

2020 HSC Study Day Series



AURORA
COLLEGE

HSC English

Extension 1

Elective

Worlds of Upheaval

2020 Aurora Study Day – English Extension 1

Elective 2: Worlds of Upheaval

Elective Statement

Highlight and/or write around this as it is read to you and discussed:

In this elective, students explore and evaluate textual representations of the experiences of individuals and communities seeking unity, certainty, solace, justice or restoration in periods of significant social and political change and upheaval. They analyse how texts represent the predicaments, aspirations, motivations and ideas of individuals and groups in periods of upheaval and reflect on the potential of texts to activate change in attitudes, perspectives and social circumstances. Students consider how texts representing worlds of social and political change may challenge literary conventions and traditional societal values. They critically evaluate how texts represent shifting values, contexts and attitudes, and reconsider their own values and assumptions in relation to these representations.

Reflection: Explain TWO things that you now understand more clearly.

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Question: Moving forward, what are strategies you still need to employ/things you need further clarification on/focus areas for you writing?

Prescribed Texts:

In this section of the presentation, each prescribed text will be briefly discussed and you will find some links for independent research, if desired.

Your task: Complete the following for EACH of your prescribed texts when ones you are not studying are being discussed.

Prescribed Text 1:

Name and composer:

Literary period/context:

Discuss THREE plot elements that show the text fits into the Worlds of Upheaval elective:

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Comment on TWO contextual components that connect with the text:

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Examine what you believe is the composer's purpose:

Prescribed Text 2:

Name and composer:

Literary period/context:

Discuss THREE plot elements that show the text fits into the Worlds of Upheaval elective:

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Comment on TWO contextual components that connect with the text:

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Examine what you believe is the composer's purpose:

Prescribed Text 3:

Name and composer:

Literary period/context:

Discuss THREE plot elements that show the text fits into the Worlds of Upheaval elective:

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Comment on TWO contextual components that connect with the text:

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-

Examine what you believe is the composer's purpose:

Text 1: *North and South* – Elizabeth Gaskell

- A social novel which Gaskell uses to comment on the perspectives of mill owners and workers in an industrial city.
- Fictional city based on Manchester where she was living.
- Provincial novel – exploring regional ways of life, speech, values and beliefs in a serious way.
- North vs south – idea of division between sides/classes but ‘love’ ultimately unites.

Links:

<https://www.litcharts.com/lit/north-and-south>

<https://libguides.stalbanssc.vic.edu.au/northandsouth>

<http://www.inquiriesjournal.com/articles/224/the-concept-of-unity-in-elizabeth-gaskells-north-and-south>

Text 2: *Frankenstein* – Mary Shelley

- Romanticism comes from the 18th century and means “romance-like.”
- Focus on the need to return to nature in an increasingly industrialised world, highlighting the power of nature in the face of unnatural events.
- The use of knowledge for good or evil.
- The invasion of technology into modern life.
- Global text – Victor’s travels (compare to British imperialism).
- Political – Safie’s story in contrast to the peaceful environment of Switzerland.

Links:

<https://www.coursehero.com/lit/Frankenstein/>

<https://www.litcharts.com/lit/frankenstein/summary>

Philosophy Now, Issue 128

Text 3: *Do Not Say We have Nothing* – Madeleine Thien

- In her post-modern fiction, Thien examines how people deal with love and loss, memory and identity so they can reconstruct their lives.
- This quest for meaning takes many different paths, including writing, music and mathematical codes and patterns, which Thien uses to explore how people define their relationship to the world.

- Uses literature as an indicator of a sense of humanity – Cultural Revolution’s destruction of books and music, for instance, is significant.
- Time – constantly moving (forwards, backwards, sideways). Responders who have lived through this - or similar - experiences see “a true echo of their times”.

