# ****English Advanced Module A – Textual Conversations****

HSC hub – English

**Student support session – focusing on the module part two**

## Resource booklet

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## Required materials

Please ensure that you have:

* a copy of your school-based coursework, assessments and access to your text pairing
* this resource in a soft or hard copy
* pens and highlighters.

## Advice to the teacher supporting students

If using in a classroom context you may like to: ​

* use this resource in a workshop setting with a group, whole class or an individual student to work through on their own ​
* pause the recording and ask students to read, reflect and write
* refer to school-based course work, texts pairing and assessments to do the activities.

## Advice to the independent student

If using this resource at home independently you will need: ​

* access to all your school-based coursework, assessments and access to your text pairing
* a copy of the student booklet either hard copy or digital.

You can use this resource to refine your understanding of the module, workshop the writing of thesis statements and review your texts by pausing the recording to complete the suggested activities. ​

## Resource 1 – Module A – Textual Conversations

In this module, students explore the ways in which the comparative study of texts can reveal resonances and dissonances between and within texts. Students consider the ways that a reimagining or reframing of an aspect of a text might mirror, align or collide with the details of another text. In their textual studies, they also explore common or disparate issues, values, assumptions or perspectives and how these are depicted. By comparing two texts students understand how composers (authors, poets, playwrights, directors, designers and so on) are influenced by other texts, contexts and values, and how this shapes meaning.

Students identify, interpret, analyse and evaluate the textual features, conventions, contexts, values and purpose of two prescribed texts. As students engage with the texts they consider 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.

By responding imaginatively, interpretively and critically students explore and evaluate individual and common textual features, concepts and values. They further develop skills in analysing the ways that various language concepts, for example motif, allusion and intertextuality, connect and distinguish texts and how innovating with language concepts, form and style can shape new meaning. They develop appropriate analytical and evaluative language required to compose informed, cohesive responses using appropriate terminology, grammar, syntax and structure.

By composing critical and creative texts in a range of modes and media, students develop the confidence, skills and appreciation to express a considered personal perspective.

[English Advanced Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017) (2017) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017.

# Component 1 – Unpacking sample questions

This is component one of this resource. Make sure you are viewing the presentation for Component 1 before you start the activities.

## Resource 2 – Sample questions English Advanced paper 2 question 1

Your answer will be assessed on how well you –

* demonstrate understanding of how composers are influenced by another text’s concepts and values
* evaluate the relationships between texts and contexts
* organise, develop and express ideas using language appropriate to audience, purpose and form.

**Example A (20 marks)**

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?

**Example B –**

'Never again will a single story be told as though it is the only one.' John Berger

To what extent is this statement true in light of your exploration of Textual Conversations? In your response, make close reference to the pair of prescribed texts that you have studied in Module A.

**Example C –**

The house lights dim. The audience quiets.

ON THE BIG FLATSCREEN: Jagged yellow lettering on black: THE TEMPEST By William Shakespeare

Margaret Atwood, ‘Hag-Seed’

Explain the centrality of the motif of performance in the textual conversation between Shakespeare’s ‘The Tempest’ and Margaret Atwood’s ‘Hag-Seed’.

In your response, refer to the quotation and your understanding of the prescribed texts.

[Sample questions new HSC English Advanced paper 2 exam 2019 pdf](https://syllabus.nesa.nsw.edu.au/assets/english_advanced/files/sample-questions-new-hsc-english-adv-paper-2-exam-2019.pdf) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017.

### Activity 1 – Possible extracts for your text pairing

Consider your text pairing and try to predict what extracts could be used in an examination question. Consider the important elements where a textual conversation is taking place or where each text reveals important aspects of purpose, context and values. Remember to include the reasons for your selection.

Share and discuss your ideas with a peer or as a class.

**Table 1 – possible extracts for your text pairing**

|  |  |  |
| --- | --- | --- |
| Extract 1 | Extract 2 | Reason for selection |
| Opening soliloquy from Richard (copy and paste section here) | Opening scene of docudrama (copy and paste transcript here) |  |
| Ghost scene in the play (copy and paste section here) | Ghost scene in docudrama (copy and paste transcript section here) |  |
| Richard wooing Ann (copy and paste section here) | Discussion surrounding the wooing scene with extracts of performance with Wynona Ryder. (copy and paste transcript section here) |  |
| (expand for your text pairing) |  |  |
| (add extra rows as you add extra information) |  |  |
| (aim for 3-4 examples) |  |  |
| (don’t forget to share with a peer) |  |  |

### Activity 2 – Module statement match up

Using the module statement in resource 1, cut and paste phrases that match up with the intent of each of the sample questions.

