

2020 HSC Study Day Series



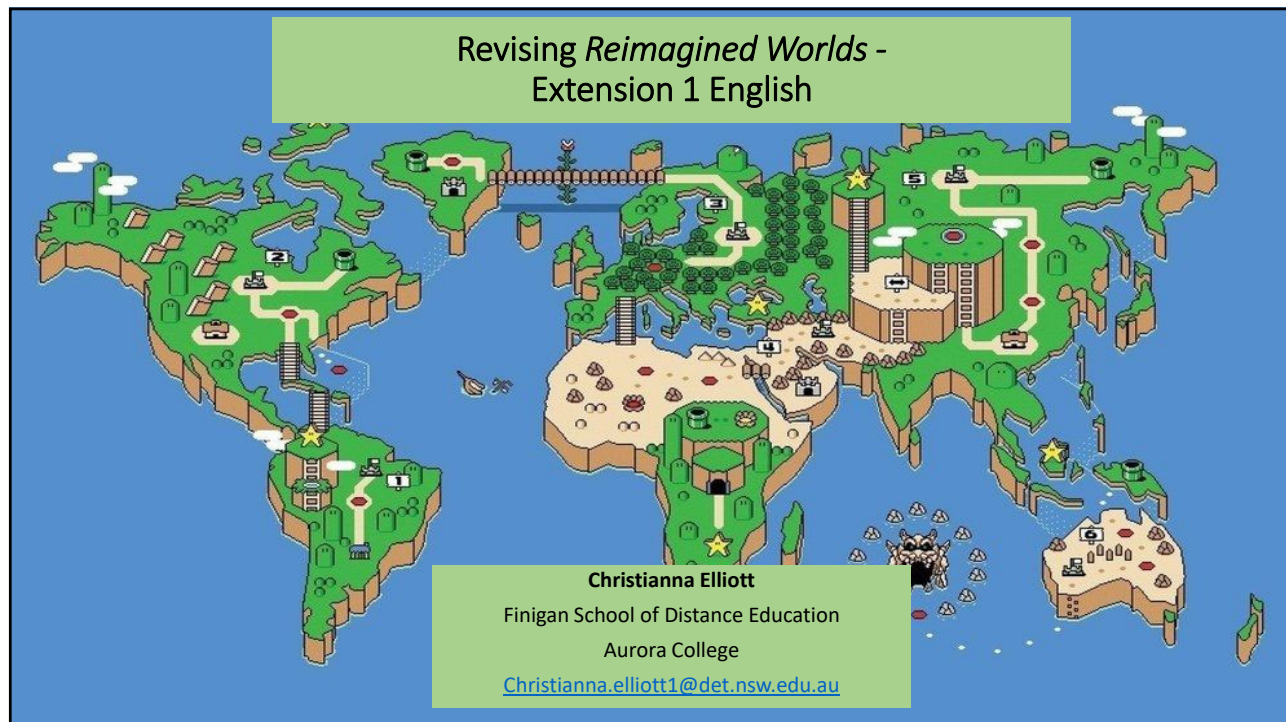
AURORA  
COLLEGE

# HSC English

Extension 1

*Elective*

*Reimagined Worlds*



## What will we be looking at?

During this hour, we will be covering the following for Extension 1 English:

- A revision of the rubric for *Reimagined Worlds*
- Approaching Section II – what will be included? What do you need to do?
- Looking at each of the prescribed texts, and assessing how we can use them.
- Suggestions for related texts, and how to use them appropriately.