Links:

<https://www.litlovers.com/reading-guides/fiction/10832-do-not-say-we-have-nothing-thien>

<https://www.litcharts.com/lit/do-not-say-we-have-nothing>

<https://www.nytimes.com/2016/10/24/books/review-in-do-not-say-we-have-nothing-a-portrait-of-souls-snuffed-out.html>

Text 4: Selected poems from *Opened Ground: Poems 1966-1996* – Seamus Heaney

- He sought to weave the ongoing Irish troubles into a broader historical frame embracing the general human situation.
- Heaney often used prose to address concerns taken up obliquely in his poetry.
- Heaney’s voice “carries the authenticity and believability of the plainspoken...” - critic Brad Leithauser
- “If poetry and the arts do anything,” Heaney said, “they can fortify your inner life, your inwardness.”

Links:

<https://www.poetryfoundation.org/poets/seamus-heaney>

http://www.columbia.edu/~em36/heaney/digging_down.html

<https://www.youtube.com/watch?v=WT-dub5v4YA>

Text 5: *Waiting for Godot* – Samuel Beckett

- “What are we doing here, that is the question. And we are blessed in this, that we happen to know the answer. Yes, in the immense confusion one thing alone is clear. We are waiting for Godot to come.” - Samuel Beckett.
- The peculiar quality of Vladimir and Estragon’s waiting is that they have only the vaguest sense of what they are waiting for.
- They wait without much hope while still clinging to hope in this existential storm.
- Contextual futility and despair mirrored in our current world of upheaval.

Links:

<https://www.youtube.com/watch?v=jYbxMZTSfu4>

<https://www.litcharts.com/lit/waiting-for-godot>

<https://www.bl.uk/20th-century-literature/articles/an-introduction-to-waiting-for-godot>

Text 6: *Metropolis* – Fritz Lang

- Director Fritz Lang's vision of a grim futuristic society.
- The amazing production design in *Metropolis* continues to influence science fiction films.
- Lang's eye for magnificent set pieces and special effects created memorable images – like the skyscrapers dominating the skyline of Metropolis and the scenes where the robot takes on Maria's features.
- This film, like his others, deals with fate and people working out their destinies.

Links:

https://www.greatbooks.org/wp-content/uploads/2015/02/Metropolis_guide_final.pdf

<http://lukebartolo.blogspot.com/2017/01/metropolis-study-guide.html>

<http://www.schirn.de/glanzundelend/digital/de>

Related Texts:

How should you pick them?

- Interest
- Connections to prescribed texts – time periods, ideas, values
- Different time periods where you see a world of upheaval occurring
- Differing text types to show you can analyse across different forms

Whatever you decide on:

- Know it well
- Know how you will interconnect it (timeline, similarities/differences)
- Use as “conceptual bridge” – between two texts/among a number of texts
- Ensure it adds value to your discussion, not just repeating ideas

HSC Section 2: Critical Response:

Types of Questions:

- There will be ONE question. This will require a sustained critical response based on your prescribed and related texts
- The question could be a general one for all electives that are studied
- The question could be an elective specific one
- May include a statement or quote

General - 2019 HSC Question:

To what extent has your study of ideas and values in *Worlds of Upheaval* enhanced your understanding of the relationship between aspiration and acceptance?

In your response, refer to TWO of your prescribed texts and at least ONE related text of your own choosing.

Stimulus material:

Type 1: Stimulus material is a quote from someone reputable:

“I think a writer’s job is to provoke questions...Something that would start (the reader) thinking in a slightly different way perhaps. That’s what I think writers are for. That is what our function is.” – *Doris Lessing*

Examine how composers have fulfilled this function in *World of Upheaval*. In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

Type 2: Stimulus material is a statement:

Texts representing worlds of social and political change may challenge literary conventions and traditional societal values.

To what extent do the texts that you have studied explore this idea? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

Type 3: Stimulus material is an extract from one of the elective texts:

“Nothing is so painful to the human mind as a great and sudden change.” (from *Frankenstein*)

To what extent has change been an important focus in your Worlds of Upheaval study? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

Now, take one of these questions and, using the model on the next page, start an introduction in English Extension 1 style:

Writing Introductions:

Standard

Texts can look at times of change. Both *Frankenstein* and *Metropolis* show how unity and restoration connect to this idea of change.

