English - Extension one - Common Module Resource3 - Examining Literary Worlds part 2 transcript

(Duration 21minutes 59 seconds)

(upbeat music)

Instructor: Welcome back to the HSC hub student support session for English Extension One. In resource three of this series we've been exploring the NESA sample and 2019 HSC exam questions for the Common Module, Literary Worlds. In part one special guest Andrew Scrivener took us through example A from the sample exam and we analysed connections to the module description and the 2019 exam. In part two, we will extend this analysis to examples B and C in the NESA sample exam, as we follow Andrew's "Think aloud" style reflection on the texts and questions. Again, take a moment to remind yourself of where this resource sits within the suite of resources developed for Extension One. Make sure, especially that you have completed part one of this third resource before you attempt the second part. And you will be familiar from the proceeding resources, with our suggestions for making the most out of the video and student booklet. Please check the list on page three of the booklet, most importantly remember to pause the video when instructed to, in order to complete the activities with your class, peers or independently.

Here is the agenda for this part of the resource, note again that time allocated does not include time for you working on the activities. And here again are the learning intentions and success criteria for this resource as a whole, again, for students to: understand the structure and requirements of section one of the examination, refine their approach to the unseen and stimulus texts provided in the examination. For students to be able to: respond with confidence to the requirements of the examination for this course.

In the video you are about to see, Andrew discusses and reflects on, in that "Think aloud" style, example B from the NESA sample exam, the short story extract from James Joyce's ‘Eveline’. Please notice that this text and the two questions discussed in the following videos are included as resource three in the student booklet., At the end of the video pause the recording and complete activity nine in the booklet. This activity asks you to analyse the literary devices used by Joyce to invite the reader into the world of the story.

Andrew: I want to turn your attention to example B the stimulus text ‘Eveline’, the short story by James Joyce. We only get the beginning of this, it would be very handy if you already knew that he was a modernist author but that's not essential. So, but I'll go through and just deconstruct and have a look at a few things that you can take out of it in the world that he creates for Eveline. If we start at the beginning, obviously start at the beginning, good place. There's what's called ‘free indirect discourse’, Okay. It's a narrative technique I explain to my students like this: You normally have an omniscient third person narrator, free indirect discourse is when you have a subjective third person or writer. Things are looked at by a third person narrator through Eveline's eyes and from Eveline's perspective. So, we get a very close and intimate view of how she views her private world but also how she imagines, perceives this new world that she hopes or she wants to, she's going to. Notice in the second paragraph it starts out in the present. It shifts to the past and her reflection on what's happened in her life to this point. And then it brings up the issue of or the concept of change, which unites with her idea of the new before it then moves to her speculation and her wonder, her projection about the future. I'm not exactly sure you would call it a juxtaposition but there's definitely a paralleling here between the present, the past and the future.

We move on to the second page. There's a great deal of doubt for somebody who's going away for somebody who's after change, for somebody who's going to a new country in a new home. And she says, is a lot of doubt and uncertainty and I found the juxtaposition here between the familiar and the unfamiliar, between the objects, which she'd never dreamed about being divided from, but also the photo which is so common and familiar in her life yet, she doesn't know who it is. These are, it's a little bit disconcerting, it's a little bit incongruous for somebody who is about to go away. The formality of consenting builds on this. It's about agreement but it's also discomforting, it suggests that the issue of choice is uncertain. The tone is muted, even as I’ve thought, sombre. And then we come to the motivation, which is she's running away with the fellow that suggests you would think, or you would guess, excitement, happiness, love, but there's a lack of this. And then finally, there's a euphemism and there's a little bit of a cliché at the end there which by themselves might not be a lot, but they do show that she still mulling this over and she's not quite certain.

There are a couple of issues and concepts here that I've also taken out of this after I've had a read might be clear but there's this issue of comfort versus discomfort, this issue of the known or certain and the unknown and uncertain, same and different. And this idea of being here in this place there, that she's going to. There's a division and there's the world that she has, and there's the world she's speculating on and she's imagining.

Instructor: Here are some stylistic features you may have considered in your list in the student booklet. Add any now that you did not include: free indirect discourse, accumulation of detail, modernist imagery, shifts from present to past figurative devices. Make sure you extend these with examples and a consideration of why they are being used. In the next slide you will listen to Andrew discuss requirements and suggestions for question A in the imaginative composition. When the presentation is finished, you will prepare for, and then write your own creative piece. So, listen out for the ‘springboards’ from Joyce's story that you could use to inspire your own.

