher's condition and the

psychological ramifications of his thought process and this is accomplished by Haddon not labelling Christopher as having Asperger' Syndrome. The rational characterization developed by Haddon unfolds a different individual whose distinctive variation results in labelling and limitations. The responder is formally introduced to Haddon and his profound knowledge 'I know all the countries in the world and capital cities and every prime number up to 7,057'. Haddon introduces alternative perspective and chapter structure, using prime numbers to provide understanding into his individualism and this is reinforced through the use of the simile 'I think prime numbers are like life?' Haddon encourages an acknowledgement of Christopher's unique qualities with his metafictional impositions and digressions into detached objects in order to correspond a coherent and knowledgeable judgement that defines the prejudices generally associated with the 'disabled'. Christopher's mathematical gifts are recognised with acceptance to sit his A level entry test 'I am going to prove that I'm not stupid', affirms a realisation of prevalent and oblivious judgements and this is reinforced through Christopher's father Ed's colloquial outbreak 'Christopher is getting enough crap already', reassures self-examination on our impulses to judge those who differ from the normal. An observation into how we represent special needs is shown through Christopher's numerous critique 'spazzor' encourages an empathetic perspective into their rare psychological capacity. Thus, a connection between Christopher and the responder is created in order to create a reinterpreted understanding of those who fail to integrate into assertive expectations. Literature therefore reinforces and challenges understanding of ordinary situations.

HSC, 2020

In what ways does *The Curious Incident of the Dog in the Night-time* invite questions about acceptance and prejudice? In your response, make close reference to your prescribed text.

Sample One (1,058)

Acceptance and prejudice are inextricably linked and they invite questions from responders enabling the challenging of assumptions surrounding the idea of normality. The distinctive nature of Mark Haddon's The Curious Incident of the Dog in the Nighttime (The Dog) explores these evocative concepts as Haddon invites a commentary on differences through the novel's atypical protagonist Christopher. Through gaining an insight into Christopher's unique perspective the responder is able to reject prejudice's hold that his characteristics are undesirable as it invites the acceptance from audiences as his perspective is naturalized. Haddon has effectively explored this through the inclusion of semiotic resources which highlight Christopher's unique thought processes and methods of inferring complex emotions. The stylistic implementation of post modernism successfully allows Haddon to communicate Christopher's logical and precise mind. While the hybridity of genre is a distinctive component of the text which effectively highlights Christopher's desire for absolute truth.

The distinctive nature of semiotic resources effectively enable Haddon to communicate Christopher's unique method of processing thoughts and complex emotions. This enables audiences to reject prejudices hold on those considered different and to accept this new perspective through gaining insight. The numbering of the novels chapters by prime numbers is comforting to the reader due to its unusual and uncommon nature. Christopher personally includes them as he understands the methodology and reasoning behind them. The prime numbers act as a metaphor for Christopher as like him they are unique, unpredictable and do not follow any pattern or order. They act as a catalyst for his special nature. Through gaining insight into Christopher's distinctive methods of processing his thoughts the audience is able to reject prejudices and accept his differences. The multimodality of the novel further enables Christopher's unique methods of inferring complex emotions to be conveyed. The inclusion of emoticons demonstrates this. Due to Christopher's inability to process complex emotions he relies on other mediums to understand his environment and people around him. The audience, through understanding Christophers struggles gains empathy for his inability and gain an appreciation for his unique nature. Further to this the implementation of the letters from Christophers mother enhances the novels ability to invite questions about acceptance and prejudice through the letters orthography of the same font, spelling and punctuation. The letters act as a catalyst for Christopher's adverse reaction due to his inability to understand the complex emotions found within the letters. Through viewing Christopher's authentic reaction and by allowing the audience to uncover the letters in the same order he does the responder is provoked to challenge prejudice due to Christopher's inability to infer complex emotions. His thought processes

consequently become naturalized through the responders acceptance of them. The multimodal nature of The Dog has enabled Haddon to invite questions about the nature of prejudice and acceptance through the rejection of prejudice towards those with difference and the acceptance of these qualities as unique through semiotic resources.

Sample Two (1,051)

The Curious Incident of the Dog in the Night time by Mark Haddon is a hybrid bildungsroman text that gives the reader an insight into the mind of an 15-year-old adolescent with a disability. His skillful portrayal, extensive use of dramatic forms and features, and his unconventional narrator of his protagonist invite the reader to question the relationship between acceptance and prejudice. Christopher finds acceptance from many individuals with society, however, he still experiences prejudice on his emotional and physical journey to London. Thus it is through Haddon avant-garde style of writing that he invites the reader the question the need for acceptance and reject prejudice towards neurotypical individuals by using the perspective of Christopher to gain further understanding.

Specifically, text traditionally marginalize characters with disabilities, however Haddons portrayal of his protagonist invites the reader to consider his experience of the world. In doing so, Haddons encourages the reader to gain acceptance and think twice before their actions. Specifically, Christopher requires logic and order to understand the highly complex world around him and the confront situations in which he finds challenging. He admits to finding “people confusing” due to their use of non-verbal cries and metaphors when communicating in which he interprets in a literal manner. However, it is through Siobhan’s acceptance of Christopher’s condition that enable her to help him to find coping mechanisms to understand societies nuances of emotion and their subsequent use of language. She uses emoticons, “I got Siobhan to draw lots of little faces and then next to them right down exactly, what then meant”. In doing this, Christopher is able to attempt to understand the world which is greatly beyond his control. Furthermore, the poignant statement, “Prime numbers are like life ... you can never really work out the rules” and the structural feature of the chapter numbers being prime numbers illuminates his symmetric way of approaching other people and life itself. Furthermore, the alternation of chapters of the seemingly unconnected subject matter can be distressing at times for the readers. One chapter could be about the allusion to the Monty Hall Problem or the continuation of the crime fiction novel. In doing so, the reader is positioned into the world of Christopher, igniting acceptance and empathy for neurotypical individuals who find comfort in realistic behaviour, repetition and mathematics including convoys soldiers. Thus it is through Haddon’s substantial literary devices, his unconventional narrator and extensive use of orthographical detail. The reader is positioned to view the world through an accepting lens rather than one of rejection and prejudice.

Module B: Essay Questions for Revision

HSC, 2019

Literature reinforces or challenges our understanding of ordinary situations. Discuss this statement, making detailed reference to your prescribed text.

HSC Trial, 2019

Every story would be another story, and unrecognisable if it took up its characters and its plot and happened somewhere else.

EUDORA WELTY

How important is Haddon's use of setting to your appreciation of the key ideas presented in *The Curious Incident of the Dog in the Night-time*?

HSC Trial, 2020

To what extent does the novel's ending contribute to your appreciation of its representation of change?