Advanced

Composers use their writing to explore the ideas of unity and restoration during periods of change. Mary Shelley in her novel *Frankenstein* (1818) and Fritz Lang through his film *Metropolis* (1926) successfully convey these ideas within their worlds of upheaval.

Extension

Composers implement literature as a powerful tool in presenting unified, restorative values, ultimately providing satisfaction in times of upheaval. Mary Shelley's Gothic hybrid novel *Frankenstein* (1818) and Fritz Lang's silent expressionist film *Metropolis* (1926) present moral ambiguities within their worlds of upheaval.

What do you notice?

Did you think about:

- Length
- Differences in language
- Differences in concepts/ideas

Ideas:

Upheaval suggests opposing ideas. This may come through in critical response questions:

- Certainty from Uncertainty
- Justice from Injustice
- Unity from Disunity/Fragmentation

What else can you think of?

-
-

What are periods of upheaval characterised by?

- a feeling of loss
- uncertainty
- despair
- a sense of injustice
- fragmentation

What else?

-
-

Good luck in your 2020 HSC English Extension 1 exam!

Worlds of Upheaval

Syllabus information and Deconstruction



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Elective 2: Worlds of Upheaval

Elective Statement

In this elective, students explore and evaluate textual representations of the experiences of individuals and communities seeking unity, certainty, solace, justice or restoration in periods of significant social and political change and upheaval. They analyse how texts represent the predicaments, aspirations, motivations and ideas of individuals and groups in periods of upheaval and reflect on the potential of texts to activate change in attitudes, perspectives and social circumstances. Students consider how texts representing worlds of social and political change may challenge literary conventions and traditional societal values. They critically evaluate how texts represent shifting values, contexts and attitudes, and reconsider their own values and assumptions in relation to these representations.



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Elective 2: Worlds of Upheaval

Elective Statement

In this elective, students **explore and evaluate** **textual representations of the experiences of individuals and communities seeking unity, certainty, solace, justice or restoration in periods of significant social and political change and upheaval.**

They **analyse how texts represent** the predicaments, aspirations, motivations and ideas of **individuals and groups in periods of upheaval** and **reflect on** the potential of texts to **activate change** in attitudes, perspectives and social circumstances.

Students **consider how texts** representing worlds of social and political change **may challenge** literary conventions and traditional societal values.

They **critically evaluate** **how texts represent shifting values, contexts and attitudes,** and **reconsider** **their own values and assumptions** in relation to these representations.

Elective 2: Worlds of Upheaval

Questions to consider connected to Common Module:

- What ways of thinking does Worlds of Upheaval favour?
- How do contexts of texts within the elective shape these ways of thinking?
- How do individual and group identities interact in this elective?
- What values in texts are seen against personal values?

Elective 2: Worlds of Upheaval

Linking to Common Module:

- Periods of upheaval – ideas are connected to context.
- Texts from different time periods representing different ideas = diversity.
- Individual and collective – connect to private, public and imaginary worlds.

NSW Department of Education

Worlds of Upheaval

Prescribed Texts - Overview

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NSW GOVERNMENT

NSW Department of Education

Prescribed Text Overview

Prose Fiction: *North and South* – Elizabeth Gaskell

Context:

- 1854, England
- Industrialisation
- Modernity vs traditional values
- Class change - emerging new class
- Melodrama plus realist

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NSW GOVERNMENT

NSW Department of Education

North and South – Elizabeth Gaskell

Overview

- Set in the fictional industrial town of Milton where Margaret Hale is forced to settle with her parents.
- In a time of industrialisation, she witnesses the harsh world of the workers, especially as they start to class with their employers.
- She is sympathetic to the poor workers because she admires the strength of character they show.
- She clashes with John Thornton, a cotton-mill owner who she believes is only interested in making money not the welfare of his workers.
- Her understanding of the complexity of labour relations grows, though, and she begins to see things from the mill owner's perspective.
- Her difficult relationship with John Thornton changes and they marry.