Andrew: Welcome, now I'd like to have a look at the sample paper question two or example B in particular I'd have like to have a look at the first question and given a little bit of a stimulus here, the final line from the extract of ‘Eveline’ states ‘but in her new home in a distant unknown country, it would not be like that.’ You're asked to compose a piece of imaginative writing where you need to create a world, a new world. And you're also being given the instruction that you need to look at the concepts of, or what it will be like in her new home, in particular, the concepts of the issues of journey and change. When you're creating that world. I guess there's a couple of questions you need to ask yourself. You don't have to answer them all in your creative writing. Where is that world? Who's in the world? Why go to that world? When does she go to it? What is that world? What's seen or known in that world? And how does she get, to or go to that world? As I said, you don't need to include these in your piece of writing but you do need to consider or think about them. You also should like look at the idea of a real or a private world and the idea of an imagined world.

You've been asked to step off the back of Joyce's story here, ‘Eveline’, and this is something that you really can't sort of have a pre-prepared answer for. So sometimes you need to look inside the text and use some ideas or something inside the text as a springboard that you can use to write, you can use it as a motif or an image, a metaphor or something. And in the story there's the mention of houses, there’s the death of the mother, Keogh the cripple, familiar objects, which she seems paradoxically very unfamiliar with. She never dreamed of being divided, the name of the priest, the ladies at work, she mentions the name of families, the Divines, the Waters and the Dunns. These are things that you can use to create or jump into a story of your own. The important thing here is to look at what she imagines this new world to be like, and then what she experiences. I see there being an action and a consequence cause and effect here for Eveline. And I was wondering or thinking about possibility for a story to try and help you. But how about, here's an idea, she's in the new country, okay. She's sitting somewhere could be, doesn't matter, could be a shop, bus, stop friend's house or whatever, but she wonders she daydreams of when she came, her hopes, her desires, her inspirations. This for me is her imagined world so to speak. And then she's brought back, something, a sound or a noise or somebody speaks to her. And she's brought back to the experience in front of her, the real world the private world that she has in front of her and how she responds to that world. Is it what she imagined, is it what she dreamt, what she thought, what she perceived, how is it different? I just think it is an opportunity to look at different types of worlds here, those which are imagined, but also those which are experienced.

Instructor: We are emphasising once again, the centrality of the module description to all the work and preparation you are doing. Andrew demonstrates this by basing his discussion around several key phrases drawn from the description, including how Eveline may ‘respond to her imagined world’ for example, do you hear any others? This is a good point at which to return to the module description, both for inspiration and to ensure that you are keeping to the path set out by the examiners. You will find the module description in resource four in the student booklet. Pause the recording now and complete the three components of activity ten which follows it including, if you would like, a chance to take a break now and practise writing your own response. (upbeat music)

Andrew: Welcome I'd now like to take an opportunity to look at from the sample paper example two, in particular question B, which obviously comes after question A and your creative choice, your creative writing, sorry. The first thing you need to do and consider is your creative choices, you need to be able to explain and justify them. You need to be able to justify why you use them, but also explain the meaning and the understanding that you wanted to have from this, the effect you wanted to create. You need to consider how your purpose invites and engages the reader into this literary world. What the world is? Why they want to engage with it? Why it's interesting, What I can show them? How it can transcribe experience through imagination. And you also need to consider how your text either borrows or diverges from James Joyce's text. You can't ignore the stimulus. You need to engage with that and how it has influenced and impacted on what you tried to achieve with your writing. You can however, bring in other texts and understanding, and there's nothing wrong with this, but it does need to be balanced and it does need to be measured. I'm not sure what sort of texts you’ve looked at for literary worlds. But I was thinking in particular of Craft of Writing in Advanced and there's some fantastic texts there which really do look at literary worlds, in particular, an author's purpose, their creative choices and the representations that create that world. And also the effect or the impact on the reader. In particular on thinking about texts like ‘That crafty feeling’ by Zadie Smith, ‘Love and honour’ by Nam Le, which I'm familiar with, and is meta textual and looks at "worlds within worlds" so to speak. “What time is it now, where you are?" by Colum McCann, "Spotty handed villainesses" by Margaret Atwood, "Home in Fiction" by Geraldine Brooks and even “Politics and the English Language" by George Orwell. What do all these texts have in common? As I said, they all draw on and think about the author's purpose, how the world is constructed or created within their text, but also the effect, the impact on the reader, the reader’s meaning and the reader’s understanding. But again as I said, these need to be balanced with your response or in your response and your answer to this question.

Instructor: Now, that you've heard Andrew's discussion of the second question in this example from NESA, it's time to put into practice some of the thinking around this type of question that you may receive in the exam. In a moment you will turn to activity eleven in the student booklet. Here, you will find a space to think through the connections between your own response as a composer in the imaginative piece, you have just written, and the stylistic choices you made. This is a crucial connection to plan, execute, and be able to analyse under exam conditions. You will then explain your borrowing and diverging from Joyce's text and in turn make some connections to other texts as Andrew did in his discussion, that you may be able to draw on in your critical analysis. Finally, you will be asked to practice writing your response. If you have not yet written the imaginative piece, you should attempt that now to make best use of this activity and the ones that are to follow. (upbeat music)

In this section you will listen to Andrew, "think aloud" over the final NESA example from the sample exam example C. As you listen, turn to the text which is reprinted in the student booklet in resource five and note, in different colours or a different code, the phrases that relate on the one hand to the activities of writers. And on the other hand to the effects of those activities on readers.