HSC Assessment Task 3, 2020

Effective fiction uses the narrative voice to engage the reader with key ideas. To what extent is this true of your prescribed text.

HSC, 2020

In what ways does *The Curious Incident of the Dog in the Night-time* invite questions about acceptance and prejudice? In your response, make close reference to your prescribed text.

HSC Trial, 2021

To what extent does the narration of Christopher influence our response to the novel's exploration of acceptance?

Other questions

- How does Haddon use language and form to establish the distinctive qualities of his novel, 'The Curious Incident of the Dog in the Night-Time'?
- 'This is a novel about difference, about being an outsider, about seeing the world in a surprising and revealing way.' To what extent does this statement reflect your understanding of Mark Haddon's novel, 'The Curious Incident of the Dog in the Night-Time'?
- To what extent is 'The Curious Incident of the Dog in the Night-Time' a novel about familial tension?

- *'I will become a scientist. And I know I can do this because I went to London on my own, and because I solved the mystery of Who Killed Wellington? And I found my mother and I was brave and I wrote a book and that means I can do anything.'*
How has the ending of the novel informed your understanding of the text as a whole?
- To what extent is Mark Haddon's 'The Curious Incident of the Dog in the Night-Time' a novel about the search for truth?
- Analyse how ideas concerning isolation and connection are explored by Mark Haddon in 'The Curious Incident of the Dog in the Night-Time.'
- Critically analyse how Haddon represents the role of logic and understanding in Christopher's world.

Module C: Craft of Writing

You fail only if you stop
writing. —Ray Bradbury

 The Write Practice

Imaginative Text: *Short Story 'The Pedestrian' by Ray Bradbury*

Persuasive Text: *Speech 'The Fringe Benefits of Failure and the importance of imagination' by JK Rowling*

Discursive Text: *Essay 'A comparison' by Sylvia Plath*

Module C: The Craft of Writing Rubric

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 speculation. 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.



The Pedestrian

by Ray Bradbury

To enter out into that silence that was the city at eight o'clock of a misty evening in November, to put your feet upon that buckling concrete walk, to step over grassy seams and make your way, hands in pockets, through the silences, that was what Mr Leonard Mead most dearly loved to do. He would stand upon the corner of an intersection and peer down long moonlit avenues of pavement in four directions, deciding which way to go, but it really made no difference; he was alone in this world of A.D., 2053 or as good as alone, and with a final decision made, a path selected, he would stride off, sending patterns of frosty air before him like the smoke of a cigar.

Sometimes he would walk for hours and miles and return only at midnight to his house. And on his way he would see the cottages and homes with their dark windows, and it was not unequal to walking through a graveyard where only the faintest glimmers of firefly light appeared in flickers behind the windows. Sudden grey phantoms seemed to manifest upon inner room walls where a curtain was still undrawn against the night, or there were whisperings and murmurs where a window in a tomb-like building was still open.

Mr Leonard Mead would pause, cock his head, listen, look, and march on, his feet making no noise on the lumpy walk. For long ago he had wisely changed to sneakers when strolling at night, because the dogs in intermittent squads would parallel his journey with barking if he wore hard heels, and lights might click on and faces appear and an entire street be startled by the passing of a lone figure, himself, in the early November evening.

On this particular evening he began his journey in a westerly direction, towards the hidden sea. There was a good crystal frost in the air; it cut the nose and made the lungs blaze like a Christmas tree inside; you could feel the cold light going on and off, all the branches filled with invisible snow. He listened to the faint push of his soft shoes through autumn leaves with satisfaction, and whistled a cold quiet whistle between his teeth, occasionally picking up a leaf as he passed, examining its skeletal pattern in the infrequent lamplights as he went on, smelling its rusty smell.

'Hello, in there,' he whispered to every house on every side as he moved. 'What's up tonight on Channel 4, Channel 7, Channel 9? Where are the cowboys rushing, and do I see the United States Cavalry over the next hill to the rescue?'

The street was silent and long and empty, with only his shadow moving like the shadow of a hawk in mid-country. If he closed his eyes and stood very still, frozen, he could imagine himself upon the centre of a plain, a wintry, windless Arizona desert with no house in a thousand miles, and only dry river beds, the streets, for company.

'What is it now?' he asked the houses, noticing his wrist watch. 'Eight-thirty p.m.? Time for a dozen assorted murders? A quiz? A revue? A comedian falling off the stage?'

Was that a murmur of laughter from within a moon-white house? He hesitated, but went on when nothing more happened. He stumbled over a particularly uneven section of pavement. The cement was vanishing under flowers and grass. In ten years of walking by night or day, for thousands of miles, he had never met another person walking, not one in all that time.

He came to a clover-leaf intersection which stood silent where two main highways crossed the town. During the day it was a thunderous surge of cars, the petrol stations open, a great insect rustling and a ceaseless jockeying for position as the scarab-beetles, a faint incense pattering

from their exhausts, skimmed homeward to the far directions. But now these highways, too, were like streams in a dry season, all stone and bed and moon radiance.

He turned back on a side street, circling around towards his home. He was within a block of his destination when the lone car turned a corner quite suddenly and flashed a fierce white cone of light upon him. He stood entranced, not unlike a night moth, stunned by the illumination, and then drawn towards it.

A metallic voice called to him:

'Stand still. Stay where you are! Don't move!' He halted.

'Put up your hands!' 'But-' he said.

'Your hands up! Or we'll shoot!'

The police, of course, but what a rare, incredible thing; in a city of three million, there was only *one* police car left, wasn't that correct? Ever since a year ago, 2052, the election year, the force had been cut down from three cars to one. Crime was ebbing; there was no need now for the police, save for this one lone car wandering and wandering the empty streets.

'Your name?' said the police car in a metallic whisper. He couldn't see the men in it for the bright light in his eyes.

'Leonard Mead,' he said.

'Speak up!'

'Leonard Mead!'

'Business or profession?'

'I guess you'd call me a writer.'

'No profession,' said the police car, as if talking to itself. The light held him fixed, like a museum

specimen, needle thrust through chest.

'You might say that,' said Mr Mead. He hadn't written in years. Magazines and books didn't sell any more. Everything went on in the tomb-like houses at night now, he thought, continuing his fancy. The tombs, ill-lit by television light, where the people sat like the dead, the grey or multi-coloured lights touching their faces, but never really touching them.

'No profession,' said the phonograph voice, hissing. 'What are you doing out?'

'Walking,' said Leonard Mead.

'Walking!'

'Just walking,' he said simply, but his face felt cold.

'Walking, just walking, walking?'

'Yes, sir.'

'Walking where? For what?'

'Walking for air. Walking to see.'

'Your address!'

'Eleven South Saint James Street.'

'And there is air *in* your house, you have an air *conditioner*, Mr Mead?'

'Yes.'

'And you have a viewing screen in your house to see with?'

