****Year 12 Extension 1 – Common Module****

**HSC Hub student support session**

# ****Resource 2 – engaging with a literary world****

**Student resource booklet**

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### Required materials

Please ensure that students have:

* one or two pieces of your own writing, either classwork or completed assessment tasks. These could be any type of text, including persuasive or imaginative.
* this resource in a soft or hard copy and access to the PowerPoint presentation. Please note that the answer boxes expand as you type in them but if you are printing this out you will need to expand them before you do so (or write underneath).
* pens and highlighters.

## Advice to the teacher supporting students

If using in a classroom context you may like to:

* use this resource in a workshop setting with a group or an individual student to work through on their own
* pause the recording and ask students to read, reflect and write
* refer to school-based assessments or classwork as examples for discussion.

## Advice to the independent student

If using this resource at home independently you will need:

* the required materials listed above
* time and space to work on this resource thoroughly. We recommend stopping the recording when prompted and taking the time to complete all activities in this resource booklet.

You may wish to use this resource over separate learning periods. There are two parts to the resource, each taking approximately 20 minutes of viewing time on the video. Properly completing the activities, however, will take you another 15 to 20 minutes for each part so we recommend having a break between parts. Within each part there are two sections, so this would also be an appropriate time to break if required.

# Part 1 – applying the module lens to an unseen text

## Learning intentions

For students to:

* engage with the insights developed through and values embedded in an unfamiliar text​
* understand the difference between insights and values and apply this thinking to an analysis of an unseen text​.

## Success Criteria

For students to be able to:

* analyse the construction and purpose of a literary world in an unseen text​
* apply the module lens to an unseen text​
* analyse how key module concepts can be utilised to explore the literary world of an unseen text.

## Section 1 – an unseen text

Complete the following activities in consultation with the instructional video.

## Resource 1 – extract from ‘The Road’ by Cormac McCarthy

The Road, Cormac McCarthy, Picador © M-71, Ltd. 2006 ISBN-10: 0-3330-44755-6 pp 3-5

**When he woke in the woods in the dark and the cold of the night he'd reach out to touch the child sleeping beside him. Nights dark beyond darkness and the days more gray each one than what had gone before. Like the onset of some cold glaucoma dimming away the world. His hand rose and fell softly with each precious breath. He pushed away the plastic tarpaulin and raised himself in the stinking robes and blankets and looked toward the east for any light but there was none. In the dream from which he'd wakened he had wandered in a cave where the child led him by the hand. Their light playing over the wet flowstone walls. Like pilgrims in a fable swallowed up and lost among the inward parts of some granitic beast. Deep stone flues where the water dripped and sang. Tolling in the silence the minutes of the earth and the hours and the days of it and the years without cease. Until they stood in a great stone room where lay a black and ancient lake. And on the far shore a creature that raised its dripping mouth from the rimstone pool and stared into the light with eyes dead white and sightless as the eggs of spiders. It swung its head low over the water as if to take the scent of what it could not see. Crouching there pale and naked and translucent, its alabaster bones cast up in shadow on the rocks behind it. Its bowels, its beating heart. The brain that pulsed in a dull glass bell. It swung its head from side to side and then gave out a low moan and turned and lurched away and loped soundlessly into the dark.**

**With the first gray light he rose and left the boy sleeping and walked out to the road and squatted and studied the country to the south. Barren, silent, godless. He thought the month was October but he wasnt sure. He hadnt kept a calendar for years. They were moving south. There'd be no surviving another winter here.**

**When it was light enough to use the binoculars he glassed the valley below. Everything paling away into the murk. The soft ash blowing in loose swirls over the blacktop. He studied what he could see. The segments of road down there among the dead trees. Looking for anything of color. Any movement. Any trace of standing smoke. He lowered the glasses and pulled down the cotton mask from his face and wiped his nose on the back of his wrist and then glassed the country again. Then he just sat there holding the binoculars and watching the ashen daylight congeal over the land. He knew only that the child was his. He said: If he is not the word of God God never spoke.**

**When he got back the boy was still asleep. He pulled the blue plastic tarp off of him and folded it and carried it out to the grocery cart and packed it and came back with their plates and some cornmeal cakes in a plastic bag and a plastic bottle of syrup. He spread the small tarp they used for a table on the ground and laid everything out and he took the pistol from his belt and laid it on the cloth then he just sat watching the boy sleep. He’d pulled away his mask in the night and it was buried somewhere in the blankets. He watched the boy and he looked out through the trees toward the road. This was not a safe place. They could be seen from the road now it was day. The boy turned in the blankets. Then he opened his eyes. Hi, Papa, he said.**