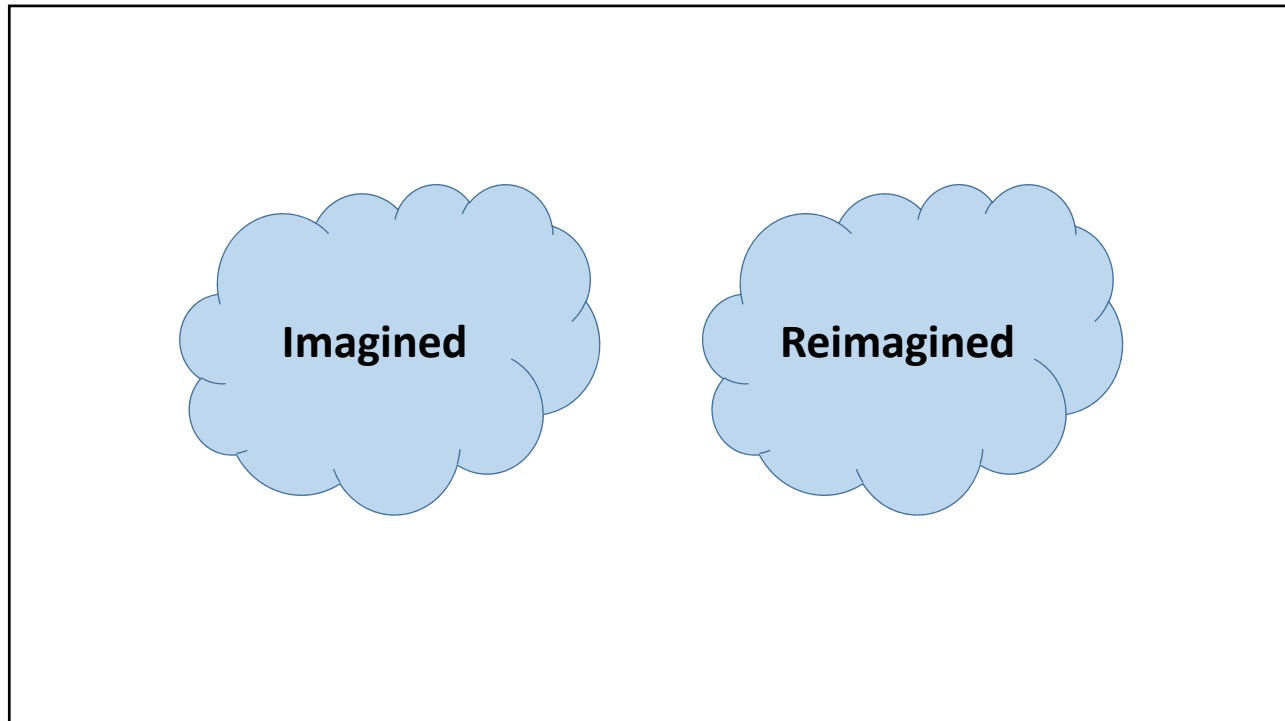
## What does the rubric tell us?

### **Elective 3: Reimagined worlds**

In this elective, students explore and evaluate the textual representations of a variety of re-imagined worlds that challenge or confirm the known, question the unknown and explore the possibilities of different realities. They analyse the ways texts invite responders to re-evaluate understandings and perceptions of their own world, and the ways texts can offer creative, provocative and other insights into humanity. Students consider the potential of texts to push the boundaries of the imagination in creating new worlds and alternative experiences. Students critically evaluate how texts challenge and reflect the cultural contexts in which they have been composed and how values and assumptions, both their own and those of composers, shape meaning.

In their responding and composing, they explore, analyse, experiment with and critically evaluate their prescribed texts and other appropriate texts. They write their own imaginative compositions that represent insights into humanity through imagined worlds.

In this elective, students are required to study at least three of the prescribed texts (including at least two extended print texts) as well as other texts of their own choosing. At least two related texts must be studied. Texts can be drawn from a range of times, contexts and media and should explore the possibilities of texts to offer insights into humanity through imagined worlds.



## How do we re-imagine?

Imagined	Reimagined
<ul style="list-style-type: none"> <li>• May incorporate imagined or unrealistic characters</li> <li>• Often differs from the real-world in terms of geography, history, language, and/or culture evident</li> <li>• Contains elements of fantasy, or represents 'otherworldly' aspects</li> <li>• May feature events or experiences that do not appear realistic</li> <li>• Encourages readers to explore the possibilities of their own world</li> </ul>	<ul style="list-style-type: none"> <li>• Pushes the boundaries of the features in 'imagined worlds'</li> <li>• Explores the possibilities of different realities – including shifts or changes in geography, history, language and/or cultures</li> <li>• Can confirm the known, or question what is yet unknown</li> <li>• Encourages readers/viewers to re-evaluate their own world</li> </ul>