'No.'

'No?' There was a crackling quiet that in itself was an accusation.

'Are you married, Mr Mead?'

'No.'

'Not married,' said the police voice behind the fiery beam. The moon was high and clear among the stars and the houses were grey and silent.

'Nobody wanted me,' said Leonard Mead with a smile.

'Don't speak unless you're spoken to!'

Leonard Mead waited in the cold night.

'Just walking, Mr Mead?'

'Yes.'

'But you haven't explained for what purpose.'

'I explained; for air, and to see, and just to walk.'

'Have you done this often?'

'Every night for years.'

The police car sat in the centre of the street with its radio throat faintly humming.

'Well, Mr Mead,' it said.

'Is that all?' he asked politely.

'Yes,' said the voice. 'Here.' There was a sigh, a pop. The back door of the police car sprang wide.

'Get in.'

'Wait a minute, I haven't done anything!'

'Get in.'

'I protest!'

'Mr Mead.'

He walked like a man suddenly drunk. As he passed the front window of the car he looked in. As he had expected, there was no-one in the front seat, no-one in the car at all.

'Get in.'

He put his hand to the door and peered into the back seat, which was a little cell, a little black jail with bars. It smelled of riveted steel. It smelled of harsh antiseptic; it smelled too clean and hard and metallic. There was nothing soft there.

'Now if you had a wife to give you an alibi,' said the iron voice. 'But - '

'Where are you taking me?'

The car hesitated, or rather gave a faint whirring click, as if information, somewhere, was dropping card by punch-slotted card under electric eyes. 'To the Psychiatric Centre for Research on Regressive Tendencies. '

He got in. The door shut with a soft thud. The police car rolled through the night avenues, flashing its dim lights ahead.

They passed one house on one street a moment later, one house in an entire city of houses that were dark, but this one particular house had all of its electric lights brightly lit, every window a loud yellow illumination, square and warm in the cool darkness.

'That's *my* house,' said Leonard Mead.

No-one answered him.

The car moved down the empty river-bed streets and off away, leaving the empty streets with the empty pavements, and no sound and no motion all the rest of the chill November night.

Imaginative Text: 'The Pedestrian'

As we read through our different examples of imaginative texts, it was important that we identified the different ways in which composers engaged their readers. For 'The Pedestrian' we focused on three techniques and examples that we would hopefully imitate in our own piece of writing. Complete the following tables on 'The Pedestrian'.

Third Person Narration – Third person limited point of view

Example	What is the point?	How does it help move the story forward?

Dialogue

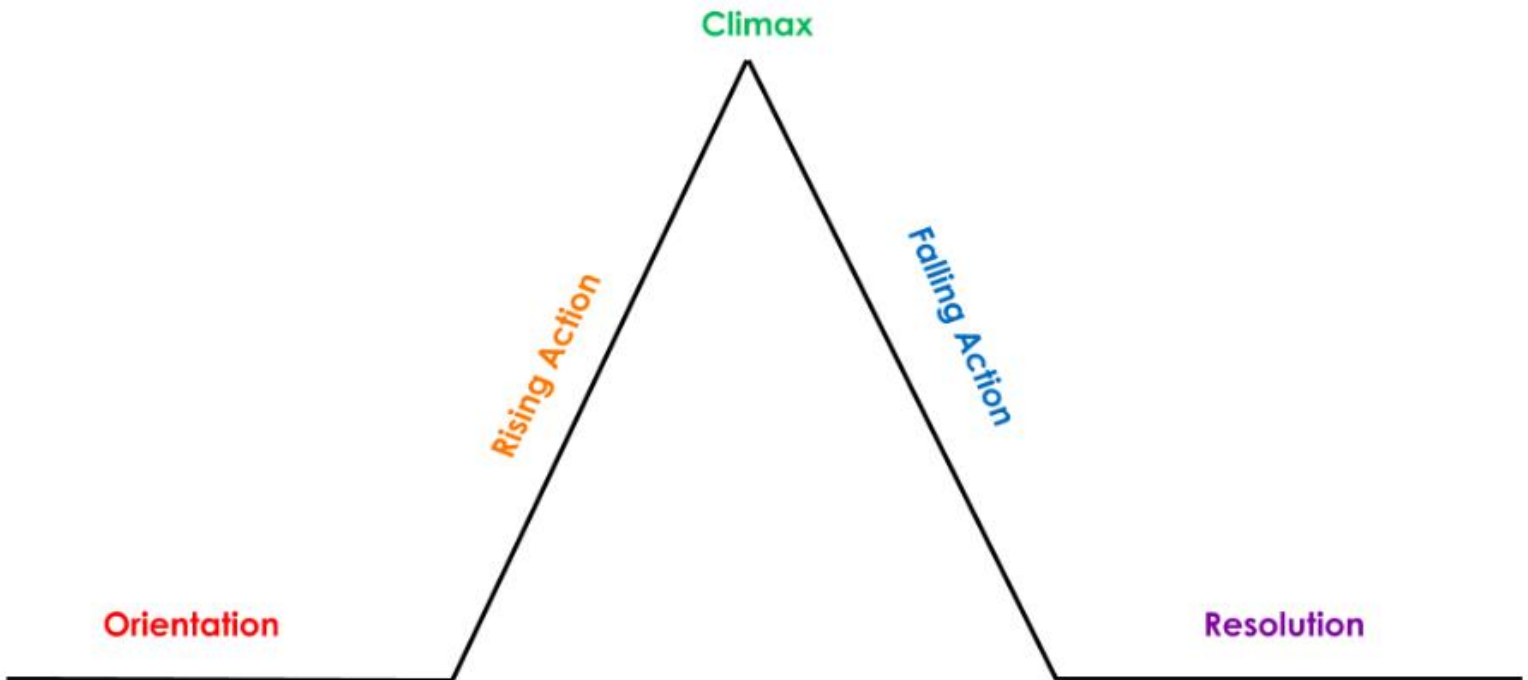
Example	What is the point?	How does it help move the story forward?

Setting

Example	What is the point?	How does it help move the story forward?

Plot Structure

Generally speaking, most imaginative texts follow a particular plot structure. You would have learned this in your junior years, but it is an important structure to remember to use or to subvert as you choose:



Persuasive Text:

'The Fringe Benefits of Failure and the Importance of Imagination'

President Faust, members of the Harvard Corporation and the Board of Overseers, members of the faculty, proud parents, and, above all, graduates.

The first thing I would like to say is 'thank you.' Not only has Harvard given me an extraordinary honour, but the weeks of fear and nausea I have endured at the thought of giving this commencement address have made me lose weight. A win-win situation! Now all I have to do is take deep breaths, squint at the red banners and convince myself that I am at the world's largest Gryffindor reunion.