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NSW GOVERNMENT

North and South – Elizabeth Gaskell

Composer's context

- Born Elizabeth Stevenson in London on 29 September 1810, father a minister.
- Went to live with her Aunt after mother's death early in her life.
- 1832, married William Gaskell, also a minister, and they settled in Manchester.
- Inspired to write her first novel, 'Mary Barton', published anonymously in 1848, after death of her only son.
- *North and South* was published in 1854.
- Gaskell asked to write the biography, *Life of Charlotte Brontë* (1857), by Charlotte's father.
- Gaskell died on 12 November 1865, leaving her longest work, *Wives and Daughters* incomplete.

North and South – Elizabeth Gaskell

Shifting values and attitudes connected to concepts

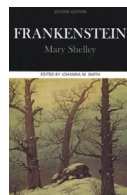
- A social novel which Gaskell uses to comment on the perspectives of mill owners and workers in an industrial city.
- Fictional city based on Manchester where she was living.
- Provincial novel – exploring regional ways of life, speech, values and beliefs in a serious way.
- North vs south – idea of division between sides/classes but 'love' ultimately unites.

Prescribed Text Overview

Prose Fiction: *Frankenstein* – Mary Shelley

Context:

- 1818, England
- Romanticism: "A movement in art and literature in the 18th and 19th centuries in revolt against the Neoclassicism of the previous centuries." - Morner and Rausch (1997)
- Rise of science
- Man Playing God
- Religion with individual creativity
- New genre (emerging from Gothic)
- (Note: Science Fiction, Crime)



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Frankenstein – Mary Shelley

Overview

- Novel has three intersecting narrative frames:
 1. The Robert Walton plot line, with the use of letters, that opens and closes the novel.
 2. Victor Frankenstein's narrative.
 3. The Monster's story.
- Didactic in tone.

Frankenstein – Mary Shelley

Overview

- Gifted scientist Victor Frankenstein succeeds in giving life to a being of his own creation.
- Rather than the perfect specimen he imagines that it will be, it is a hideous creature whom he rejects, as does mankind in general.
- The Monster seeks its revenge through murder and terror.
- Both Victor and his creation go on journeys of self-discovery.
- Ultimately, Victor's initial decision to 'play God' costs them both dearly.

Frankenstein – Mary Shelley

Composer's context

- 1797 – Born in London, only child of William Godwin (philosopher and political radical) and Mary Wollstonecraft (feminist). Mother died 10 days after Mary's birth.
- 1814 – Begins relationship with poet Percy Bysshe Shelley. Elopes with him.
- 1815 – Gives birth prematurely to a daughter who dies shortly after.
- 1816 – Gives birth to son, William. Mary and Percy holiday on Lake Geneva where a ghost story competition takes place. The idea of *Frankenstein* is born.
- 1818 – *Frankenstein* published.
- 1822- Percy Bysshe Shelley drowns in a boating accident.
- 1831 – The revised version of *Frankenstein* is published with a new 'Author's Introduction'.
- 1837 – Victoria accedes the throne.
- 1851 – Mary Shelley dies in London, aged 53.

Frankenstein – Mary Shelley

Shifting values and attitudes connected to concepts

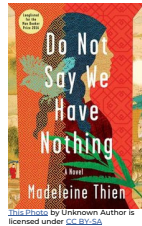
- Romanticism comes from the 18th century and means “romance-like.”
- Focus on the need to return to nature in an increasingly industrialised world, highlighting the power of nature in the face of unnatural events.
- The use of knowledge for good or evil.
- The invasion of technology into modern life.
- Global text – Victor’s travels (compare to British imperialism).
- Political – Safie’s story in contrast to the peaceful environment of Switzerland.