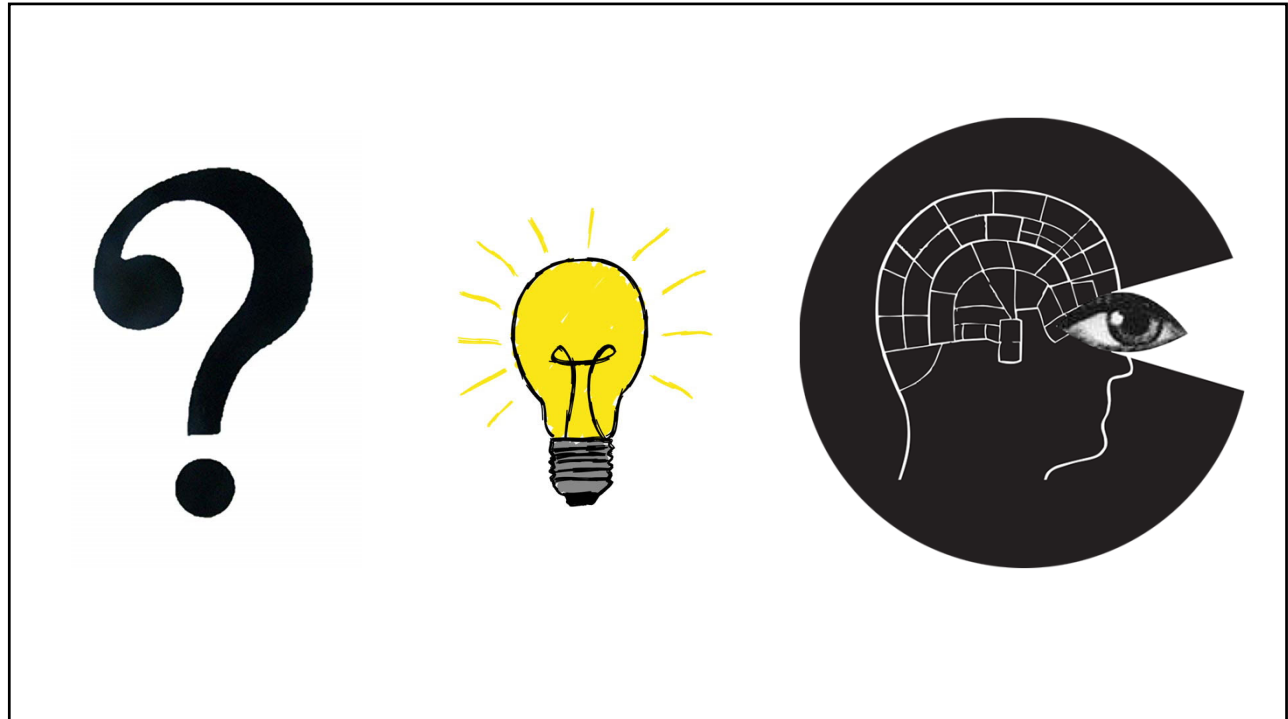


## Pulling the layers apart

Skills	Ideas	Techniques used
<i>What skills will I need to be successful in this module?</i>	<i>What am I learning from this text?</i>	<i>What techniques are used to inform my learning?</i>
<ul style="list-style-type: none"> <li>• Exploration</li> <li>• Consideration</li> <li>• Analysis</li> <li>• Questioning</li> <li>• Experimentation</li> <li>• Critical evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• Challenge or confirm the known, question the unknown</li> <li>• Possibilities of different realities</li> <li>• Re-evaluate understandings and perceptions of own world</li> <li>• Texts offering provocative and other insights on humanity</li> <li>• Potential of texts to push boundaries of the imagination</li> <li>• Creating new worlds and alternative experiences</li> <li>• Texts challenge and/or reflect cultural contexts in which they've been composed</li> <li>• The ways values and assumptions shape meaning</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on form:               <ul style="list-style-type: none"> <li>• Film</li> <li>• Figurative</li> <li>• Visual</li> <li>• Rhetorical</li> <li>• Literary</li> </ul> </li> <li>• Structure</li> <li>• Voice/s</li> <li>• Point of view</li> <li>• Attitude/tone</li> </ul>

## Purpose of *Reimagined Worlds*

<b>Explore and evaluate worlds that feature 'reimagined' elements</b>	<b>Consider the potential of texts to 'push boundaries'</b>
<b>Consider and question our own insights on humanity and what it means to be human</b>	<b>Assess the success of composers in creating new worlds and alternative experiences</b>
<b>Question both the known and unknown aspects of our real world</b>	<b>Explore how values and assumptions can shape meaning</b>



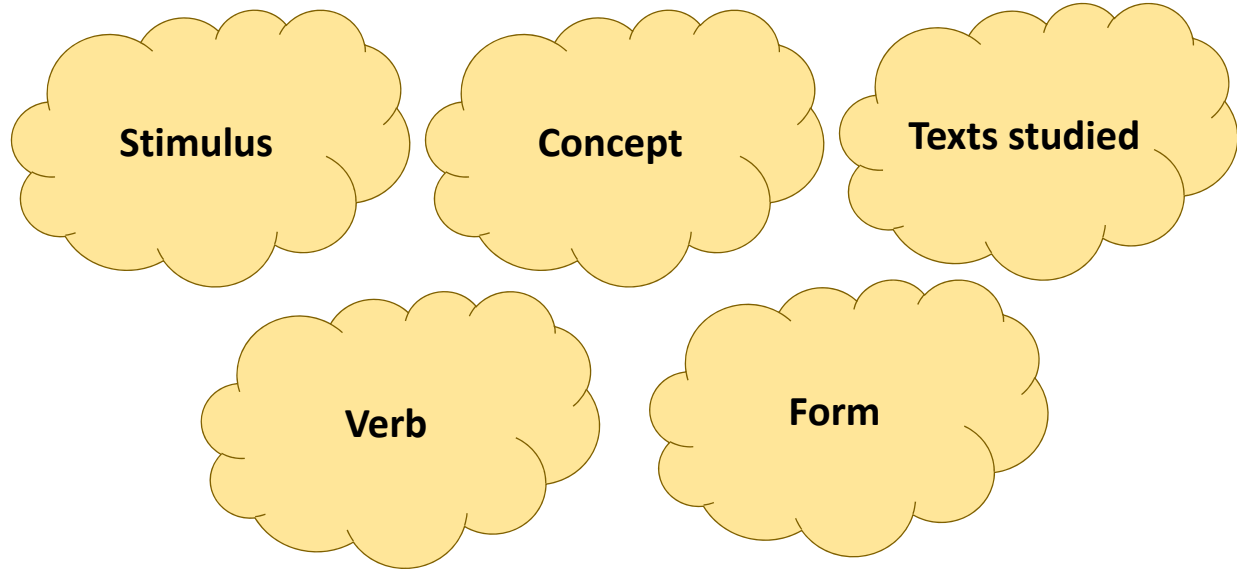
## What do we know about Section II?