Andrew: This is example C this is text one, the only text for this question. And I was a little uncertain about this text to start with but I get it now, this is a text which is totally 100% about the reader and it starts off and he talks about the things that novelists do, which is that they start with the familiar. Not only novelists or all sort of all writers all artists start with what is familiar, what is real so to speak, but they then de-familiarise this. That this paradoxically increases our recognition and our understanding and our linking to that idea and that world. He looks at that process of reading and what it does to the reader. He looks at before and after he looks at the old and what's new for the reader afterwards. And as you would expect, he looks at what was not so much unknown, what was known as I said a second ago, but now maybe it's better known. It's better appreciated, it's seen, recognised from a new perspective. For him as a reader, he talks about an increased consciousness, and it's not that he wasn't conscious of these things before but the author or the writer, the artist, has increased that consciousness, which is very powerful. He draws our attention to the values that transcend from the imagined, to the real world. So this is about afterwards, after he's enjoyed his text, in this case, Jane Austen, and how he comes back to the real and things are different. He looks at things differently, he sees things differently, he understands things differently. And he also looks at the increased perception therefore understanding and this is why we read, we read in order to increase our perceptions and also increase our understandings. It's interesting that this is a nonfiction text when you're being asked to do something creatively, but it's about the reader and it's about the perceptions they gain from reading. How the imagination of the writer transforms, transposes and transcribes experience, which the reader recognises are new. Because they are viewed or perceived from the side indirectly and that's the value. That's what the reader takes out of it.

Instructor: Notice that the deliberate construction of a literary world remains the central focus of the exam. There is a solid connection between the module description and the texts and questions in the exam. Keep your eye on this connection as you prepare for exam. Let's see how Andrew explores this theme in our final video, "think aloud," based on the creative response example in the sample exam.

Andrew: Welcome, we are down to example C the creative response. Finally a straight forward creative response, but there's a few little caveats there's a couple of things you're asked to do and you're expected to show your understanding of the module Literary Worlds. Starting at the beginning, this is about the deliberate creation of a literary world. Okay? Your creative choices need to be specific, they need to be sophisticated. They need to be ‘literary’ in that they show your depth and reading and knowledge and understanding of the module. There's a little reflection here, and a little part that comes from the stimulus text one, and that is about the reader's awareness, their consciousness, their perception, is sensitised or heightened. This is really about you being aware that you're writing a story for somebody else and what meaning and understanding they are going to take from it.

And the last part, a significant aspect of the worlds around them. Now it sounds, and it is, very open, but you need to link the imagination to experience, the issue is what experience? What aspect? Well, there's the little helpers in the texts such as sky or faces or hypocrisy or sadness, which is fine. But I was also thinking about Nam Le's text “Love and honour” and the Craft of Writing module from Advanced and he quotes William Faulkner's Nobel speech, which says. Faulkner's advice is that you write about the old verities, verities are true principles or beliefs or things that are of fundamental importance, and they are, to the human, love and honour and pity and pride and compassion and sacrifice. Not a bad place to start if you have nowhere else."

Instructor: Here's the question from example C, “Reflect on text one and, in a sustained piece of imagined writing, create a literary world that attunes and sensitises your readers to a significant aspect to the world around them. Your response should draw on your knowledge and understanding of the module, Literary Worlds.” By now, you would be familiar with it, but the two key words are particularly interesting to ‘attune someone to something’ is usually a figurative way of suggesting that you are bringing them into accord with or helping them adjust to something, such as the needs of a family member for example. To ‘sensitise’ meanwhile refers to raising awareness, to sensitise someone to the dangers of smoking for example. These are interesting aims for a writer: attuning and sensitising. They are subtle especially considering it is in relation to a significant aspect the world.

For this penultimate activity, choose an aspect of the world you would like to explore in imaginative writing. Then brainstorm the ways you might go about the deliberate work of attuning and sensitising your reader to it. Which aspects of style, which language devices, and language features will you use? Be sure to discuss your ideas with a partner and your teacher before you practise writing your piece. Now, pause the recording and complete activity fourteen (upbeat music)

In the student resource booklet, you will find the last activity for this section and this resource on the examination as activity fifteen. Use the space of there to reflect on your learning under two key questions. One, what are the key points you will remember from this section? And two, what are your preparation, revision and development plans for the run up to the HSC exams based on this resource as a whole? (upbeat music)

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