Prescribed Text Overview

Prose Fiction: *Do Not Say We Have Nothing* – Madeleine Thien

Context:

- 2016, Canada (China)
- Crossing time periods – Communism to Cultural Revolution to Tiananmen Square
- Government control vs individualism
- Post-modern
- Realist (crossing disciplines)



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Do Not Say We Have Nothing – Madeleine Thien

Overview

- Opening in Vancouver, Li-Ling (Marie in English) is reflecting back on her father leaving home, who then committed suicide in Hong Kong in 1989, at the time of the Tiananmen Square protests in Beijing.
- A few months later, Marie and her mother receive a letter from a Chinese woman asking for temporary shelter for her daughter, Ai-ming, who had gotten into trouble at the protests.
- Ai-ming’s father was the composer (Sparrow) who mentored Marie’s father in the 1960s at the Shanghai Conservatory of Music.
- From there, moving back in time, the long-suppressed story of her father’s love of music and the devastating impact of the Cultural Revolution on his life is gradually revealed to Marie.

Do Not Say We Have Nothing – Madeleine Thien

Composer's context

- Born on 25 May 1974 in Vancouver, Canada.
- Father is Chinese Malaysian and her mother was originally from Hong Kong.
- She studied contemporary dance at Simon Fraser University.
- In 2001, she completed an MFA in creative writing at the University of British Columbia of in 2001.
- That same year, she published *Simple Recipes*, a collection of short stories derived from her MFA thesis, for which she received a number of prizes.
- Her epic award-winning novel *Do Not Say We Have Nothing* was released in 2016, spanning Chinese history from Mao's revolution in 1949 to the Cultural Revolution in the late 1960s to Tiananmen Square in 1989.

Do Not Say We Have Nothing – Madeleine Thien

Shifting values and attitudes connected to concepts

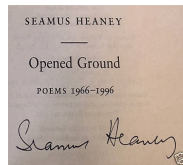
- In her post-modern fiction, Thien examines how people deal with love and loss, memory and identity so they can reconstruct their lives.
- This quest for meaning takes many different paths, including writing, music and mathematical codes and patterns, which Thien uses to explore how people define their relationship to the world.
- Uses literature as an indicator of a sense of humanity – Cultural Revolution's destruction of books and music, for instance, is significant.
- Time – constantly moving (forwards, backwards, sideways). Responders who have lived through this - or similar - experiences see "a true echo of their times".

Prescribed Text Overview

Poetry: *Opened Ground: Poems 1966-1996* – Seamus Heaney

Context:

- 1966-2013, Ireland
- Prescribed poems are: *Digging*, *The Strand at Lough Beg*, *Casualty*, *Funeral Rites*, from *Whatever You Say Say Nothing*, *Triptych*
- Irish rebellion
- Asserting Irish identity
- Irish vs British ideologies
- Realist - sparse



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Opened Ground: Poems 1966-1996 – Seamus Heaney

Overview

- Much of his poetry is down-to-earth, as he felt poetry was like the earth - something that must be plowed and turned.
- Often he paints the gray and damp Irish landscape, with peat moss having a special place in his poetry.
- The poems connect with daily experiences.
- Having a deep interest in both Celtic and pre-Christian history, these motifs can be seen in his work.
- He also used his work to reflect upon the "Troubles", the often-violent political struggles that plagued his country.



Opened Ground: Poems 1966-1996 – Seamus Heaney

Composer's context

- Born on April 13, 1939, at Castledawson, Northern Ireland, the oldest of nine children.
- Raised in County Derry but lived for many years in Dublin.
- Wrote over 20 volumes of poetry and criticism, and edited several anthologies.
- Won the Nobel Prize for Literature in 1995 for "works of lyrical beauty and ethical depth, which exalt everyday miracles and the living past."
- Taught at Harvard University (1985-2006).
- Served as the Oxford Professor of Poetry (1989-1994).
- Died on August 30, 2013 in Dublin.



Opened Ground: Poems 1966-1996 – Seamus Heaney

Shifting values and attitudes connected to concepts

- He sought to weave the ongoing Irish troubles into a broader historical frame embracing the general human situation.
- Heaney often used prose to address concerns taken up obliquely in his poetry.
- Heaney's voice "carries the authenticity and believability of the plainspoken..." - critic Brad Leithauser.
- "If poetry and the arts do anything," Heaney said, "they can fortify your inner life, your inwardness."