Delivering a commencement address is a great responsibility; or so I thought until I cast my mind back to my own graduation. The commencement speaker that day was the distinguished British philosopher Baroness Mary Warnock. Reflecting on her speech has helped me enormously in writing this one, because it turns out that I can't remember a single word she said. This liberating discovery enables me to proceed without any fear that I might inadvertently influence you to abandon promising careers in business, the law or politics for the giddy delights of becoming a gay wizard.

You see? If all you remember in years to come is the 'gay wizard' joke, I've come out ahead of Baroness Mary Warnock. Achievable goals: the first step to self improvement.

Actually, I have wracked my mind and heart for what I ought to say to you today. I have asked myself what I wish I had known at my own graduation, and what important lessons I have learned in the 21 years that have expired between that day and this.

I have come up with two answers. On this wonderful day when we are gathered together to celebrate your academic success, I have decided to talk to you about the benefits of failure. And as you stand on the threshold of what is sometimes called 'real life', I want to extol the crucial importance of imagination.

These may seem quixotic or paradoxical choices, but please bear with me.

Looking back at the 21-year-old that I was at graduation, is a slightly uncomfortable experience for the 42-year-old that she has become. Half my lifetime ago, I was striking an uneasy balance between the ambition I had for myself, and what those closest to me expected of me.

I was convinced that the only thing I wanted to do, ever, was to write novels. However, my parents, both of whom came from impoverished backgrounds and neither of whom had been to college, took the view that my overactive imagination was an amusing personal quirk that would never pay a mortgage, or secure a pension. I know that the irony strikes with the force of a cartoon anvil, now.

So they hoped that I would take a vocational degree; I wanted to study English Literature. A compromise was reached that in retrospect satisfied nobody, and I went up to study Modern Languages. Hardly had my parents' car rounded the corner at the end of the road than I ditched German and scuttled off down the Classics corridor.

I cannot remember telling my parents that I was studying Classics; they might well have found out for the first time on graduation day. Of all the subjects on this planet, I think they would have been hard put to name one less useful than Greek mythology when it came to securing the keys to an executive bathroom.

I would like to make it clear, in parenthesis, that I do not blame my parents for their point of view. There is an expiry date on blaming your parents for steering you in the wrong direction; the moment you are old enough to take the wheel, responsibility lies with you. What is more, I cannot criticise my parents for hoping that I would never experience poverty. They had been poor themselves, and I have since been poor, and I quite agree with them that it is not an ennobling experience. Poverty entails fear, and stress, and sometimes depression; it means a thousand petty humiliations and hardships. Climbing out of poverty by your own efforts, that is indeed something on which to pride yourself, but poverty itself is romanticised only by fools.

What I feared most for myself at your age was not poverty, but failure.

At your age, in spite of a distinct lack of motivation at university, where I had spent far too long in the coffee bar writing stories, and far too little time at lectures, I had a knack for passing examinations, and that, for years, had been the measure of success in my life and that of my peers.

I am not dull enough to suppose that because you are young, gifted and well-educated, you have never known hardship or heartbreak. Talent and intelligence never yet inoculated anyone against the caprice of the Fates, and I do not for a moment suppose that everyone here has enjoyed an existence of unruffled privilege and contentment.

However, the fact that you are graduating from Harvard suggests that you are not very well-acquainted with failure. You might be driven by a fear of failure quite as much as a desire

for success. Indeed, your conception of failure might not be too far from the average person's idea of success, so high have you already flown.

Ultimately, we all have to decide for ourselves what constitutes failure, but the world is quite eager to give you a set of criteria if you let it. So I think it fair to say that by any conventional measure, a mere seven years after my graduation day, I had failed on an epic scale. An exceptionally short-lived marriage had imploded, and I was jobless, a lone parent, and as poor as it is possible to be in modern Britain, without being homeless. The fears that my parents had had for me, and that I had had for myself, had both come to pass, and by every usual standard, I was the biggest failure I knew.

Now, I am not going to stand here and tell you that failure is fun. That period of my life was a dark one, and I had no idea that there was going to be what the press has since represented as a kind of fairy tale resolution. I had no idea then how far the tunnel extended, and for a long time, any light at the end of it was a hope rather than a reality.

So why do I talk about the benefits of failure? Simply because failure meant a stripping away of the inessential. I stopped pretending to myself that I was anything other than what I was, and began to direct all my energy into finishing the only work that mattered to me. Had I really succeeded at anything else, I might never have found the determination to succeed in the one arena I believed I truly belonged. I was set free, because my greatest fear had been realised, and I was still alive, and I still had a daughter whom I adored, and I had an old typewriter and a big idea. And so rock bottom became the solid foundation on which I rebuilt my life.

You might never fail on the scale I did, but some failure in life is inevitable. It is impossible to live without failing at something, unless you live so cautiously that you might as well not have lived at all – in which case, you fail by default.

Failure gave me an inner security that I had never attained by passing examinations. Failure taught me things about myself that I could have learned no other way. I discovered that I had a strong will, and more discipline than I had suspected; I also found out that I had friends whose value was truly above the price of rubies.

The knowledge that you have emerged wiser and stronger from setbacks means that you are, ever after, secure in your ability to survive. You will never truly know yourself, or the strength of your relationships, until both have been tested by adversity. Such knowledge is a true gift, for all that it is painfully won, and it has been worth more than any qualification I ever earned.

So given a Time Turner, I would tell my 21-year-old self that personal happiness lies in knowing that life is not a check-list of acquisition or achievement. Your qualifications, your

CV, are not your life, though you will meet many people of my age and older who confuse the two. Life is difficult, and complicated, and beyond anyone's total control, and the humility to know that will enable you to survive its vicissitudes.

Now you might think that I chose my second theme, the importance of imagination, because of the part it played in rebuilding my life, but that is not wholly so. Though I personally will defend the value of bedtime stories to my last gasp, I have learned to value imagination in a much broader sense. Imagination is not only the uniquely human capacity to envision that which is not, and therefore the fount of all invention and innovation. In its arguably most transformative and revelatory capacity, it is the power that enables us to empathise with humans whose experiences we have never shared.

One of the greatest formative experiences of my life preceded Harry Potter, though it informed much of what I subsequently wrote in those books. This revelation came in the form of one of my earliest day jobs. Though I was sloping off to write stories during my lunch hours, I paid the rent in my early 20s by working at the African research department at Amnesty International's headquarters in London.

There in my little office I read hastily scribbled letters smuggled out of totalitarian regimes by men and women who were risking imprisonment to inform the outside world of what was happening to them. I saw photographs of those who had disappeared without trace, sent to Amnesty by their desperate families and friends. I read the testimony of torture victims and saw pictures of their injuries. I opened handwritten, eye-witness accounts of summary trials and executions, of kidnappings and rapes.

