English- Advanced, Standard and Studies-Types of questions transcript

(Duration 28 minutes 40 seconds)

(soft music)

Welcome to the HSC hub students support sessions. This resource is designed to support students and their understanding of the types of questions required within Paper One, Section Two, in order to develop their own personal responses. As this is for Section Two of this paper, the material provided is relevant for English Advanced, Standard and Studies. In this resource, we will look closely at the sample questions provided by NESA for Paper One, Section Two. Unpacking these questions will help you understand the requirements for writing a personal response for this section.

[Slide reads: 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
* use school-based assessments and classwork as examples to use as case studies.]

For teachers using this resource with their class, please take note of the advice provided. This is also found in the resource booklet. Pause the presentation here and read this information if you have not engaged with one of the resources already.

[Slide reads: If the student is working through this resource independently, We suggest you stop the recording when asked to and complete all the activities. This includes thinking routines, reflection activities and written responses in the student resource booklet.​

* If using this resource at home independently you will need:
* access to some of your school classwork and assessment tasks
* access to both this presentation and the student resource booklet
* time to explore the activities suggested here. This resource works best if you follow all instructions and complete the thinking routines, reflection activities and written tasks.
* Make sure you take adequate breaks!

For students using this resource, please take note of this advice. This is also found in the resource booklet. You might like to pause the recording and read the information on the slide. If you haven't already, we highly recommend you explore the resource, ‘Understanding the layout of Paper One before you dive into this resource. In that presentation, we look at the exam format and structure using the 2019 HSC as a model. And we direct you to some key glossaries so you are able to familiarise yourself with the key terminology that's often used within examinations. Make sure you have completed the activities as well, because the sample format paper and the sample questions paper highlight that the exam won't necessarily look the same from year to year. During activity six, you will be required to reflect on your assessment for the Common Module. Make sure you have that handy. If you do not have this task, make sure you have some extended response writing that you have completed so far on your prescribed text.

This resource will help you develop a deep understanding of the types of questions you can expect in Section Two of the Common Module. We will start this off by exploring the examination rubric from the 2019 HSC. We will then unpack the sample NESA questions and you will be provided the opportunity to practise writing responses to these and other sample questions. You will also have the opportunity to create your own question and share that with a peer. Please remember that the timing here does not take into account the time required to complete the activities. We have however provided a reminder that there are three practice writing opportunities provided, and you will need 45 minutes for each task. Following each of these writing activities is a self and peer reflection task. The final stages of the resource explore what it means to write outside the text in order to develop an informed personal response. The resource ends with the opportunity for you to reflect and set personal goals and revision strategies.

Let's start exploring the requirements of the personal response for Paper One, Section Two. You will need your resource booklet for this activity. Pause the presentation and complete activity one in the resource booklet. You will need to read the examination rubric for Paper One, Section Two and complete prediction and personal reflection activities. Please take note that this rubric is selected from the Advanced paper. But as this is a Common Module, it is the same rubric in the English Advanced, Standard and Studies papers. However, so you are familiar with the paper relevant for your course, it's important you select the correct link within the work booklet.

How did you go? What observations did you make? Were you reminded that you will need to focus your answer on the concept of human experience? Remember, it's important to know that this means knowing your text inside and out, knowing its characters, the composer, and the context explored within the text and those that have influenced its creation. Secondly, were you reminded that you will need to write about how these ideas are represented in the text? Remember that this means you need to know the text's form, features, structural and stylistic devices, along with the language forms and features. You need to be an expert on how the composer creates meaning and represents ideas. And finally, were you reminded that you will need to write with clarity? This means that you are writing a personal response with a clear thesis statement and line of argument. You know your audience, HSC markers, you know your purpose, answering the question and demonstrating your knowledge, and of course, you know your context, an HSC examination.