**I’m right here.**

**I know.**

**An hour later they were on the road. He pushed the cart and both he and the boy carried knapsacks. In the knapsacks were essential things. In case they had to abandon the cart and make a run for it. Clamped to the handle of the cart was a chrome motorcycle mirror that he used to watch the road behind them. He shifted the pack higher on his shoulders and looked out over the wasted country. The road was empty. Below the little valley the still gray serpentine of a river. Motionless and precise. Along the shore a burden of dead reeds. Are you okay? He said. The boy nodded. Then they set out along the blacktop in the gun-metal light, shuffling through the ash, each the other’s world entire.**

### Activity 1 – content and processes

Slide 9 in PowerPoint presentation

Fill in your initial personal responses to the extract in the table below. Feel free to expand the rows but remember this is an opportunity for brief, initial, personal response.

Table 1 – initial personal response to the text

|  |  |
| --- | --- |
| Criteria | Your initial personal response |
| Do you like this kind of writing, story and or genre? |  |
| What genre/s are in play here and based on what evidence? |  |
| What techniques of deliberate construction did you notice on first reading? |  |

### Activity 2 – applying the module lens

For each paragraph of the unseen text, use the answer box and assess how the writer has deliberately constructed a literary world that reveals aspects of the module’s concerns.

#### **1. The personal, social, historical and cultural context of the text**

Slide 11 in the PowerPoint presentation

**“With the first gray light he rose and left the boy sleeping and walked out to the road and squatted and studied the country to the south. Barren, silent, godless. He thought the month was October but he wasnt sure. He hadnt kept a calendar for years. They were moving south. There'd be no surviving another winter here.”**

**Consider**

* **the limited 3rd person narrative voice creating a sense of hesitancy and tension. We know only what the narrator knows and he doesn’t even know the month. The calendar is a metonym for civilisation and its absence reveals…**
* **the variety of sentence lengths**

**How do language features such as these contribute to our understanding of the way ideas are shaped by contexts?**

|  |
| --- |

#### **2. Genre, form and structure**

Slide 12 in the PowerPoint presentation

**“When it was light enough to use the binoculars he glassed the valley below. Everything paling away into the murk. The soft ash blowing in loose swirls over the blacktop. He studied what he could see. The segments of road down there among the dead trees. Looking for anything of color. Any movement. Any trace of standing smoke. He lowered the glasses and pulled down the cotton mask from his face and wiped his nose on the back of his wrist and then glassed the country again.”**

**Consider**

* characterisation
* setting
* point of view

**How do the language devices used to create character and setting, for example, signal genre and construct an imaginary world that may offer insights about the human experience of survival?**

|  |
| --- |

#### **3. The distinctive features of the text**

Slide 13 in the PowerPoint presentation

**“Then he just sat there holding the binoculars and watching the ashen daylight congeal over the land. He knew only that the child was his. He said: If he is not the word of God God never spoke.”**

**Consider:**

* allusions
* imagery
* internal monologue

**How has McCarthy used point of view to position us as responders to the events and ideas in the text?**

|  |
| --- |

#### **4. The responder’s context**

Slide 14 in the PowerPoint presentation

“He spread the small tarp they used for a table on the ground and laid everything out and he took the pistol from his belt and laid it on the cloth then he just sat watching the boy sleep. He’d pulled away his mask in the night and it was buried somewhere in the blankets.”

**Consider:**

* the accumulation of detail

**How does McCarthy’s use of a technique such as ‘the accumulation of detail’ here, encourage you to consider your own context of response to this literary world?**

|  |
| --- |

**5. The complex relationship between individuals and society and perspectives on the diversity of human experience**

Slide 15 in the PowerPoint presentation

He watched the boy and he looked out through the trees toward the road. This was not a safe place. They could be seen from the road now it was day. The boy turned in the blankets. Then he opened his eyes. Hi, Papa, he said.

I’m right here.

I know.