Many of my co-workers were ex-political prisoners, people who had been displaced from their homes, or fled into exile, because they had the temerity to speak against their governments. Visitors to our offices included those who had come to give information, or to try and find out what had happened to those they had left behind.

I shall never forget the African torture victim, a young man no older than I was at the time, who had become mentally ill after all he had endured in his homeland. He trembled uncontrollably as he spoke into a video camera about the brutality inflicted upon him. He was a foot taller than I was, and seemed as fragile as a child. I was given the job of escorting him back to the Underground Station afterwards, and this man whose life had been shattered by cruelty took my hand with exquisite courtesy, and wished me future happiness.

And as long as I live I shall remember walking along an empty corridor and suddenly hearing, from behind a closed door, a scream of pain and horror such as I have never heard since. The door opened, and the researcher poked out her head and told me to run and make a hot drink for the young man sitting with her. She had just had to give him the news that in

retaliation for his own outspokenness against his country's regime, his mother had been seized and executed.

Every day of my working week in my early 20s I was reminded how incredibly fortunate I was, to live in a country with a democratically elected government, where legal representation and a public trial were the rights of everyone.

Every day, I saw more evidence about the evils humankind will inflict on their fellow humans, to gain or maintain power. I began to have nightmares, literal nightmares, about some of the things I saw, heard, and read.

And yet I also learned more about human goodness at Amnesty International than I had ever known before.

Amnesty mobilises thousands of people who have never been tortured or imprisoned for their beliefs to act on behalf of those who have. The power of human empathy, leading to collective action, saves lives, and frees prisoners. Ordinary people, whose personal well-being and security are assured, join together in huge numbers to save people they do not know, and will never meet. My small participation in that process was one of the most humbling and inspiring experiences of my life.

Unlike any other creature on this planet, humans can learn and understand, without having experienced. They can think themselves into other people's places.

Of course, this is a power, like my brand of fictional magic, that is morally neutral. One might use such an ability to manipulate, or control, just as much as to understand or sympathise.

And many prefer not to exercise their imaginations at all. They choose to remain comfortably within the bounds of their own experience, never troubling to wonder how it would feel to have been born other than they are. They can refuse to hear screams or to peer inside cages; they can close their minds and hearts to any suffering that does not touch them personally; they can refuse to know.

I might be tempted to envy people who can live that way, except that I do not think they have any fewer nightmares than I do. Choosing to live in narrow spaces leads to a form of mental agoraphobia, and that brings its own terrors. I think the wilfully unimaginative see more monsters. They are often more afraid.

What is more, those who choose not to empathise enable real monsters. For without ever committing an act of outright evil ourselves, we collude with it, through our own apathy.

One of the many things I learned at the end of that Classics corridor down which I ventured at the age of 18, in search of something I could not then define, was this, written by the Greek author Plutarch: What we achieve inwardly will change outer reality.

That is an astonishing statement and yet proven a thousand times every day of our lives. It expresses, in part, our inescapable connection with the outside world, the fact that we touch other people's lives simply by existing.

But how much more are you, Harvard graduates of 2008, likely to touch other people's lives? Your intelligence, your capacity for hard work, the education you have earned and received, give you unique status, and unique responsibilities. Even your nationality sets you apart. The great majority of you belong to the world's only remaining superpower. The way you vote, the way you live, the way you protest, the pressure you bring to bear on your government, has an impact way beyond your borders. That is your privilege, and your burden.

If you choose to use your status and influence to raise your voice on behalf of those who have no voice; if you choose to identify not only with the powerful, but with the powerless; if you retain the ability to imagine yourself into the lives of those who do not have your advantages, then it will not only be your proud families who celebrate your existence, but thousands and millions of people whose reality you have helped change. We do not need magic to change the world, we carry all the power we need inside ourselves already: we have the power to imagine better.

I am nearly finished. I have one last hope for you, which is something that I already had at 21. The friends with whom I sat on graduation day have been my friends for life. They are my children's godparents, the people to whom I've been able to turn in times of trouble, people who have been kind enough not to sue me when I took their names for Death Eaters. At our graduation we were bound by enormous affection, by our shared experience of a time that could never come again, and, of course, by the knowledge that we held certain photographic evidence that would be exceptionally valuable if any of us ran for Prime Minister.

So today, I wish you nothing better than similar friendships. And tomorrow, I hope that even if you remember not a single word of mine, you remember those of Seneca, another of those old Romans I met when I fled down the Classics corridor, in retreat from career ladders, in search of ancient wisdom:

As is a tale, so is life: not how long it is, but how good it is, is what matters.

I wish you all very good lives.

Thank-you very much.

Transcript from <https://news.harvard.edu/gazette/story/2008/06/text-of-j-k-rowling-speech/>

Rhetorical Devices

Personal Anecdote	a short account of a particular incident or event, especially of an interesting or amusing nature.
Statistics / facts	Information used as evidence
Rhetorical Question	a question that you ask without expecting an answer. The question might be one that does not have an answer. It might also be one that has an obvious answer but you have asked the question to make a point.
metaphor	a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.
simile	A comparison drawn between two things that uses the word “like” or “as”
Colloquialism	Word or phrase that is informal – “everyday language”
Humour	the quality of being amusing or comic
repetition	the action of repeating something that has already been said to create emphasis.
Pause	A brief cessation of speech for dramatic effect
Intonation	the rise and fall of the voice when speaking to create a dramatic effect and to create interest and emphasis.
Hyperbole	exaggerated statements or claims
First and second person voice	Speaking from a personal point of view and from another person’s point of view.
Irony	a <u>situation</u> in which something which was <u>intended</u> to have a <u>particular result</u> has the <u>opposite</u> or a very different <u>result</u> .
Inclusive language	Language that includes others through the use of words like: we, us, everyone.
Modality	words used to express how definite we are about something. Words with low modality are: maybe, perhaps, sometimes. Words with high modality are: must, will, always, never.
Imperative language	Language that gives a command
Quotes	Referencing direct speech from another person, or from a particular expert on a topic to lend credibility.
Imagery	Language that uses sensory detail to create emotive images or description

Persuasive techniques

There are three areas we should attempt to appeal to when trying to get our audience on side:

APPEAL TO EMOTIONS (PATHOS)

Persuasion often succeeds by the careful and considered use of emotion - especially showing how passionate you feel for your point of view.

APPEAL TO REASON (LOGOS)

Most people believe themselves to be reasonable, so appealing to a person's sense of reason is the most effective means of convincing them to change their way of thinking ('If we don't do this... then...').

APPEAL TO CHARACTER (ETHOS)

We all share certain common ideas of what is just and fair! Appealing your audience's sense of what is right and fair can be a powerful persuasive device, e.g. 'Like you, I share a sense of horror and repulsion at what is happening...!'

How do you make an effective point?