### **Section II – Elective** (25 marks)

There will be one question, which may include stimulus.

The question will require a sustained critical response based on the candidate's prescribed texts and related texts

## Deconstructing the question



## Understanding questions

Stimulus	Verb	Concept	Form	Texts studied
<i>Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.</i> - Albert Einstein	To what extent...	... do the texts you have studied explore this idea of imagination being more important than knowledge, as raised by Einstein?	Your response will need to take the form of an opinion article.	In your response, refer to TWO prescribed texts and at least TWO related texts.
	Evaluate...	... how composers use various points of view to highlight the possibilities of worlds that have been reimagined.	Extended critical response	
<i>Imagination will often carry us to worlds that never were, but without it we go nowhere.</i> - Carl Sagan	Compose...	... an extended response that expresses your personal perspective on Sagan's argument.	You may choose the form in which you write – for example, a persuasive letter, a speech, a personal essay, or an opinion article.	
	Assess...	... how a study of <i>Reimagined Worlds</i> can provide us with a new insight or understanding of our own world.	Extended critical response	

## What is an argument you would use?

*To what extent has your study of ideas and values in Reimagined Worlds enhanced your understanding of the relationship between insight and wonder?*

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

*2019 HSC Examination – Extension 1 English*

## Deconstructing the question

**Stimulus**

**Concept**

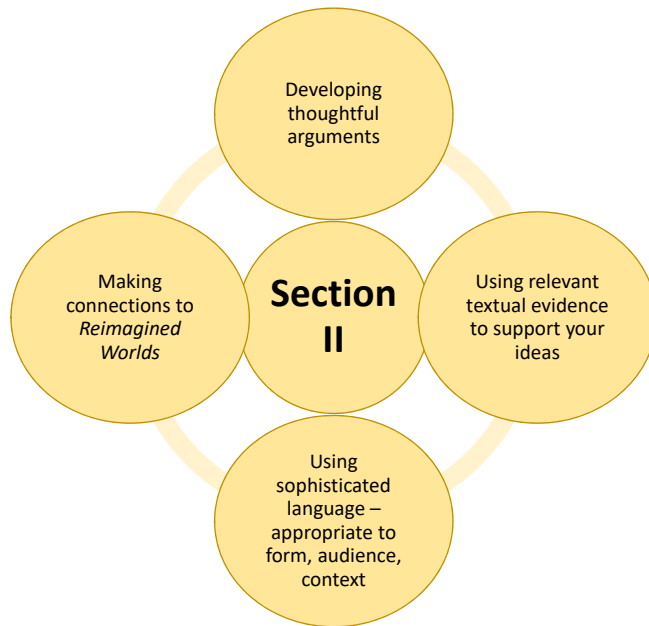
**Texts studied**

**Verb**

**Form**



What do you need to focus on?



Synthesis!  
Synthesis!  
Synthesis!

Which of the criteria areas is the most challenging?

## What are you being assessed on?

Your answer/s will be assessed on how well you:

- Respond to the question posed – both in terms of concept/s posed, and the verb identified
- Demonstrate an understanding of the ideas and values of *Reimagined Worlds* and how they are shaped and reflected in a variety of texts
- Craft a sustained composition appropriate to the question, demonstrating control of form and language