An hour later they were on the road. He pushed the cart and both he and the boy carried knapsacks. In the knapsacks were essential things. In case they had to abandon the cart and make a run for it. Clamped to the handle of the cart was a chrome motorcycle mirror that he used to watch the road behind them

**Consider:**

* dialogue
* symbolism

In addition, think about these questions:

1. Does the representation investigate our notions of identity, for example what it means to be a father?
2. How did the composer create the voice and point of view of different characters?
3. Did your journey into this literary world encourage you to explore new horizons? Did it offer new insights about the diversity of human experience?

**How does the dialogue reveal complex relationships and the diversity of human experience? What about the symbolism of the road? They are in danger from people who travel on the road but they too travel on the road…**

|  |
| --- |

#### **6. Alternative readings of the text**

Slide 16 in the PowerPoint presentation

“He shifted the pack higher on his shoulders and looked out over the wasted country. The road was empty. Below the little valley the still gray serpentine of a river. Motionless and precise. Along the shore a burden of dead reeds. Are you okay? He said. The boy nodded. Then they set out along the blacktop in the gun-metal light, shuffling through the ash, each the other’s world entire.”

**Consider:**

* The lexical chain of lifelessness
* The final image

**How does the writer’s deliberate construction of a literary world leave the text open to alternative readings?**

|  |
| --- |

## Section 2 – insights and values

### Activity 3 – analysing insights in ‘The Road’

Slide 22 in the PowerPoint presentation

Use the table below to workshop insights that could be drawn from the unseen text. Include notes on textual detail that you could use to support your discussion in an extended response.

Table 2 – insights from ‘The Road’

|  |  |
| --- | --- |
| Insights | Supporting textual detail |
| For example:  The environmental impacts of an apocalyptic event | “Everything paling away into the murk. The soft ash blowing in loose swirls over the blacktop.”  Paling…murk…ash…swirls… an almost lyrical, certainly visual construction of a world without detail, concreteness, the marks of human civilisation… |
| [Add rows for further examples] |  |

### Activity 4 – analysing values embedded in ‘The Road’

Slide 23 in the PowerPoint presentation

Use the table below to analyse values that can be seen to be embedded in the unseen text. Include notes on textual detail that you could use to support your discussion in an extended response.

Table 3 – values embedded in ‘The Road’

|  |  |
| --- | --- |
| Values | Supporting textual detail |
| For example:  Family, love, tenderness and protection as a response to tragedy, destruction and hopelessness. | “His hand rose and fell softly with each precious breath.”  There is a deliberate interweaving of sentences dedicated to the father’s love for the child with those representing the horror of the physical world… “the plastic tarpaulin… the stinking robes…” The juxtaposition suggests McCarthy’s… |
| [Add rows for further examples] |  |

### Activity 5 – summary and reflection for part 1 of this resource

Complete one or both of these optional summary activities as a piece of extended writing in your own time. Show them to a peer or your teacher for feedback.

#### Activity 5 option 1

Explore the extract from The Road as a response to the modern. Look back to your student booklet from resource 1 and consider how and why the extract ‘responds’ to the concept of modernity.

#### Activity 5 option 2

Analyse the ways in which insights are developed through, and values embedded in, one of your own case study texts.

Part 2 – unpacking the layers of extended writing

## Learning intentions

For students to:​

* identify and understand the connections between the processes of responding to and composing fiction required in this course.​
* understand and analyse the thinking behind, and construction of, examination style questions for Literary Worlds.​

## Success criteria

For students to be able to:

* analyse the construction behind analytical and imaginative questions developed for this section of the exam​
* create their own versions of examination questions appropriate for the requirements of the module
* identify appropriate stimulus to utilise as ‘unseen texts’ that suit the examination requirements for Literary Worlds

## Section 1 – re-engaging with our unseen text

This section aims to refocus on the key aspects of the unseen text in preparation for the work on examination style questions to follow.

### Activity 6 – return to key questions

Slide 7 in the PowerPoint presentation (part 2)

Use the following four questions to structure your re-engagement with our unseen text, particularly if it has been a while since you completed part 1 of this resource. Even if it was read recently, summarising your thoughts using the four key questions is still a worthwhile activity.

Table 4 – key questions applied to The Road

|  |  |
| --- | --- |
| Key questions | Answer based on ‘The Road’ |
| What is the literary world? |  |
| How is it shaped? |  |
| What are the intensions of the composer and how are these apparent through the values embedded in the text? |  |
| What kinds of engagement does the reader have with this literary world? |  |

### Activity 7 – beginning to think like an examiner

Slides 9 and 10 in the PowerPoint presentation

Here we are thinking only of elements of style that are used to ‘invite the reader into the world’ of the text. Use the ‘effectiveness’ column to evaluate and don’t hesitate to re-order the rows so that you can prioritise according to effectiveness.