Prescribed Text Overview

Drama: *Waiting for Godot* – Samuel Beckett

Context:

- 1949, France; 1955, England
- Modernism
- Postwar despair
- Sense of futility
- Loss of certainty
- Allegory – Cold War
- Existentialism
- Absurdism



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Waiting for Godot – Samuel Beckett

Overview

- Play consists of two almost symmetrical acts, which cover events on two successive evenings between twilight and nightfall.
- The place is the same - a country road near a tree.
- Each act has three main blocks of action but Act II is faster and more intense.
- Vladimir and Estragon are friends who appear almost destitute.
- They are reunited after seemingly some time apart.



Waiting for Godot – Samuel Beckett

Overview

- They are waiting for someone called Godot.
- They spend their waiting time in a variety of activities yet seem dependent upon one another.
- On both days, another couple, Pozzo and Lucky, spend time with them before the arrival of a messenger boy who lets them know that Godot has been delayed for another day.
- The play ends with Vladimir saying, "Well? Shall we go?" and Estragon replies with, "Yes, let's go." However, the final stage direction says, "They do not move."



Waiting for Godot – Samuel Beckett

Composer's context

- Born near Dublin, Ireland, on April 13, 1906.
- Studied French and Italian at Trinity College, Dublin, graduated in 1927.
- During World War II, active in the French Resistance.
- 1948, wrote *Waiting for Godot* in less than four months in French.
- 1952 – English translation of the play first performed.
- 1969 - awarded the Nobel Prize for Literature.
- Died of respiratory failure in Paris on December 22, 1989.

Waiting for Godot – Samuel Beckett

Shifting values and attitudes connected to concepts

"What are we doing here, that is the question. And we are blessed in this, that we happen to know the answer. Yes, in the immense confusion one thing alone is clear. We are waiting for Godot to come." - Samuel Beckett.

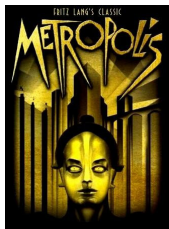
- The peculiar quality of Vladimir and Estragon's waiting is that they have only the vaguest sense of what they are waiting for.
- They wait without much hope while still clinging to hope in this existential storm.
- Contextual futility and despair mirrored in our current world of upheaval.

Prescribed Text Overview

Film: *Metropolis* – Fritz Lang

Context:

- 1927, Germany
- Increasing Capitalism
- Post Communist revolution
- Labour issues – industry vs worker
- Expressionist melodrama



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Metropolis – Fritz Lang

Overview

- Seen as a masterpiece of visual composition and expressionistic suspense.
- The future city of Metropolis is inhabited by two distinct classes:
 - the industrialists who live off the fat of the land.
 - the workers who live under the city support the industrialists through their backbreaking work.
- Forbidden love grows between Freder, an industrialist, and Maria, an activist wanting to remove the divide between the two classes.
- A deceptive robot duplicate of Maria ultimately leads to revolution which ends in disaster for all involved.



Metropolis – Fritz Lang

Composer's context

- Born December 5, 1890, Vienna, Austria-Hungary.
- Parents were Roman Catholic – Lang often used Catholic-influenced themes in his films.
- Studied civil engineering, but changed to art.
- Lost sight in his right eye during WWI.
- Started to work as a director at the German film studio UFA after the war.
- In 1920, Lang met the writer Thea von Harbou who became his wife.
- They co-wrote all of the movies he directed from 1921-1933.



Metropolis – Fritz Lang

Composer's context

- 1927's *Metropolis* went far over budget, was a financial flop and nearly destroyed UFA.
- In 1933, worried about his Jewish background, Lang moved to Paris and divorced his wife who remained in Germany.
- He then moved to the United States where he had a Hollywood career from 1936-1957.
- 1960 – received a star on Hollywood Walk of Fame.
- Died August 2, 1976, Los Angeles, California.



Metropolis – Fritz Lang

Shifting values and attitudes connected to concepts

- Director Fritz Lang's vision of a grim futuristic society.
- The amazing production design in *Metropolis* continues to influence science fiction films.
- Lang's eye for magnificent set pieces and special effects created memorable images – like the skyscrapers dominating the skyline of Metropolis and the scenes where the robot takes on Maria's features.
- This film, like his others, deals with fate and people working out their destinies.