## What did the 2019 HSC Markers say?

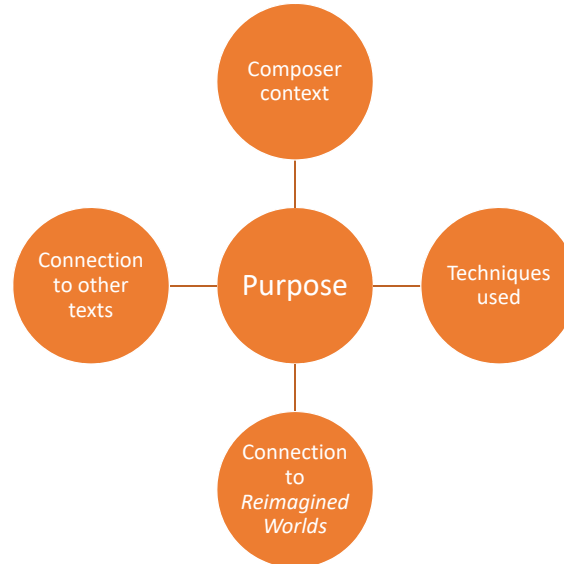
Students should:	In better responses, students were able to:	Areas for students to improve include:
<ul style="list-style-type: none"> <li>• respond explicitly to the question, ensuring that they address all its components</li> <li>• be judicious in their selection of related text(s)</li> <li>• adopt a clear and coherent structure</li> <li>• provide close textual analysis of the texts discussed and demonstrate a holistic understanding of each text's context and values</li> <li>• carefully plan their response.</li> </ul>	<ul style="list-style-type: none"> <li>• construct a balanced argument</li> <li>• engage with all aspects of the question so that there was a specific exploration of the relationship between insight and wonder</li> <li>• illustrate deep knowledge of the concept of a reimagined world and the composer's purpose in constructing such a literary world, for example Le Guin's exploration of gender in <i>The Left Hand of Darkness</i> or Swift's satire of political machinations in <i>Gulliver's Travels</i></li> <li>• provide close textual analysis by using a wide range of textual examples to support their ideas and arguments</li> <li>• consider the impact of context and form in the construction of a text</li> <li>• demonstrate a highly developed control of language</li> <li>• formulate a structured and cohesive response.</li> </ul>	<ul style="list-style-type: none"> <li>• establishing an effective and sophisticated thesis, and maintaining this throughout their response</li> <li>• writing clearly and precisely with a demonstrated control of language</li> <li>• revealing a holistic understanding of each text rather than relying on predictable examples or only drawing from the early stages of a text such as the opening line/page</li> <li>• treating the Elective as something other than a simple thematic study by considering integral aspects of a text's construction such as purpose, form, context and values</li> <li>• approaching the elective through the lens of science fiction or genre as this encouraged a simplistic approach to some texts, for example treatment of <i>Pan's Labyrinth</i> as a fairytale world marred some responses</li> <li>• selecting sophisticated related texts that allow students to examine the key ideas of the elective in depth</li> <li>• crafting a cohesive response that avoids the limiting structure of three/four separate mini-essay.</li> </ul>

Now, a closer look at the prescribed texts...



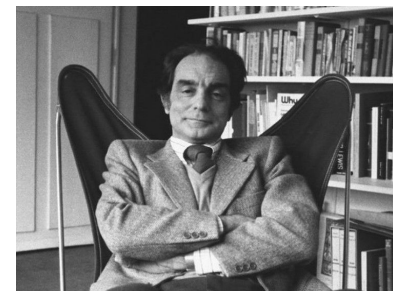
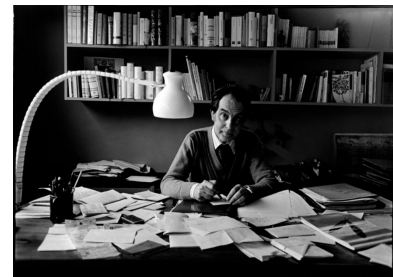
Which is your least favourite?  
Why?

## Understanding the prescribed texts



### *If On a Winter's Night a Traveller* – Italo Calvino

Purpose	Techniques	Links to Reimagined Worlds
<ul style="list-style-type: none"> <li>To push the boundaries of known literature – to better understand the process of reading and developing meaning</li> <li>Developing empathy for the reader</li> <li>Challenge representations of women within literature – cynicism, empowerment, duality</li> <li>Contrast fact and fiction – deceit and innocence, secrets and truth</li> </ul>	<ul style="list-style-type: none"> <li>Duel-narrative</li> <li>Metafiction</li> <li>Semiotic triad – reader, composer, production/distribution</li> <li>Shifting narrative voice – first, second, and third</li> <li>Imagery</li> <li>Structure</li> <li>Metaphor</li> <li>Symbolism</li> <li>Tone</li> </ul>	<ul style="list-style-type: none"> <li>Re-evaluate understandings and perceptions of own world – reader-response theory, constraints of a novel</li> <li>Creating new worlds and alternative experiences – taking on the role of narrator</li> <li>Texts challenge and/or reflect cultural contexts in which they've been composed – experimental literature in connection to OuLiPo, left-wing politics</li> <li>The ways values and assumptions shape meaning – post-modernism, questioning character motives</li> </ul>