Table 5 – elements of style

|  |  |
| --- | --- |
| Elements of style which invite the reader into the world | Effectiveness? |
| Early dream sequence about a creature “**crouching there pale and naked and translucent**” creates a threatening mood that calls to our genre expectations. It also evokes a psychological depth and resonance with archetypal imagery that connects the text immediately to other texts that create inner worlds that resonate with the outer world of experience for characters and readers alike. | Dream sequences as a deliberate artistic choices can work effectively if they sit in tension with the waking world. In this case the juxtaposition of mythic archetypal monster with the lived reality of the barren landscape electrifies that literary world by emphasising the horrific quiet of no “**movement...[no] trace of standing smoke.”** |
| [Add rows for further examples] |  |

Extension activity 1 – extended response to the stimulus question using all of the evidence you have collected:

How does McCarthy invite the reader into the world of the novel in this extract from the beginning of ‘The Road’?

Extension activity 2 – rewriting your own imaginative fiction:

Which elements of style will you use to invite the reader into the world of your fiction?

Now re-write your opening:

## Section 2 – imaginative questions

### Activity 8 – reworked 2019 HSC question for our unseen text

Slide 12 in the PowerPoint presentation

1. In this reworked question we have simply taken out ‘fabricated’:

“Using one of the characters in the extract, imagine a moment in which the past intrudes on this character’s world. Compose a piece of imaginative writing that explores this intrusion.”

But we could workshop phrases that would work for ‘The Road’:

* “imagined world”?
* “inner world”?

What others can you think of?

|  |
| --- |

1. Come up with two more imaginative writing questions that we could apply to this extract from ‘The Road’. What phrases could a marker use from the module description?

* diverse attitudes?
* points of view?

Write your two questions here.

|  |
| --- |

### Activity 9 – keeping the rubric in mind

Slide 13 in the PowerPoint presentation

Here is one of the questions suggested in relation to the unseen extract:

“Using the setting in the extract, imagine a new character entering this world and meeting the father and son. Compose a piece of imaginative writing that explores this meeting.” ​

How would you “demonstrate an understanding of the ideas and values of Literary Worlds and how they are shaped and reflected in texts” in your piece of writing?

* Would the new character represent diverse perspectives? How would you deliberately craft this to reveal particular values?
* Would you perhaps want to subvert a particular notion about collective lives in literary worlds? How would you do that?

Use the space below to brainstorm, then share your ideas with a peer or teacher. Don’t forget to write up your idea as a practice activity!

|  |
| --- |

### Activity 10 – NESA sample exam creative response

Slide 14 in the PowerPoint presentation

Model question.

‘At one point in this extract from ‘The Road’ there is this line: “There’d be no surviving another winter here.” Compose a piece of imaginative writing in which you imagine that last winter and what their life was like in it.’

Find two other lines from the extract and construct imaginative writing questions like this one around them.

|  |
| --- |

## Section 3 – analytical questions

### Activity 11 – Arthur Berger on symbolism

Slide 18 in the PowerPoint presentation

“In literary criticism, for example, we often find that the study of symbolism in texts is connected with an investigation of their mythic elements... Heroes and heroines in novels… often have symbolic dimensions: what they say and what they do are often symbolic and allegorical as well as connected, indirectly, to the actions of ancient mythic heroes and heroines. That is why some critics argue that all texts are intertextually related to other texts, even though audiences may not be aware of the fact or the creators of texts aware of what they have done.”​

© Arthur A. Berger, ‘Cultural Criticism: A primer of key concepts.’ 1995, Sage Publications Inc. p 78

Use the table below to deconstruct this stimulus extract before we look at using it in your response to the extract from ‘The Road’.

