English – Extension 1 Resource 3 Examining Literary Worlds-P1 transcript  
   
(Duration 23 minutes 55 seconds)

Instructor: Welcome back to the HSC hub student support session for English one. Please note that this is resource three in the Extension one session. In this third resource in the Extension one series, we will apply all of our preparation on the module description and its key concepts to an in-depth consideration of the examination, texts, and questions we have from the NESA sample and the 2019 HSC. Our guide for the deconstruction of the sample exam will be Andrew Scrivener, who is a head teacher and experienced Extension one teacher. In this first part of resource three, Andrew will take us through the module statement, then explore the questions and texts that make up the first example in the NESA sample paper. Rather than present a definitive explanation of the exam, Andrew has been asked to reflect more personally in a kind of think aloud format as he reads through and unpacks the texts and questions.

Take a moment to remind yourself of where this resource sits within the suite of resources developed for Extension one. While it is possible to use this third resource independently of the proceeding resources, we recommend you follow the order here to get the most out of the experience. 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's the agenda for this part of the resource. Note that the timings do not include working time on the activities. Here are the learning intentions and success criteria for this resource. 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.

Let's begin by returning to the ultimate source of truth for any module, the module description in the syllabus. In the video you are about to see, Andrew will talk you through the key phrases and concepts. Then we will explore how the module description is utilised in the 2019 HSC exam questions and texts. But first turn to resource one in the student booklet. Here, you will find a copy of the module description, highlight or underline key ideas as Andrew takes you through them. If you've not completed something like this before, use the table in activity one to actively engage with the description by dividing key phrases into processes, for example, ‘explore’ and concepts for example, the ‘complexity of individual lives’.

Andrew: Welcome. I'd like to introduce the Common Module for Extension one English, Literary Worlds. I know this might be a little bit familiar or comfortable for people and it should be, but still I'd like to just go over it. Because I'd like to highlight a few of what I see as crucial or important points. The first is the author's purpose and their intention. What are they trying to actually express? What ideas, what thoughts, what issues concepts are they trying to have the reader engage with? The second is the construction, the shaping of that world and the deliberate choices that they make in representing that world. And the next is the reader's understanding, their awareness of these ideas, how they engage, how they understand and how they create meaning. This then shapes what goes into the literary worlds themselves. And students need to explore analyse and critically evaluate the deliberate choices that are made. How these values are presented, how representation foregrounds these values, and finally the representation of the worlds that offer new ideas and meaning, you'll see that there's a little bit of a continuation here of purpose, representation and meaning.

They should also consider the influence of context on values and the shaping and the representing in that world. But also how these also influence and affect the reader's own values that they have in their engagement with the text being made to think, change, shift, alter, or gain new insight. Students should also have the opportunity to critically and creatively compose texts, which is quite obvious. But they also need to be able to be very aware of their creative choices and why those creative choices have been made. This is an extension of the Craft of Writing and the reflection statement there. So they need to be able to explain their creative choices and their meaning, the effect that is intended to have. And finally, they need to be able to read a range of texts. Those texts can be short stories, poems, films, novels. The choice is up to the teacher and the student. There's not a problem there, but they need to be able to look at these texts, to understand these texts and to see unseen text and realise and understand what world is this? What does it mean? What is its purpose? Number two, how it is constructed, how the creative choices were made? And number three, why is it meaningful? Why is it valuable to the reader? How does shifted and engaged the reader with the text?

[Slide reads: Applying the module description

Investigating the 2019 exam in the light of the module description – activity 2

Question 1 (25 marks)

In your response to parts A. and B., draw on your understanding of the module Literary Worlds and the extract(s) provided.

A. Use Text one and Text two to answer this part. To what extent do both extracts resonate with your understanding of why we compose literary worlds?

B. Use Text two to answer this part. Using the character in Text two, imagine a moment in which the past intrudes on this character’s fabricated world. Compose a piece of imaginative writing that explores this intrusion.]