## Selection of poems – Samuel Taylor Coleridge



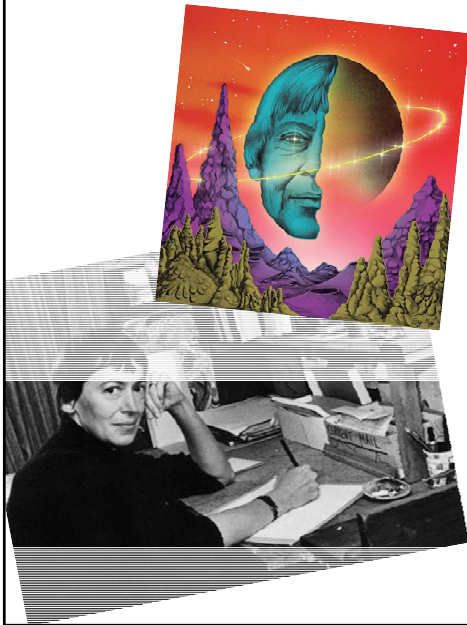
Purpose	Techniques	Links to Reimagined Worlds
<ul style="list-style-type: none"> <li>Empower the reader - transcend circumstances through words and imagery</li> <li>Highlights the need for spiritual salvation, beyond the possibilities of this world – conflict between philosophy and religion</li> <li>Reinforce the innocence of youth – unencumbered by reality, developing imagination</li> <li>Explore the possibility of dreams and dream-like states in communicating with other realms</li> </ul>	<ul style="list-style-type: none"> <li>Metaphor</li> <li>Simile</li> <li>Irony</li> <li>Hyperbole</li> <li>Allusion</li> <li>Synecdoche</li> <li>Repetition</li> <li>Personification</li> <li>Motif</li> <li>Foreshadowing</li> <li>Form</li> <li>Meter</li> <li>Rhyme</li> <li>Refrain</li> </ul>	<ul style="list-style-type: none"> <li>Challenge or confirm the known, question the unknown – power of imagination</li> <li>Possibilities of different realities - fulfilling one's needs through other means</li> <li>Re-evaluate understandings and perceptions of own world – nature, philosophy, religion, youth</li> <li>Texts challenge and/or reflect cultural contexts in which they've been composed – shift in Romanticism, attempts at realism through imagination</li> <li>The ways values and assumptions shape meaning</li> </ul>

## Pan's Labyrinth – Guillermo del Toro

Purpose	Techniques	Links to Reimagined Worlds
<ul style="list-style-type: none"> <li>To communicate a fresh insight on 'coming of age'</li> <li>Highlight the importance of challenging the known – being disobedient, rebelling, questioning</li> <li>Exploit death and rebirth through dual narratives– the need for legacy, for immortality, becoming indestructible</li> <li>Highlight the darker side to figures of power and authority</li> </ul>	<ul style="list-style-type: none"> <li>Metaphor</li> <li>Symbolism</li> <li>Contrast</li> <li>Allusion</li> <li>Camera angles</li> <li>Camera shots</li> <li>Camera movements</li> <li>Lighting</li> <li>Use of colour</li> <li>Mise-en-scene</li> <li>Diegetic/non-diegetic sound</li> <li>Special effects</li> <li>Intertitle</li> </ul>	<ul style="list-style-type: none"> <li>Possibilities of different realities - Labyrinth</li> <li>Offering provocative and insights on humanity – power, authority, relationships, rebellion</li> <li>Potential of texts to push boundaries of the imagination – creatures, safety in other realms, escapism</li> <li>Texts challenge and/or reflect cultural contexts in which they've been composed – Spain in 1914, Fascism, dictatorship</li> <li>Values and assumptions – individual power, collective uprising, taking risks</li> </ul>



## The Left-Hand of Darkness – Ursula Le Guin



Purpose	Techniques	Links to Reimagined Worlds
<ul style="list-style-type: none"> <li>Using the platform of Science Fiction to communicate the present world to readers</li> <li>Challenge gender norms in literature – duality of gender, androgyny</li> <li>Exploit the possibilities of what could be – in terms of universal politics (trade, authority roles, social structures, concept of war)</li> <li>Explore the concept of 'self' and the 'other' – duality/unity</li> </ul>	<ul style="list-style-type: none"> <li>Connotation</li> <li>Contrast</li> <li>Symbolism</li> <li>Rhetorical question</li> <li>Foreshadowing</li> <li>Euphemism</li> <li>Narrative voice – third and first-person</li> <li>Pathetic fallacy</li> <li>Motif</li> <li>Metaphor</li> <li>Irony</li> <li>Hyperbole</li> <li>Imagery</li> </ul>	<ul style="list-style-type: none"> <li>Challenge or confirm the known, question the unknown – gender roles, roles of authority, sexuality</li> <li>Re-evaluate understandings and perceptions of own world – cognitive estrangement, relationships, connection of East and West</li> <li>Creating new worlds and alternative experiences – technological changes, cultural shifts, ways of thinking, social structures</li> <li>Texts challenge and/or reflect cultural contexts in which they've been composed – Feminism, role of authority</li> </ul>