Now we have framed our thinking in relation to the examination rubric. We will now connect with some key reminders from the module statement for the Common Module. If you haven't read this module statement recently, pause the presentation now and complete the optional activity One b. The module statement highlights that throughout this module, you will appreciate, explore, interpret, analyse, and evaluate the ways language is used to shape representations in a range of texts. You will study one prescribed text as well as other short texts. And you will do that in order to understand how texts represent human experiences. You will study these texts in such a way that you develop an informed opinion about the texts. And this is to help you in turn be able to write a personal response about a text. This is helping you to demonstrate your personal perspective. This emphasis on an informed personal perspective is really important. It means you need to read and research widely in order to develop your interpretation. But then you use this wide reading and broad understanding to form your own perspective and opinions.

As there are two sections to this paper, it's important you are using the NESA documentation so you have the correct information about the text required for the examination. It's important to note that the syllabus requires you to study one related text in this module, however, and I repeat, however, this is only assessed by internal assessment and not in the HSC examination. The NESA annotation that is on the screen now for the sample questions illustrate that there will be one question which will require a sustained response based on your prescribed text. Notice that it says nothing about related material. It says based on the candidate's prescribed text. That's singular, one text. Just your prescribed text for Paper One, Section Two. The question itself may include stimulus and or unseen texts. This means there may be a stimulus you need to respond to, or an excerpt from an unseen text. And this is illustrated in the sample questions themselves, and we will get to those in a minute. So just a reminder, for Section One, you will need to respond to a variety of unseen texts. You will need to demonstrate your understanding of how the composers of these texts represent various human experiences. This means you will need to be familiar with a diverse range of textual forms, features and structures. Section Two, you'll respond to one question about your prescribed text. You will only write about your prescribed text in this section. No other texts. You will need to demonstrate your understanding of how the composer of the prescribed text represents the specified human experience or experiences.

To illustrate the point we are making, we will now take a look at the NESA sample questions. Once again, this section is from the Standard paper. However, it is the same in each section of the sample papers for each of the courses. Don't forget, this section is common to Advanced, Standard and Studies. Pause the presentation and take a moment to read each of the sample questions. Then complete activity two in the resource booklet. Make sure you outline your initial thoughts and ideas for each question, as well as what the question is specifically asking you to explore. Try to break this up into what aspects of the module you need to explore, what idea about human experience, and what aspect of the text you might focus upon. We know you won't have all studied film for this section, and example A relates to film. However, try to approach the question anyway, as mise-en-scene should be familiar to you based on your film study for other modules and in previous years. (soft music)

[Slide reads: Example A. 20 marks
How has your understanding of the challenges of the human experience been shaped by the director’s use of mise-en-scene in your prescribed text?]

How did you go? What did you notice for example A? Did you notice that this example is a question that's specific to form? What this means is that there will be one question for each form. So all students who studied prose fiction will more than likely answer the same question. And all students who studied poetry will more than likely answer the same question and so on. Did you notice that the syllabus connection was specifically about the ‘challenges of the human experience’? Remember that the module statement tells you that we will explore ‘individual and collective human experiences’. Well, challenges could be individual or they could be collective. You are also told that you would explore ‘human qualities and emotions’ arising from these experiences. Well, challenges will showcase particular qualities and aspects of a person or character’s personality or persona. And this will showcase their emotional responses to these situations. The phrase "how has your understanding" is also clearly personal. You must articulate how the director's mise-en-scene shaped your understanding of the challenges of human experience. This doesn't mean you can't explore other ideas or cinematic devices or features as well as that. But this exploration of the role of mise-en-scene should be a key feature. After all, you can't really have a quality film without the director making really purposeful decisions with mise-en-scene as it impacts everything that makes up a scene. Don't forget, so when it comes to questions that ask you specifically about form, there are seven forms of texts prescribed for the Common Module, and 14 different texts. This means that if your HSC question is like example A, there will likely be seven questions from which you will need to locate the question specific to your prescribed text.