Instructor: With that information about the module in mind, let's see how this takes shape in an examination question. Here, you have the question from 2019 HSC exam. Notice the phrase, “draw on your understanding”, which is a parallel of a more complex sentence in the module description. Notice too the phrase why we compose literary worlds. What phrases does that connect to in the module description? In question B, the past intruding on a character's fabricated world, certainly qualifies as an exploration of how language forms and features are crafted to express complex ideas and emotions. We will return to the module description and this 2019 exam question at different points in this resource to practise skills picked up from Andrew's analysis of the sample exam. In fact, this will be the pattern through the whole resource. Listen to the expert, unpacking and discussing and reflecting on the sample NESA paper. Then apply the thinking to the 2019 exam. You'll need to follow the instructions carefully. In a moment, you will pause the recording and complete activity two in the booklet. First highlight five key phrases from the module description. You think sound like they might lend themselves to exam questions. You would have had some practice at this in resource two of this suite of resources. That's the one where we introduced how important it is for you to think and practise working like an examiner. Then you will need to fill in the table that requires you to find synonyms for those five terms. Finally, practise writing a question in the style of this two part one from the 2019 HSC exam. Pause the recording now and complete activity two.

Now let's begin our analysis of the examination itself. In the following video, you will hear our presenter, Andrew Scrivener, exploring the first example in a think aloud style. This is example A from the NESA sample exam. As you listen, think about how this analysis links to the preparation you will need to do while the examples for this section contain unseen texts and stimulus. There is still much you can do to prepare. After the video, jot down your thoughts into activity three in the student booklet.

Andrew-: I know wish to go through the sample question, the sample paper for the Extension one English. And hopefully give people a little bit of an insight into what the possible ways of answering and engaging with the paper and different questions are particularly for preparation, but also how to approach the paper itself. If we go through to Section one, Literary Worlds example A. And just look at the question and focus on that for a moment. It starts with evaluate how effectively. So you have to look at, you have to judge and you have to justify the author's purpose, their intention. You have to look at it in light of the Nobel extract, which I'm going to look at in the next presentation, but you need to consider the ideas that come from that and how these engage with and invite the reader into the world of ‘Snow’, which is extract two. It is very, very important that you engage with both extracts and that you engage with them equally and fairly, but also you look at their interconnectedness, how one shapes and reflects the other. If you think about it, as I said, we'll look at it in the next one, but we have Pamuk talking about how he writes. And then we have any example of the writing and the world itself that he creates.

The next and this is a common stem that goes with each of the examples is that you need to show your understanding and knowledge of the module literary worlds. You can do this by using text examples of stories, poems, films, novels. You might look at some theory. You may look at writers, what they have said, but you need to demonstrate a sophisticated and detailed and sustained knowledge of what a literary world is. How they are shaped and the readers engagement with these.

Instructor: Take a look at some of the preparation ideas here. While there may be many things you can do, even for a section based around unseen and stimulus texts. One of the key takeout’s from this introduction to the paper and its first example, unseen text, is the importance of you practising a particular way of thinking and working when it comes to texts in this course, as suggested in resource two of this series, you should be constantly reading potential stimulus texts with an eye out for how an examiner might approach them. Let's have a brief look at the stimulus that was chosen for the 2019 exam. In order to unpack this a little further.

Here's the opening of the first unseen text from the 2019 HSC exam. "All fiction is a masquerade. We writers adopt disguises: we flirt, feign and play, and the story is the mask we wear. Behind every fiction though, is fact. Behind every white page, the red of real life bleeds through." It's not hard to understand why this text was chosen. Look at how many concepts can be linked to the notion of deliberate construction of literary worlds that we introduced in the first resource in this series. Each too is provocation. Fiction as a masquerade, writers flirt and the red of real life behind every page. What is the figurative phrase he is suggesting? Notice the way that the stimulus provides an opportunity for you to enter the discussion with your own informed views about literary worlds. We will return to this text in a moment, but first here is Andrew's discussion of the first of the two texts offered in the sample paper. Listen carefully because you will be analysing this Griffiths’ text later in the same way once Andrew is finished.