1. Introduce it
2. Explain it
3. Justify it
4. Drive it home

Persuasive Text:

'The Fringe Benefits of Failure and the Importance of Imagination'

The last two pages are examples of different techniques that could be used in a persuasive text. We had the chance to watch/read through JK Rowling's commencement speech 'The Fringe Benefits of Failure and the Importance of Imagination' as a class and identify a variety of different techniques that were implemented to engage the audience

Your task is to identify the three most powerful techniques that are used by Rowling and explore the impact on the audience.

Technique One:

Example	What is the point?	How does it help engage the audience?

Technique Two:

Example	What is the point?	How does it help engage the audience?

Technique Three:

Example	What is the point?	How does it help engage the audience?

Discursive Text

Sylvia Plath - 'A Comparison' (1962)

How I envy the novelist!

I imagine him-- better say her, for it is the women I look to for a parallel-- I imagine her, then, pruning a rosebush with a large pair of shears, adjusting her spectacles, shuffling about among the teacups, humming, arranging ashtrays or babies, absorbing a slant of light, a fresh edge to the weather, and piercing, with a kind of modest, beautiful X-ray vision, the psychic interiors of her neighbors-- her neighbors on trains, in the dentist's waiting room, in the corner teashop. To her, this fortunate one, what is there that *isn't* relevant! Old shoes can be used, doorknobs, air letters, flannel nightgowns, cathedrals, nail varnish, jet planes, rose arbors and budgerigars; little mannerisms-- the sucking at a tooth, the tugging at a hemline-- any weird or warty or fine or despicable thing. Not to mention emotions, motivations-- those rumbling, thunderous shapes. Her business is Time, the way it shoots forward, shunts back, blooms, decays and double-exposes itself. Her business is people in Time. And she, it seems to me, has all the time in the world. She can take a century if she likes, a generation, a whole summer.

I can take about a minute.

I'm not talking about epic poems. We all know how long they can take. I'm talking about the smallish, unofficial garden-variety poem. How shall I describe it?— a door opens, a door shuts. In between you have had a glimpse: a garden, a person, a rainstorm, a dragonfly, a heart, a city. I think of those round glass Victorian paperweights which I remember, yet can never find-- a far cry from the plastic mass-productions which stud the toy counters in Woolworth's. This sort of paperweight is a dear globe, self-complete, very pure, with a forest or village or family group within it. You turn it upside down, then back. It snows. Everything is changed in a minute. It will never be the same in there-- not the fir trees, nor the gables, nor the faces.

So a poem takes place.

And there is really so little room! So little time! The poet becomes an expert packer of suitcases:

The apparition of these faces in the crowd;
Petals on a wet black bough.

There it is: the beginning and the end in one breath. How would the novelist manage that? In a paragraph? In a page? Mixing it, perhaps, like paint, with a little water, thinning it, spreading it out.

Now I am being smug, I am finding advantages.

If a poem is concentrated, a closed fist, then a novel is relaxed and expansive, an open hand: it has roads, detours, destinations; a heart line, a head line; morals and money come into it. Where the fist excludes and stuns, the open hand can touch and encompass a great deal in its travels.

I have never put a toothbrush in a poem.

I do not like to think of all the things, familiar, useful and worthy things, I have never put into a poem. I did, once, put a **yew tree** in. And that yew tree began, with astounding egotism, to manage and order the whole affair. It was not a yew tree by a church on a road past a house in a town where a certain woman lived... and so on, as it might have been in a novel. Oh, no. It stood squarely in the middle of my poem, manipulating its dark shades, the voices in the churchyard, the clouds, the birds, the tender melancholy with which I contemplated it - everything! I couldn't subdue it. And, in the end, my poem was a poem about a yew tree. That yew tree was just too proud to be a passing black mark in a novel.

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 indiscriminate creatures we call novels**. Well, I concede these poets their steam shovels 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.

Discursive texts

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.

So what are the features of this piece of writing that distinguish it as discursive using the NESA definition?

- Its focus is to explore an idea
- It is not written with the intention of persuading the reader
- It is not arguing a single point of view
- It displays wide ranging but idiosyncratic knowledge
- It is light in tone with a semi-formal register

	Discursive	Reflection on Learning)
Voice and stance	Personal (unlike UK definition of impersonal) Looks ACROSS – ranges different perspectives	Subjective and personal Looking BACK, INWARD, FORWARD and OUTWARDS
Structure	Open-ended/loose structure (except in UK school examples which look at advantages / disadvantages) Opens up discussion; Explores different ideas/positions; May speculate; May/may not decide on a position	Reflects the process of thinking Linking ideas, knowledge and experience Reflecting on learning by looking at past practice through present knowledge and understanding to set goals for the future May be 'cause and effect' structure
Language	Conversational tone Descriptive, comparative – wide ranging – Informal, colourful, dispassionate or formal – Depending on audience and purpose	Personal (first person), Thoughtful (mental processes), Evaluative Introspective
Cohesion	Internal cohesion but not necessary to have lead thesis statement opening – bridges between sections Sections may be stimulated by questions	Bridges may be constructed between one idea and next. Motivated by questions Logical development of ideas
Purpose	To survey, explore and open up a discussion	To review, explore and learn about one's own learning
Ideas	Offering diversity of views	Focused on personal view. Draws to a conclusion about oneself and can offer a future direction
Summary	Traversing a range of ideas	Exploratory and evaluative train of thought

Discursive Text: 'A comparison' Analysis

Language Feature	Example	How does the technique position us to think and/or feel about the topic?	Why is the technique effective overall?
Emphatic tone	"I have never put a toothbrush in a poem"	The technique makes the audience unconsciously pick poets as she challenges the novelist's superiority.	The technique sways the reader's ideas, to understand the intricacy of poems and writing poems. Plath mocks novelist and their placement of significance in an item as novelist don't place significance to every object and item in their novels.
Metaphor	"This sort of paperweight is a dear globe, self-complete, very pure, with a forest or village or family group within it. You turn it upside down, then back. It snows. Everything changes in a minute. It will never be the same in there-- not the fir trees, nor the gables."	Plath uses the metaphor of a paperweight (snow globe) to challenge the understanding of the readers of poems and their meanings.	The metaphor of a paperweight (snow globe) is used to demonstrate that poems have a different meaning each time when new readers read the poem. Poems are created from metaphors, imagery allowing individuals to interpret the ideas differently.
Personification			

Short sentences	<p>"I have never put a toothbrush in a poem."</p> <p>"You turn it upside down, then back. It snows. Everything is changed in a minute."</p>	<p>The use of truncated sentences throughout the text enables Plath to smoothly transition from one argument to another. She utilises truncated sentences to introduce a new argument about poems or novels before further exploring her point in following paragraphs.</p>	
Tonal shift	<p>"Now I am being smug, I am finding advantages"</p>		
Exclamation marks	<p>"How I envy the novelist!"</p>		