Table 6 – unpacking phrases from the stimulus

|  |  |
| --- | --- |
| Phrase related to the deliberate construction of literary worlds | Phrase related to the experiences of responders |
| Heroes and heroines...have symbolic dimensions | Audiences may not be aware |
| [Add rows for further examples] |  |

### Activity 12 – experimenting with our unseen text and stimulus extract

Slide 19 in the PowerPoint presentation

Component 1 – identify phrases from the module description (appendix 2) that could be used to construct questions that link the Berger extract to our unseen text:

* Ideas… shaped by cultural contexts
* Values… presented and reflected in texts

Which others would you pick?

|  |
| --- |

Component 2 – use the following spaces to write a few questions using the phrases from the module description (or synonyms for them). The questions should relate to both texts. Here’s one example:

* To what extent do both texts resonate with your understanding of how values are reflected in texts?

Write at least two more:

| Example 1:  Example 2: |
| --- |

### Activity 13 – possible stimulus types

Here are some possible stimulus types

* an interview with a writer
* an artist’s biography
* a podcast transcript from a literary festival
* a review of a new fiction release

Can you think of others that could supply a thought-provoking extract?

|  |
| --- |

## Resource 2 – comparing the known questions

Table 7 – comparing the questions

|  |  |  |
| --- | --- | --- |
| Where | Unseen text/stimulus | Required response |
| 2019 HSC exam | Article on artists and art then a prose fiction extract | Evaluate (to what extent...resonate with your understanding...)​  Imaginative using a character |
| Sample paper example A | Nobel lecture by a writer on his craft then a piece of his imaginative writing | Evaluate how effectively...Pamuk invites the reader into the world of the novel |
| Sample paper example B | Short story | Imaginative  Critically analyse...your creative choices |
| Sample paper example C | Non-fiction about the emotional power of novels | Imaginative |

### Activity 14 – apply your learning

Thinking like the examiners.

Slide 23 in the PowerPoint presentation

Use the space below to practise writing exam style questions, with the following advice:

* Share them with a partner and your teacher to workshop them into shape before you try writing answers to them.
* Be creative. Use the Berger stimulus with the McCarthy extract or another piece of fiction. Use another stimulus with The Road.​
* Use your own case study fiction texts and your own stimulus extracts about art, literature and writing.
* Above all, share them with peers and your teacher to workshop them. Write answers to the most interesting or the most difficult!​

| Example 1:  Example 2:  [continue creating examples] |
| --- |

## Appendix 1 – useful links for Extension 1

* NESA [glossary](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-eald-2017/glossary) for English Stage 6.
* NESA [syllabus](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-extension-2017) for English Extension.
* NESA English Extension 1 [2019 HSC exam pack](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-extension-1-2019-hsc-exam-pack) including markers’ feedback and examination papers.
* The [English Textual Concepts resource](http://englishtextualconcepts.nsw.edu.au/portfolio) for Extension 1

## Appendix 2 – module description

**Common Module –** **Literary Worlds**

In this module students explore, investigate, experiment with and evaluate the ways texts represent and illuminate the complexity of individual and collective lives in literary worlds. Students evaluate how ideas and ways of thinking are shaped by personal, social, historical and cultural contexts. They extend their understanding of the ways that texts contribute to their awareness of the diversity of ideas, attitudes and perspectives evident in texts.

Students explore, analyse and critically evaluate textual representations of the experiences of others, including notions of identity, voice and points of view; and how values are presented and reflected in texts. They deepen their understanding of how texts construct private, public and imaginary worlds that can explore new horizons and offer new insights.

Students consider how personal, social, historical and cultural context influence how texts are valued and how context influences their responses to these diverse literary worlds. They appraise their own values, assumptions and dispositions as they develop further understanding of how texts make meaning.

In their study of literary worlds students experiment with critical and creative compositions that explore how language features and forms are crafted to express complex ideas and emotions, motivations, attitudes, experiences and values. These compositions may be realised in various forms, modes and media.

Each elective in this module involves the study of three texts from the prescribed list, with at least two being print texts. Students explore, analyse and critically evaluate a range of other texts that construct private, public and imaginary worlds.

The module description for the Common Module, Literary Worlds, is from the [English Extension Stage 6 syllabus](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-extension-2017) (2017) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017.

## Appendix 3 – glossary of English Textual Concepts in this resource

Extracts from the English Textual Concepts resource for English Extension 1

[The English Textual Concepts and Learning Processes](http://englishtextualconcepts.nsw.edu.au/portfolio) resources are a support for the English Extension syllabus. Stage 6 English Extension 1 © State of NSW, Department of Education 2016. ​

Note that the entries provided here are merely the overview for each term. There are key statements within the syllabus content points below each overview that will be highly relevant to your study of this module.