Andrew: I’d now like to have an opportunity to have, look at text one. From question one of sample one from the specimen paper. If this is the one from Pamuk's Nobel Lecture, it's also known and it was published as "My Father's Suitcase." I'd really like, and I'd suggest to you, this is an exemplar text, an excellent way to get into and to understand what a literary world is. You should. If you have an opportunity, read the whole text. The complete text, it is absolutely fantastic for showing what an author's purpose is. How they make representational choices, but also how they engage, why they engage, and what meaning they have for a reader. So if we can just take a little opportunity to go through this brief extract, it begins with, he says, “trying to discover the second being inside him in a world that makes him who he is”. It's very clear here that he's talking or he's trying to establish a character's voice or that voice within himself, but also the idea that this is an imagined world. This is a constructed world, a created world, a world that he is making himself. Then goes into building that world, which is coherent, which is structured. He says that it has shadows, but that is probably possibly because at the moment, it's a little bit ill-defined. It is also a shadow because it's different to reality. This is an imagined world. I'm reminded of Aristotle's allegory of a cave here.

Next he says, “I feel I'm creating a new world”. He is, but he's also constructing that world. He's building it and he's making deliberate choices. And he's looking at that other person within himself, the narrator, that narrative voice. He then goes on and has a wonderful metaphor here about stones as the words, what writers use. And there's no accident here. That words and worlds are very close together. That words create worlds, imaginary worlds, and literary worlds. He also talks about how words are chosen, selected, placed, moved, shifted, observed sort of very, very precise and very carefully considered action that he's making. And then he goes on to what happens and what's there for the reader that we create after years and years of hopeful writing, which will end with something very different. Something that has shifted changed or made somebody think about the ideas he has differently. That the reader is not just somebody who is passive, but is actually actively engaged with the process of reading. It's a position that the reader and the writer are both imaginatively engaged. One with the creation, the other, with the reception.

Instructor: To paraphrase from Andrew's think aloud. This text has been chosen for two broad reasons. One, it is an engaging read full of insights about the processes of both composition and response. And two, there is plenty for the examination student to converse with in their extended response. Before we listen to Andrew analysing the second text in the sample paper, take a moment to record your informed, personal response to this extract. You will find the full extract as resource two in the student booklet. Pause the recording, read the full extract and complete activity four, to explore how your understanding of the Common Module connects with the Pamuk speech. Then when you come back to the recording, you will hear Andrew discussing the second text from example A.

Andrew: I would like to have a little bit of an opportunity now to look at the second text for question one in the specimen paper, the opening of Orhan Pamuk's novel ‘Snow’. So that you're better able to compare it to his Nobel speech. It opens with a phrase which is repeated twice:”the silence of snow”, which is both literal. Snow is silent. But also there's an interesting little metaphor or paradox going on here. And that silence is about absence, but snow is also about covering and concealing. And although we can't get the complete meaning now, because we don't read the whole novel, it does introduce us to the issue of snow, which becomes very important in this extract. We move on and he orientates us. He gives us a setting. He gives us a time and he gives us a little bit of weather. It appears realistic. It helps us engage with the story, but then he goes on and we have a third person narrator but we also have one who's intrusive. He is the first person inclusive, “we” and “our” to engage the reader. Okay, and make us part of the narration that the narrator and that the reader are on a path on the writing of this, the engagement of this story together. He goes on and he talks about setting out on a journey that would change his life forever and chosen to turn back. It's told retrospectively, it's third person and it's past tense, but we're also introduced to the issue of the idea of it being a journey, which is clarified in the next extract. This is a journey in search of a world he'd once known. It juxtaposes what was then and what is now. It also looks at the issue or the idea of innocence and experience.