Rhetorical questioning	"How would the novelist manage that? In a paragraph? In a page?"	Plath suggests that for something she can explain in a sentence, novelists need to write for a paragraph or a page. This introduces the readers to a comparison between poets and novelists.	Rhetorical questions allow readers to question the preconceived ideas about poetry and novels. Plath's questions in the essay enable discourse about the topic.
Simile	"Mixing it, perhaps, like paint, with a little water, thinning it, spreading it out."		
Motif ("door")	"The door of the novel, like the door of the poem, also shuts. But not so fast, nor with such manic, unanswerable finality"	Plath's incorporation of motif positions us to consider both novels and poems to be quite similar yet different. It allows the audience to draw conclusions regarding the assumed patterns that both text types follow. However, this positions us to question whether or not such patterns conclude to an ending of certainty. Furthermore, comparing the motif with life experiences also reflects on how such a journey is filled with unanswerable finalities.	Motif is effective as it enables readers to understand the broader themes and pieces of imagery that Plath seeks to explore throughout her work. The use of reoccurring patterns in regards to the motif adds structure to her work whilst shaping the reader's ability to respond and connect to the text.
Overall tone			

Reflection

In Module C: Craft of Writing, you have had the opportunity to explore the way composers create different styles of texts to engage audiences into a new reality, to think deeply about an issue or propose a discussion. A vital part of this module is your ability to reflect. Reflection encourages you to be intentional with the way you craft your original pieces. The HSC requires you to be reflective, drawing on the different texts you have studied.

Below is a sample original piece written by Ms Doran and a sample reflection. This will hopefully give you an idea of the expectations of your reflection. We have looked at this piece previously.

On the next page, there is a success criteria that will also help you with what you need to include in your own reflection.



Imaginative Piece

Wave

My breath streams out in fitful bursts, forming smoky clouds on the window pane. My fingers ache to smear through the tangible evidence of my life, to smudge all proof of existence before it can form imprints on the glass. Instead, brittle nails claw into the peeling paint of the wooden frame, drawing strength from the solidity of the timber - the uneven surface giving momentary substance to an otherwise ghostly life.

Frosty vapours drift across my vision and the world once again comes into focus. Lights flicker behind me and the hum of chattering voices and breathy laughs provide familiar commentary to my silent observation of the sleeping neighbourhood.

I tune out amateur cooks sobbing out their life stories for a few moments of celebrity on *My Kitchen Rules*. My eyes stay locked on the snowclad yard as 'wanna-be celebs' and their need for acknowledgment coat my walls in a rainbow of neon desperation.

She'll be out soon - their Pomeranian will need to visit the bushes before settling in for the night. Maybe she'll glance up at my window and wave to my silhouette before returning to the warmth and comfort of her rambunctious family.

Maybe... I'll wave back.

Breathe stutters in my chest. Black splodges dance against lids suddenly heavy with fatigue. Skin tingling with the feel of a thousand creepy things crawling across it. My fingers dig deeper into the window sill.

No!

Close your eyes. You're at the beach. Smell the salty air. Feel the sand burrowing between your toes.

Air in...1...2...3...4....

HOLD.....

Air out...1...2...3...4.

Concentrate on breathing.

You're okay.

You're okay.

You're okay.

You're okay.

You're okay. You're okay.

Reflection 383 Words

I wanted to create a modern setting with a character who was isolated and forgotten. I was inspired by the character of Leonard Mead in The Pedestrian and liked the idea of using the setting and weather to add to the melancholy atmosphere. The metaphor of “smoky clouds on the window pane” and the personification of “snowclad” yard adds to the air of silence and disconnection from humanity. My readers are able to relate to the cold and wintry imagery and the sense of loneliness that comes along with having to stay indoors.

I used imagery and emotive language to give readers a glimpse of the personal world of the persona. The persona’s anxiety in: “brittle nails claw into the peeling paint” and “drawing strength from the solidity of timber” hints at the fear the persona is feeling. The oxymoron of “ghostly life” paints a picture of someone who is rarely noticed and has very little impact on anything other than their immediate environment. The persona, although an observer, lacks the confidence and self-effacing humour of Leonard Mead.

The addition of the TV in the background was a direct link to Bradbury’s use of technology to establish context and values. The use of the TV in this narrative establishes the 21st century need for fame and the marketing of personal pain and loss for the sake of ratings. I wanted to explore the superficiality of contemporary society through images like “as wanna-be celebs and their need for acknowledgment coat my walls in a rainbow of neon desperation”. The persona’s mocking tone invites readers to share in the disgust for this practice and the embarrassment we viewers feel as we watch people spill their secrets “in a rainbow of neon desperation”.

I integrated the stimulus of the graffiti painted laneway through the extended metaphor of painting: “to smear”, “smudge all proof of existence before it could form” and “coat my walls in a rainbow of neon desperation”. I used this imagery to transport the idea of graffiti into a home environment and used the idea of neon colours to add a harsh and discordant note to what should be a comforting setting. Readers are asked to consider ideas such as loss of human connections and the rise in mental health issues through this piece.

REFLECTION WRITING

SUCCESS CRITERIA

INTRODUCTION	Does my Reflection follow the Criteria?
<ul style="list-style-type: none"> • Discuss what you were trying to create through your composition • Explain the way your text of choice has influenced your writing • Describe the theme of your piece and your chosen style of writing 	<ul style="list-style-type: none"> •
BODY PARAGRAPH	
<ul style="list-style-type: none"> • Discuss the theme you were trying to convey • Reflect on the compositional choices you have made • Discuss the influences on writing style • Discuss why you have used certain techniques in your writing • Provide convincing evidence (quotes/techniques) to support your analysis • Must follow PEEL structure. • You can use first person to write this piece 	<ul style="list-style-type: none"> • • • • • • •
CONCLUDING STATEMENT	
<ul style="list-style-type: none"> • Reflection on your compositional choices • Reflect on what you found challenging about this task (optional) 	<ul style="list-style-type: none"> • •

HSC, 2020 Samples
Question 8 (20 marks)

Compose a piece of imaginative writing that is set in a significant place.

Begin with the words:

This is my world now, and it can be yours too, if you like. A place can soak through your skin like sweat, and ooze into your heart and soul. Breathe it in, and let me tell you a story.

*'Breathe Me In' by Sophie L Macdonald
Extract from Underdog by Tobias Madden
with courtesy of Tobias Madden*

Sample One

Picture this. A short, plump and quiet girl with eyes no bigger than marbles. Swirling and glazing and beaming with blueish greys. A rounded oily nose just holding her red glasses in place. Small unpierced ears, cheeks full and red, lips thick and smiling wide.