Pause the presentation now and complete the four activities on the screen. These are also in your resource booklet. In this activity, we are wanting you to think about the key aspects of textual form that could find their way into an examination question. What aspects of form do you think might find their way into a question for your prescribed text? Refer to the module statement for ideas and brainstorm a list of the aspects of form that you think could be used within an examination question for Paper One, Section Two. Create your own examination question and then share this with a peer. Write a response to each other's questions, and then offer each other peer feedback. You might like to then share these with your classroom teacher and get their opinion as well. (soft music)

[Slide reads: Example B. 20 marks
Analyse how the representation of the natural environment shapes your understanding of family in *Past the Shallows*. ]

Now onto example B. How did you go with this example in activity two? What did you notice? Well, example B is like the 2019 HSC question. In this case, you will need to locate your question from a list of 14 texts. Did you notice that the syllabus connection is related to the representation of the natural environment, specifically in relation to family? Once again, we have the opportunity to explore individual and collective experiences in families, the qualities, emotions, anomalies, paradoxes, and inconsistencies that can come with family and their specific interactions with the natural environment around them.

The representation of the natural environment in your text could juxtapose or mirror the experiences of the characters. Pathetic fallacy is one of those beautiful figurative devices used by many composers in many different types of texts. And it's often used to explore the character's experiences and responses to particular situations. Family is also an incredibly diverse abstract noun that can be approached in many different ways. The key here would be to explore how and why you believe the composer has used the representation of the natural environment to shape and influence your understanding of family. Maybe they've actually enhanced and expanded your understanding of family. Once again, you can take this in many different directions, but it's essential you connect with the question. You are not going to be given a question that you cannot answer. The questions are all grounded in the text, the module and the syllabus.

Don't forget that it's really important to use some of your 10 minutes reading time to unpack the question and begin planning your response. Remember to be nimble in your thinking. That's why we do the synonyms and antonyms activity in relation to the module statement. It helps you to think about the module statement and its requirements beyond the literal level. Pause the presentation here and utilise the activity that's on the screen and draft a response to this question. Use one of the human experiences, family, conflict, courage or the importance of relationships in your planning. We do not expect you to explore all of them. This is just so there is a variety for the different types of texts set for study. However, you must connect to the representation of the environment. Notice that we removed the word ‘natural’ because we understand the prescribed texts have a really significant range of types of environments represented within them. This opens up the question to texts where the natural environment has less significance. Good luck, and make sure you take a little bit of time to plan your response. Don't forget to pause the presentation now and complete activity four. Write for around 45 minutes. (soft music)

We hope you took that break and you are coming back to this session with fresh eyes. Now, we would like you to engage in the peer and self-reflection activity. Pause the presentation and complete activity five. This activity can be applied to any task you are writing and wanting to reflect upon. You can reflect upon either of the pieces that you have just composed. The personal responses you have crafted should reflect a growth in your knowledge since you completed your assessment for this module. This is a good opportunity to reflect on how much your knowledge, understanding and writing skills have developed. Pause the presentation and complete activity six. This activity requires you to reflect upon your assessment for this module. If you don't have your assessment handy, reflect on some extended response writing that you have completed on your prescribed text so far.

[Slide reads: Example C. 20 marks.
Through the telling and receiving of stories, we become more aware of ourselves and our shared human experiences. Explore this statement with close reference to your prescribed text.]

Now, we will explore example C. How did you go with example C in activity two? What did you notice? Well, example C is a generic question. This means that there will be one question and all students will answer the same question. In this case, you may have noticed that there is no need to search for any other questions. On the side of the question itself, the personal nature of the response to this section of the examination is once again incredibly clear. You are being asked to explore how close personal engagement with your text and your analysis of the way it has been told or shaped, has helped you to become more aware of yourself. You could also take this in terms of how the characters’ interactions within the text, their telling and receiving of stories, and their response to these situations and experiences have made you more aware or enhanced your understanding of yourself and your understanding of shared human experiences. These two are just two options or two ways into this question. They're not the only ways. The personal response aspect here is focused on you as a receiver of the story the composer has created. In other words, how has the engagement with the stories in this text and the way that they have been told helped you become more aware of the world beyond yourself and the many and varied experiences of other people. It is highly likely that you will find activity nine in the resource booklet particularly helpful for identifying your personal response to your prescribed text. Activity nine asks you to focus on what you have learnt, how the text has developed your understanding and appreciation of various human experiences, but also how that text has enhanced your understanding of the way composers represent these human experiences.

