English-Advanced-Module A- Part two component one- Sample questions transcript  
   
(Duration11 minutes 16 seconds)

(gentle music)

Hello, and welcome to part two of this resource for English Advanced Module A Textual Conversations. This part has three components, and they're all contained in one student booklet. This is component one. If you've not listened to part one of this resource, then we advise you do so because it contains valuable information and activities to help you engage with the module statement. Here in part two, component one, we will focus on applying the knowledge and skills we learnt in part one of this resource to some sample examination questions.

[Slide reads: Teachers in a classroom context you may like to:

* view the recording and pause and discuss key ideas with the students during designated times
* add your own ideas, resources and or sample questions to the resource booklet
* allocate sections for students to view as flipped learning and then co-construct modelled, guided and then independent responses.

A student at home independently will need:

* a copy of your previous assessment for this module
* a copy of the student booklet either hard copy or digital]

Advice for teachers and students using this resource. Just a reminder about your options. These instructions are also in the student booklet. This resource contains four sections. This is the end of section one, the introduction to the resource. In section two, which is labelled component one, we will engage with the 2019 examination question and the questions from the sample paper. In section three, which is component two, we will unpack some student responses. Finally, in section four, which is component three, we will support you to practise writing some thesis statements for this module. In this component, we'll be unpacking sample questions, and it's important when looking at questions to keep the module statement at the centre of your thinking.

The NESA sample questions can be found on their website. For this question in Paper Two, it gives two explicit insights into the parameters of the question. They're highlighted in blue boxes next to the sample questions. They stipulate that there'll be one question that requires a sustained response, and that the stimulus material may include quotes, statements, and extracts from texts. This is important information, as it tells us the question will not have parts or sections, just one extended response. It also tells us that the examiners have the freedom to use quotes or statements from the texts you're studying or any other source, and or extracts from one or both texts. This means we have to be knowledgeable about the module statement, because it is these ideas and concepts that will inform the link to the selected quotes or statements. It also emphasises that you need a sound knowledge of both your texts so you can recognise where the extracts come from.

NESA has provided three sample questions, which convey the overall style of each type of question. Here Example A is a generic style with a direct question that covers all of the text pairings. Example A. "You have studied a pair of prescribed texts in Textual Conversations. How has the context of each text influenced your understanding of the intentional connections between them?" A few aspects of note about this question. The examiners have emphasised that the textual conversation is between the pair of texts. They must be discussed together. Try to recall what we learnt in part one of this resource about how texts ‘talk’. The instruction, how, emphasises an evaluation. You're being asked to do more than just identify. Think back to the words in the module statement. Identify, interpret, analyse, and evaluate. The question specifies context of each text, clearly placing the focus on the context, which could include historical, social, economic, and political. The words, ‘your understanding’, emphasises here your personal response. And finally, the focus from the module statement phrase, ‘intentional connections between the two texts’.

Example B is also a generic-style question that relates to all the text pairings. However, it contains a quote that needs to be reflected upon. This reflection should direct your thinking in a certain direction. Quote, "Never again will a single story be told as though it is the only one," by John Berger. You should consider what module phrases come to mind in relation to this quote. To what extent is this statement true in light of your exploration of textual conversations?” The qualifier in this question is ‘to what extent’. This can be stated in your response, or implied. For example, ‘this is true’, or ‘this is partially true’. Again, the question requires your personal response by using the phrase, ‘your exploration’. Finally, the term here, Textual Conversations, implies the module as a whole. This gives you some freedom to select the aspects of the module that align with your understanding of what the quote holds.

The third and last example is a text specific-style question. In this case, it offers an extract from the latter text in the text pairing. There is an underlying assumption that you will know the text well enough to be able to identify the extract, and understand the extract within the whole text and how it might connect to ‘The Tempest’ as the earlier text. The extract implies an aspect of the module. The question itself, "Explain the centrality of the motif of performance in the textual conversation between Shakespeare's 'The Tempest' and Margaret Atwood's 'Hag-Seed'," confirms this assumption and also directs you to discussing the centrality of the motif of performance. The question goes on to further clarify that your response must refer to the quote, as well as your understanding of your text pairing in light of this question. Knowing your texts well enough is important. You can begin to prepare for this aspect by completing the following activity. Consider your text pairing. What extracts from your text might markers select? For example, ‘King Richard III’ and ‘Looking for Richard’, in the opening of each text sets up the context and purpose. Similarly, the differences in the two ghost scenes is a good example of changing context and values. Pause the presentation here and write down a few ideas in table one, activity one in your student booklet. As you select each extract, try to justify your thinking about why the extracts are important to an overall understanding of some aspect of the textual conversation between the two texts. Share your ideas with a peer or as a class.

Now let's try a quick exercise to test your understanding of what we learned in part one of this resource about the module statement. Using Resource 1 in your student booklet, which is a copy of the module statement, consider each of the sample questions. You have a copy of them in Resource 2 in your student booklet. Which aspects or phrases from the module statement link to each of these sample questions? Pause the presentation here and scan through the module statement. Copy and paste phrases from the statement into table two in activity two. An example has been done for you. Remember to justify your answers in the column provided.

[Slide reads: Link to the module statement. Possible answer

Example A

* reimagining or reframing of an aspect of a text might mirror, align
* how their understanding, appreciation and enjoyment of both texts has been enhanced through the comparative study and how the personal, social, cultural and historical contextual knowledge that they bring to the texts influences their perspectives and shapes their own compositions.

Example B

* how innovating with language concepts, form and style can shape new meaning.

Example C

* analysing the ways that various language concepts, for example motif, allusion and intertextuality, connect and distinguish texts.

Here are one or two phrases for each question. Yours may be different as it depends on what line of argument you wish to take. For example, for connections, you may have selected mirror, or align, or both. You might like to pause the presentation here and check these suggestions, or have a discussion with a peer or as a class to share your insights.

Here is the 2019 examination question for this module. It is a generic-style question that could apply to any text pairing. The question refers to everything, and in a literary sense, this could mean any type of text over time. We explored this idea in part one of this resource, that composers are influenced by everything they read, see, and experience. In the next slide, you'll watch a short animation that offers some ways into this question for you to think about. At the end of the animation, you will consider this question in relation to your own text pairing. (upbeat music)

[Animation states: Dismantled, reconstructed, recycled

To what end? For what purpose?

Purpose of…

* entertainment
* appreciation of the original text
* reaching a new audience
* sharing a text they love
* Innovation of form
* distaste for the old
* show changing values

To what end?

* To amuse
* To shock
* To entertain
* To enlighten
* To be innovative
* To show appreciation for
* To convey skill in
* To reinvigorate

Every text is a product of the texts that come before it

When we value a text we are altered by it in some way

Dismantled, reconstructed, recycled

Consider your text pairing.To what end? For what purpose?

The final activity for component one is to consider the 2019 question. There is a copy in your student booklet. Use the thinking routine, ‘Claim, support and question’, which has been modified to suit this question, to reflect on your own text pairing. After you have completed the activity, you might like to discuss your ideas with a peer or as a class. They may able to answer your questions. You may even like to write a response and hand it in to your teacher for feedback. At the end of the presentation, complete activity three in your student booklet to clarify your thinking.

This is the end of component one of part two of this resource. Component two, we'll look at some student writing samples, and component three, we'll look at the ways to help you write thesis statements for this module. Thank you.

(gentle music)

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