That was me. Six years ago.

Now, lets place her in front of two medium blue doors with glass windows; the entrance size cut like a cake, crisp corners and edged brick walls. It was like stepping through to the entrance of the cave of wonders in Aladdin, whispers calling you to come inside. The light from inside was warm, people flocking towards the doors like moths.

And just like Aladdin, I was captured inside this cave. Instead of being scared, I was nothing but amazed by its golden treasures. But there was no gold. They were stories.

This place was full of stories.

Shelves upon shelves of pages and pages of adventures and mysteries and romance, filled the space of the building. Each bookshelf holding in its arms dozens of these treasures, some processed by the souls of their masters as they cheer and call and plead to be held by my small, broken nailed fingers. Some promised me that I would fill the shoes of the detective, prying through well written worlds in wonder of who spilt blood. Some promised the stories of rages to rides where peasant turned princess is tumbled through pages of lovers and broken hearts parts of revenge revealed through ruby red tarts. Some wanted to show me a world like my own, characters thrown towards real hardship, between a hard place and a stone, their bones aching for resolution and ending with people fully grown.

I didn't know where to start first.

Yes, there was the world outside this library, with many things potentially exciting. Friends, laughter and space. But it wasn't the place for me just yet.

You see, as a kid, I wasn't good at making friends when it was much easier to escape through a portal to find the genies lamp in much more exciting places. I would spend every spare second in that library as it was the only place that felt like home to me.

But that story was set six years ago. My library days are soon to be over once I leave the school for good.

It won't ever stop me from reading, as I've crafted a similar case in my room where I sit in a single seat silently slipping into new universes and tales.

But there is more to the world than just a single story. It was only when I looked up from my books when I took a chance to find connection outside the case of wonders. Just like Aladdin, I escaped out my magic carpet with a new friend into a whole new world.

But I've found more to life than just stories.

So now, I'm stepping out of those doors, into a new world. This, everything around me from the city skyline to the endless highways is apart of my world now, and it can be yours too.

Lets breathe it in shall we, and place our pens, writing a new chapter to this story. A real story, beyond imaginary.

A story of living life for what it is now and just being.

Markers Comment

This response is well-crafted piece of imaginative writing that uses a range of metaphors and an allusion to Aladdin's cave to demonstrate the significance of the library as a place of comfort for the protagonist. Effective control of language and structure is evident, with variation in sentence length and structure used to great effect. There is a strong personal voice, authentic imagery, and clear links to the extract, particularly towards the end, 'Let's breathe it in shall we', which demonstrates a strong understanding of audience and purpose.

Sample Two

13 years old, young and fresh out of the seventh grade and eager to make her mark. A tote being stuffed with Kseuteer and Mazas, her Mozart and her Prokofiew hugs her shoulders, her case of dreams residing in her sweaty left hand.

"Welcome to the Conservatorium, Lily Dunning"

She could smell the freshly printed manuscripts and the distinct sharpness of printed programs she was ever so familiar with. Walking down that aisle of plush chairs as if she were a bee floating through a field of flowers. Adjustable chairs – ooo! The funding this place receives must be brilliant!

Swirling colours of red, green and blue danced on the carpet beneath her, entertained by the passing of her feet or the shadow of her figure. Stained glass windows. A women, with a scarf over her head and a baby in her arms – so delicate and beautiful like an angel watching from above. Plum coloured walls, this glorious concert hall she wondered through hauling her music and her excitement. The stage, oh the stage. The stage is indescribable, like standing on the tip of Mount Everest overlooking mere mortal goats and yaks, who are all here just to hear her play. They know not of fear or anxieties, nor the countless hours or preparation prior to this performance, nor the sweat on hands or the shaking of the bow. Blissfully ignorant! Just here to enjoy the show. She was nervous, sure, but it was the audience who should contain the fear – for what they were a soul to witness would be magic right

here. Hear, her play through the journey of time, from the prime French courts of the 1700s to the war torn Soviet Union in the 40s, it was all right here. In this concert hall.

She dooned a dress of silky emerald with heels to die for. One must look ravishing for their concert debut, after all the mountain goats were awaiting. Standing in the claustrophobic wings she watches closely as the orchestra files in, wearing tails that mimicked those of a cockroach – which they extravagantly flipped towards before they sat. Applause, concertmaster walks on. Applause, conductor shakes concertmaster’s hand. Applause – hear them.

Her footsteps illuminate the halls, bouncing right from the sleeping doorman at the exit to the percussionist fixing his mallets. She looks out – but she doesn’t see mountain goats. She sees the stern faces of her judgemental peers, the mothers who would compare her to every other great violinist and the teachers who would criticize her fingering, hew bowing, her tone, her intonation. The lights were so bright, she couldn’t see her feet. The colours of the stained glass were no longer there. She could not smell the shiny programs, nor fathom the room of filled seats. Suddenly it felt too big, but too small – too crowded, too empty, too many eyes ...

She plays. An incorrect note flings out of her violin, hitting the back wall and slapping her in the face. The oboist missed her solo, attempting to chase after it like a woman who let their baby on the train. A rather out of tune chord through us off the harmony, turning it sour and dissonant. But once it is played, it is over. Every note that comes out of the music stays, oscillating within the concert halls till the end of time, aimlessly. So she continues, filling the room till applause erupts and – it’s over. Turn to face audience, shake concertmaster’s hand, accept flowers, gestures to the conductor and the orchestra and walk out.

I return, 10 years later. A distinguished graduate from Julliard, about to accept a postgraduate position at the National Academy of music. And I feel it again, that very first disastrous performance, it’s still there. Every wrong note still bounces off the walls, every cough still oscillates every breath still flows. But I feel at home. I had an opportunity to refill this glorious concert hall with new life, one with less mistakes I hope. The girl who walked into this hall 10 years ago has grown up – and finally this is her world. She’s has to learn that in order to claim ‘her world’, she must accept failure and move on, for dwelling on her miseries would only lead her to a puddle of tears and self pity. So don’t worry if you make a mistake or something doesn’t go to plan, just soak in the atmosphere and enjoy it. And someday, after you’re done claiming the world, elsewhere as I did, you may return here and claim this too, my daughter.

Now run along and go practice, Bach’s double concerto requires two violins not just one ...

Markers Comment

This is an engaging and sustained piece of writing that effectively uses a wide range of language devices to explore a sense of place. Musical metalanguage adds authenticity and believability to the authorial voice. Juxtaposition, such as ‘too big, but too small – too crowded, too empty’, is used to create an effective representation of the fear and anxiety surrounding performance. Purposeful use of punctuation and varied sentence types demonstrate effective control of language. The narrative moves forward to connect to the concept of storytelling suggested by the quote. Some lapses and inconsistencies in grammar affect cohesion at times, but the piece is effectively crafted overall.