## Gulliver's Travels - Jonathon Swift

Purpose	Techniques	Links to Reimagined Worlds
<ul style="list-style-type: none"> <li>Question and challenge human customs and accepted norms – in order to encourage reform</li> <li>Challenge social structures and roles of authority</li> <li>Use elements of science and fantasy to better highlight aspects of real-world to the reader</li> <li>Satirical insight on the role of an individual - nature vs. nurture, misanthropy, foreignness of the 'other'</li> </ul>	<ul style="list-style-type: none"> <li>Allusion</li> <li>Connotation</li> <li>Contrast</li> <li>Symbolism</li> <li>Parody</li> <li>Foreshadowing</li> <li>Narrative voice – first person</li> <li>Metaphor</li> <li>Tone</li> <li>Hyperbole</li> <li>Imagery</li> <li>Humour</li> <li>Satire</li> <li>Irony</li> <li>Motif</li> <li>Structure</li> </ul>	<ul style="list-style-type: none"> <li>Challenge the known, question the unknown – familiarity, possibility of change in real world</li> <li>Possibilities of different realities – exploitation of culture, restructure of political groups</li> <li>Creating alternative experiences – cultural differences, travel, possibilities of science</li> <li>Texts challenge and/or reflect cultural contexts in which they've been composed – accepted state of being, access to 'others' in 1700's</li> </ul>



## Life on Mars – Tracy K Smith



Purpose	Techniques	Links to Reimagined Worlds
<ul style="list-style-type: none"> <li>Challenging the norms of the past – the 'Golden Age', the consumerism motive</li> <li>Using Science Fiction imagery to explore/justify human emotions and experiences</li> <li>Explore the concept of 'self' and the 'other' – duality/unity</li> <li>Using poetry as a system to provoke heightened response in a reader</li> </ul>	<ul style="list-style-type: none"> <li>Metaphor</li> <li>Simile</li> <li>Irony</li> <li>Hyperbole</li> <li>Allusion</li> <li>Humour</li> <li>Intertextuality</li> <li>Synecdoche</li> <li>Repetition</li> <li>Personification</li> <li>Motif</li> <li>Foreshadowing</li> <li>Form</li> <li>Meter</li> <li>Rhyme</li> <li>Refrain</li> </ul>	<ul style="list-style-type: none"> <li>Challenge or confirm the known – role of ego, relationships in a technological world,</li> <li>Re-evaluate understandings and perceptions of own world – question our motives, encourage composition/words, encourage connection</li> <li>Texts offering provocative and other insights on humanity</li> <li>Texts challenge and/or reflect cultural contexts in which they've been composed – 21<sup>st</sup> century, consumerism, isolation</li> <li>The ways values and assumptions shape meaning</li> </ul>

## What about related texts?



## The possibilities of related texts!

I won't tell you what texts to choose...but...

<p><b>What do we look for?</b></p>	<p>Make sure the text reflects the <b>concepts</b> of <i>Reimagined Worlds</i>.</p>	<p>Ensure that the texts <b>teach us something about our own world</b> – we need to have learned something.</p>	<p>Ensure you're making <b>sophisticated choices in terms of techniques</b> – even simplistic texts can have depth.</p>
<p><b>What questions do you need to ask?</b></p>	<p>What insights to humanity do we learn of in this imagined world?</p>	<p>What values, beliefs, challenges, or confirmations about our world/composer's world do we receive by the end of the text?</p>	<p>How has the composer used a variety of techniques relevant to their form – to communicate meaning and intention to the reader?</p>

What are your favourites thus far?





did you think i was a city  
 big enough for a weekend getaway  
 i am the town surrounding it  
 the one you've never heard of  
 but always pass through  
 there are no neon lights here  
 no skyscrapers or statues  
 but there is thunder  
 for i make bridges tremble  
 i am not street meat i am homemade jam  
 thick enough to cut the sweetest  
 thing your lips will touch  
 i am not police sirens  
 i am the crackle of a fireplace  
 i'd burn you and you still  
 couldn't take your eyes off me  
 cause i'd look so beautiful doing it  
 you'd blush  
 i am not a hotel room i am home  
 i am not the whiskey you want  
 i am the water you need  
 don't come here with expectations  
 and try to make a vacation out of me

- rupi kaur

**The Migration of Darkness – Peter Payack**  
 Each evening, shortly after sunset,  
 darkness covers the land.  
 Having mystified thinkers for millennia,  
 the mechanism for this occurrence  
 has now been identified: migration.  
 Darkness, it has been found, is composed  
 of an almost infinite number of particles,  
 which roost and reproduce up north  
 where they have fewer natural enemies:  
 Forest fires, lampposts, lasers, blazing sunlight,  
 torches, candles, lighthouses, limelight, and electrici  
 are relatively rare in the polar regions.  
 These lightweight bits of darkness  
 flock together and fly south each evening  
 to more fertile land in a never-ending search  
 for an abundant food supply.