And we have this lovely little metaphor here, which can be taken, like any metaphor, can be taken a number of different ways, but it says, because he was a poet, he says, it snows only once in their dreams. There's a number of different ways of looking at this. But I like the idea that our dreams, our perfect world, are ideal. They're surreal, ethereal, otherworldly. But the one that we create on the other side of our consciousness, they only enjoy or engage or interact once. That is what we dream, what we imagine, what we perceive and the real, only connect or interconnect once. Anyway, that's just my take on it. You need to have a think about this. You're going to get a text, an unseen text and you need to be able to engage with it quickly.

We also note here that the character's a little bit, or is alienated. He doesn't feel at home in this world. He feels as though he's an outsider, okay. Which could also become important to the issue of snow. And finally, the creating of a private world, the character's world. And again, the narrator invites us as the reader to take advantage of the little lull to whisper a few biographical details. The following paragraph is a wonderful example of what teachers like to tell students all the time of ‘show don't tell’. He shows us some details of this character. And we build an image of the character in our own mind and our own imagination, which I guess is his purpose: that his world, the may world, he imagines is also the one that the reader is able to imagine and engage with themselves.

Instructor: You will be aware of course, that the question in the sample exam asks you to write about both of these unseen texts. Evaluate how effectively in the light of the extract from his Nobel Lecture Orhan Pamuk invites the reader into the world of the novel in the opening of Snow. Your response should draw on your knowledge and understanding of the module Literary Worlds. Take the opportunity now to work on your response to this question, you must, as we have seen, make a judgment about the effectiveness of Pamuk's invitation to the reader in the opening of ‘Snow’, but this must be done in the light of his earliest speech. Use the table under activity six in the booklet to work on this question in depth. This should take you some time, but it is worth the practice of thinking in this way about the connections between texts.

In your work on the two texts, you might have considered the ill-defined nature of the constructed world that Pamuk establishes in the lecture. There is a clear definition of the character in ‘Snow’. So the tension here reflects back on the invitation into that world, the connections between the imagined world and the real world in the speech seem to reflect on Pamuk's attempt to build a literary world in the novel. The suggestion in the lecture about the active experience of the reader. How does this connect to your module understanding and how does Snow encourage that active experience? Remember to discuss other ideas with a partner and with your teacher. Have you read the markers' feedback from the 2019 exam? It might help you refine your thinking about these two texts.

[Slide reads: The 2019 makers' feedback. Writing practice in response to this advice – activity 7

Section I — Common Module: Literary Worlds

Students should: demonstrate a strong conceptual understanding of why Literary Worlds are constructed and how they interact with the reader

Question 1 (a)

In better responses, students were able to:

* establish an effective and sophisticated thesis
* synthesise and make connections between stimulus texts in response to the question
* evaluate the extent to which the stimulus text aligned with their understanding of Literary Worlds
* provide relevant textual evidence
* construct concept-driven responses that used the texts to support their insights about the purpose of Literary Worlds

Areas for students to improve include:

* using the texts to develop a thesis in response to the purpose of Literary Worlds rather than simply listing literary devices
* sustaining their focus on the question
* referencing the texts in a purposeful way]

Here are some of the key points from the markers' feedback from the 2019 exam. Even though the question and texts we have been working on are from the sample paper, these points definitely apply. Pause the recording here and read through these points. Then as the first of the summary activities, for part one of this resource, try answering this question under exam conditions. That would mean one hour of writing time, do this with pen and paper, ask a peer for feedback and give it to your teacher, once you've improved it, based on your partner's advice.

To complete this section: Do activity eight in student booklet. Here, we've provided you with the two stimulus texts from the 2019 exam. Under each there is a guiding question and an answer space for you to take notes. Once you've finished reading and taking notes, try the question under exam conditions. Again, work with a partner to give feedback, according to the marking rubric and the markers' feedback. Then show it to your teacher.

That's the end of the first part of this resource. In the next part, Andrew will take you through examples B and C from the sample exam. Make sure you complete activity eight first and have a break.

End of transcript