Worlds of Upheaval

Related Texts - TIPS



Prescribed Text Overview

Related Texts

How should you pick them?

- Interest.
- Connections to prescribed texts – time periods, ideas, values.
- Different time periods where you see a world of upheaval occurring.
- Differing text types to show you can analyse across different forms.

Prescribed Text Overview

Related Texts

Whatever you decide on:

- Know it well.
- Know how you will interconnect it (timeline, similarities/differences).
- Use as "conceptual bridge" – between two texts/among a number of texts.
- Ensure it adds value to your discussion, not just repeating ideas.

Worlds of Upheaval

HSC Section 2: Critical Response



HSC Section 2: Critical Response

Types of Questions

- There will be **ONE** question. This will require a **sustained critical response** based on your **prescribed and related texts**.
- The question **could be a general one for all electives** that are studied.
- The question **could be an elective specific one**.
- May include a **statement or quote** (examples on following slides).

HSC Section 2: Critical Response

Types of Questions: General - 2019 HSC Question

To what extent has your study of ideas and values in *Worlds of Upheaval* enhanced your understanding of the relationship between **aspiration and acceptance**? In your response, refer to TWO of your prescribed texts and at least ONE related text of your own choosing.

HSC Section 2: Critical Response

Types of Questions: Stimulus material

Type 1: Stimulus material is a quote from someone reputable:

"I think a writer's job is to provoke questions...Something that would start (the reader) thinking in a slightly different way perhaps. That's what I think writers are for. That is what our function is." – *Doris Lessing*

Examine how composers have **fulfilled this function** in *Worlds of Upheaval*.

In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

HSC Section 2: Critical Response

Types of Questions: Stimulus material

Type 2: Stimulus material is a statement:

Texts representing worlds of social and political change may challenge literary conventions and traditional societal values.

To what extent do the texts that you have studied explore this idea? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

HSC Section 2: Critical Response

Types of Questions: Stimulus material

Type 3: Stimulus material is an extract from one of the elective texts:

"Nothing is so painful to the human mind as a great and sudden change." (from *Frankenstein*)

To what extent has change been an important focus in your Worlds of Upheaval study?

In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

HSC Section 2: Critical Response

Thinking about your writing: Introductions

Standard	Advanced	Extension
Texts can look at times of change. Both <i>Frankenstein</i> and <i>Metropolis</i> show how unity and restoration connect to this idea of change.	Composers use their writing to explore the ideas of unity and restoration during periods of change. Mary Shelley in her novel <i>Frankenstein</i> (1818) and Fritz Lang through his film <i>Metropolis</i> (1926) successfully convey these ideas within their worlds of upheaval.	Composers implement literature as a powerful tool in presenting unified, restorative values, ultimately providing satisfaction in times of upheaval. Mary Shelley's Gothic hybrid novel <i>Frankenstein</i> (1818) and Fritz Lang's silent expressionist film <i>Metropolis</i> (1926) present moral ambiguities within their worlds of upheaval.

HSC Section 2: Critical Response

Thinking about your writing: Introductions

What do you notice?

Did you think about:

- Length
- Differences in language
- Differences in concepts/ideas

HSC Section 2: Critical Response

Thinking about your writing: Ideas

Upheaval suggests opposing ideas

This may come through in critical response questions:

- Certainty from Uncertainty
- Justice from Injustice
- Unity from Disunity/Fragmentation

What else can you think of? (Write in booklet)

HSC Section 2: Critical Response

Thinking about your writing: Ideas

What are periods of upheaval characterised by?

- a feeling of loss
- uncertainty
- despair
- a sense of injustice
- fragmentation

What else? (Write in booklet)

Worlds of Upheaval

Questions?

Questions?

Any queries that need addressing?

As we come to the end of our time together, is there anything you would like to ask or something that needs clarifying?

I wish you all the best with your upcoming English Extension 1 exam.

Thank you!