"The tree which moves some to tears of joy  
 is in the eyes of others only a  
 green thing that stands in the way.  
 Some see nature all ridicule and  
 deformity... and some scarce see nature  
 at all. But to the eyes of the man of  
 imagination, nature is imagination  
 itself."

- William Blake

"SPACE ODDITY" by DAVID BOWIE

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Ground Control to Major Tom.
Your time's up.
You've exceeded your life expectancy.
Tape stop.
This is the end.
You're on your own now.
You've been here ten years,
and it's time to go.
You've been a good boy,
and you've been a good soldier.
You've been a good man,
and you've been a good friend.
You've been a good father,
and you've been a good son.
You've been a good husband,
and you've been a good wife.
You've been a good citizen,
and you've been a good neighbor.
You've been a good person,
and you've been a good human.
You've been a good man,
and you've been a good woman.
You've been a good father,
and you've been a good mother.
You've been a good son,
and you've been a good daughter.
You've been a good brother,
and you've been a good sister.
You've been a good friend,
and you've been a good neighbor.
You've been a good person,
and you've been a good human.
You've been a good man,
and you've been a good woman.
You've been a good father,
and you've been a good mother.
You've been a good son,
and you've been a good daughter.
You've been a good brother,
and you've been a good sister.
You've been a good friend,
and you've been a good neighbor.
You've been a good person,
and you've been a good human.
    
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## Using related texts

**Connect texts  
through...  
Ideas  
Arguments  
Concepts**

# Questions?

## Some final advice...

Select thoughtful textual references from both prescribed and related texts – the more original, the better!	Ensure balanced analysis of prescribed and related texts – this demonstrates considered organisation.	Synthesise, synthesise, synthesise!
Take your time, breathe deeply.	Know that you've already done the hard work – it's now a memory and organisation game.	Edit for clarity, consistency, and cohesion.



**Thanks for coming along to the  
Aurora College HSC Study Day for English Extension 1!**





## Self-Reflection Tool

<b>My favourite prescribed text for Reimagined Worlds is... because...</b>	
<b>My least favourite prescribed text for Reimagined Worlds is... because...</b>	
<b>Tip:</b> There are two different approaches for where to start with your prescribed texts. You might like to start revision with your favourite prescribed texts first, to build towards those that are more challenging or less enjoyable. Alternatively, you might like to start with those that are more challenging first and then move back to those you enjoy to conclude with.	

	Analysis	Organisation	Comparison	Synthesis
My best skills in this module are...				
My skills that need further development are...				
<p><b>Tip:</b>  <b>NOW is the time to develop those particular skills that need further improvement.</b>  <b>Once you've identified what those areas are - seek advice from your Extension 1 English teacher, complete practice questions by focusing on those skills one at a time, and/or review exemplar responses for this course and consider how you move toward those types of responses.</b></p>				

## Extended analytical response - Checklist

	<b>I have...</b>	
<b>Addressing the question</b>	Addressed the stimulus and question appropriately.	
	Addressed the need for prescribed texts, using an adequate number dictated by the question.	
	Addressed the need for related texts, using an adequate number to support my analysis.	
<b>Use of examples</b>	Used relevant examples from the prescribed texts to support my analysis.	
	Used relevant examples from the related texts to support my analysis of the prescribed texts.	
	Analysed and explained all featured examples, to demonstrate my understanding of techniques, form, and audience.	
<b>Organisation of content</b>	Included a clear and thoughtful introduction, series of body paragraphs, and a conclusion.	
	Produced a series of body paragraphs with a clear opening statement, textual examples, analysis, and transitory statement.	
<b>Use of language</b>	Used language that is sophisticated, and reflective of the vocabulary of an Extension 1 English audience.	
	Used language that is evaluative and high modality, to convince the reader of my point of view.	
<b>Links to <i>Reimagined Worlds</i></b>	Clearly and consistently made connections to the purpose of <i>Reimagined Worlds</i> throughout my response.	
	Ensured that each body paragraph is grounded in concepts reflective of <i>Reimagined Worlds</i> .	