### Context

Students understand that context is critical to the variety of meanings that are made through texts. They learn that

* exposure to texts in different contexts extends and deepens their capacity for making meaning
* context creates a dynamic relationship between responder, text and composer
* social, cultural and historical contexts influence style, as do contexts of mode and medium
* particular contexts privilege certain kinds of response and composition
* recontextualisation may expose assumptions that have become naturalised
* theoretical perspectives emerge from particular contexts to become paradigms, influencing the possible ways we see the world
* the very acts of composing and responding are contexts that produce the meanings made.

### Genre

Students understand that genres are textual expressions of social and cultural purposes. They learn that

* all texts are instances of one or more genres
* genres are dynamic and open-ended
* new genres may emerge through different technologies or through blending to form hybrids
* interpretations vary when texts are read through different generic ‘frames’
* responders and composers can choose to draw attention to or ignore the guidance offered by these generic ‘frames

### Literary value

Students understand that the notion of literary value is being reworked by globalisation, digitalisation and the shaping influences of media. They learn that

* criteria of valorisation vary depending on the dominant tastes of a culture and change from age to age and with technology
* literary value is traditionally seen to reside in texts that
  + have the function of reflecting or shaping society
  + are ‘elevating’ or ‘civilising’ in their promotion of aesthetic and moral values
  + seem to be original and arise from an individual genius
  + make assumptions about universality
  + form a repository of cultural capital as a bulwark against erosion by populism
* different ways of valuing texts reflect and imply different ways of reading.

### Perspective

Students understand that perspective is dialogic and a foundation for flexible and self-reflexive thought. They learn that

* different perspectives may be adopted for particular purposes
* engaging with different perspectives gives insight into one’s own worldview and how we position ourselves in relation to others
* adopting different perspectives may confirm, challenge or modify other readings
* perspectives in texts may be naturalised
* texts may be critiqued and debated through particular perspectives, including perspectives that are theoretically informed.

### Point of view

Students understand that point of view dictates the distance - temporal, spatial and emotional - between the responder and the events and ideas in the texts. They learn that

* point of view gives us a position from which to judge events
* a consistent and unobtrusive point of view is a mark of realism
* multiple narrators and focalisers may construct complex, shifting or problematic meanings
* in texts purporting to be objective, shaping by point of view may be difficult to discern
* testing the reliability of a narrator or focaliser requires consideration of other points of view implied in the text or of our understanding of the world.

### Representation

Students understand that in representing the world composers and responders construct, co-construct, deconstruct and reconstruct meaning in and through texts. They learn that

* representation organises and influences our views of experiences and ideas
* representation reinforces, challenges or may attempt to reshape values and ways of thinking
* systems of representation change according to culture, mode and medium
* representations in texts require an understanding of the differences between the implied and actual composer and/or responder
* the very act of representation is an act of invention

## Appendix 4 – a note about the unseen text

Cormac McCarthy’s novel ‘The Road’ is an awarding-winning text that deals with some disturbing and challenging content in line with its dystopic-horror genre. As stated in the video, the extract chosen here has been selected for its artistic merits and does not contain any disturbing content. It was essential for the purposes of this resource that the chosen extract was not likely to be known by the majority of students. The extracts are studied for the purpose of analysing the creation of a literary world through setting, genre and character.

Teachers and Principals should note the following:

* Any text that is not an HSC prescribed text must be reviewed in its entirety by the classroom teacher.
* Principals and teachers are empowered to make these decisions at a local level. These decisions are based on student needs, community context and school resources.
* Principals, in consultation with their school community, are responsible for choosing appropriate material for implementation and support of mandatory syllabus documents.

## Appendix 5 – ideas from activity 2

Suggested answers from activity 2

### Context, genre and distinctive features

1. The tension between beauty and horror drawn through the lyrical quality of certain sentences juxtaposed to the staccato of others.
2. The claustrophobic point of view through the limited third person narration.
3. The biblical cadence and allusions that evoke an existential threat to humanity.

### The context of response, complex relationships and alternative readings

1. How the symbolism of the mask evokes war and terrorism, then speaks forward in time (presciently) to our pandemic context.
2. The father's "I'm right here" is an answer to a question that is not asked. What does it reveal about him?
3. The final line can be interpreted as hopeless and hopeful. Notice the deliberate construction of this tension throughout the extract.