So far we have asked you to plan responses to sample questions in a variety of ways. Now, we would like you to engage with an interpretation planning and drafting guide. The structure of this guide is influenced by Newman's error analysis. This is a tool regularly used in mathematics. However, it is also wonderful for other areas as it can help you and your teacher identify areas of strength in your argument and interpretation of a question, as well as areas of misunderstanding, confusion, and thus highlight a specific need for areas of revision. Pause the presentation now and complete activity seven. Make sure you utilise the planning routine. You complete a full response to either example C, or the extra example provided. And then we highly recommend you revisit the self-reflection and peer reflection activity. Don't forget to take a break before you engage with activity five. Don't forget that this is the second time you are engaging with activity five. The reason it's repeated is because it is a self and peer reflection activity. Take a break now if you haven't already, and then complete activity five using the response you have just finished writing. (soft music)

Before we let you go, we have a couple more activities that will help you think about how you can enhance your personal response. One tip is by writing from outside the text. To write from outside the text means that your writing will include reference to the composer. You will explore the way the composer has constructed meaning. You will explore how the compositional tools they have used have shaped the text. You will also explore the context of the text and the composer's context. And you may touch on the purpose of the composer. You will refer to the composer a few times. And it's a good idea to do this at the start of each new idea. It's also important that you avoid referring to the composer by his or her first name, and instead you use their surname after you've used their full name as part of your introduction. After all, they aren't your friend, and it's a sign of respect, as well as good academic writing. Another helpful tip is to avoid referring to them by their full name through the rest of your piece. After the introduction, you only need to refer to them by their surname.

So, what defines a personal response? Well it is simply put an analytical essay that presents your opinion. Remember, first person is not the only way to develop a personal response. Good verbs and nouns with the occasional we and us an our, that first person inclusive, operate in the same way as I, me and my. Our advice to you is that you should limit the use of first person to inclusive pronouns, and lace you're writing with rich diction that clearly reflects your point of view. This will create the authentic voice and style required in a personal response. A personal response is also one with a clear argument that presents and substantiates your opinion. Remember from the module statement that you are required to develop an informed judgment about how aspects of the text for example, context, purpose, form, structure, style, and grammatical features, all shape meaning. Well, developing this response will be supported by you gathering information relevant to the following questions. Number one, how and why is the composer influenced by context or the world beyond them? Number two, how has this shaped their textual form, features and or structures? And then number three, how has this shaped the idea, issues, or experiences represented in their text? Pause the presentation now and complete activity eight.

We are coming full circle now and we are making connections to the module statement again. We want you to reflect on your prescribed text. We want you to think about and identify the way particular moments in the text and the features or devices the composer has used have led you to think about and understand particular ideas or issues relevant to the human experience. This will help you connect to the textual evidence most important for you as a personal responder. Did you conduct research during activity eight? If you did, you will find that this will help inform this selection and it will help make sure you, as the module requires, are making increasingly informed judgments about how aspects of the text such as context, purpose, structure, stylistic and grammatical features and form shape meaning.

[Slide reads: Explaining the difference and your goals for revision
Activity 10. Outline your understanding of the difference between the knowledge, skills and understanding required of Section 1 and Section 2

Activity 11. Outline your revision goals and a strategy to help meeting that goal. One has been provided for you as a sample.]

The final two activities in this session are 10 and 11. You will be required to reflect on the differences between the two sections of Paper One and then in turn identify specific revision goals and strategies. (soft music)

End of transcript