Remember to justify your choices in the space provided.

**Table 2 – copy and paste module statements that match the examination questions**

|  |  |  |
| --- | --- | --- |
| Examination question | Module statement | Justification |
| Example A | reimagining or reframing of an aspect of a text might mirror, align |  |
| Example B | how innovating with language concepts, form and style can shape new meaning. |  |
| Example C |  |  |

## Resource 3 – Transcript of animation

Dismantled, reconstructed, recycled

To what end? For what purpose?

For the purpose of entertainment

For the purpose of appreciation of the original text

For the purpose of reaching a new audience

For the purpose of sharing a text they love

For the purpose of innovation to show off their skills in another form

For the purpose of showing how times have changed

For the purpose of expressing their distaste for the old

To what end?

To amuse

To shock

To entertain

To enlighten

To be innovative

To show appreciation for

To convey skill in

To reinvigorate the older text

Every text is a product of the texts that have 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?

### Activity 3 – Your turn to write

Use this Harvard thinking routine to write your response to the short animation. Refer to the transcript in resource 3 and the 2019 HSC question below.

2019 HSC examination question for Module A:

Everything is being **dismantled, reconstructed, recycled**. To what end? For what **purpose**?

To what extent is this statement true of the texts you have studied in this module?

In your response make close reference to the pair of texts that you have studied in module A.

[English Advanced Paper 2 examination question 2019](https://educationstandards.nsw.edu.au/wps/wcm/connect/c5275294-4ad0-4dff-bedd-5a9dc9725b53/2019-hsc-english-advanced-p2.pdf?MOD=AJPERES&CACHEID=ROOTWORKSPACE-c5275294-4ad0-4dff-bedd-5a9dc9725b53-mUUjknN).

Claim, Support, Question

* Make a **claim** about your understanding of the question presented in the animation in relation to your text pairing. (Claim: an explanation or interpretation of some aspect of the topic)
* Identify **support** for your claim from your text pairing. (Support: examples from the comparison, reframing, intertextuality of the two texts in relation to the question)
* Ask a **question** related to your claim. (Question: What’s left unexplained? What new ideas does your claim raise? What isn’t explained?)

**Table 3 – claim, support, question**

|  |  |  |
| --- | --- | --- |
| Claim | Support | Question |
| The purpose of |  |  |
| They were composed because |  |  |
| He wanted to reinvigorate |  |  |
| (add extra rows as you add extra information) |  |  |

# Component 2 – Exploring sample questions

This is component two of this resource. Make sure you are viewing the presentation for Component 2 before you start the activities.

## Resource 4 – Student sample extended response question

### Module A question

Understanding context and purpose across two different texts, enables us to appreciate the varied resonances and dissonances that arise between them.

Discuss this statement with close reference to your text pairing.

### Activity 4 – Context, purpose, resonances, dissonances

Ideas Brainstorm –

1. Write your initial ideas and examples about the extended response question in resource 4 here.

(If printing, expand area to write response)

1. Now use this interpretation, planning and drafting guide to write a draft of a response to the question in resource 4.

Table 4 – an interpretation, planning and drafting guide

|  |  |
| --- | --- |
| Unpacking a question | The steps |
| Read | Read the question, tick the box once you have read the question. |
| Re-read | Reread the question and then highlight the key information. You may wish to use the acronym guides KEY or SAVE to assist you with this process. Circle anything you don’t understand.  K – Key learning content – What key learning content are you being asked to demonstrate or explore?  E – Evidence needed – What evidence do you need to provide or explore to support your answer?  Y – Why is your interpretation valid? – Think back on what you are being asked to demonstrate and remind yourself why your interpretation is valid?  Or  Syllabus – Underline and explain what key syllabus information you need to explore.  Apply – Box – place a box around the instructional information and outline what idea or issue you need to explore.  Verb – Circle the instructional verb and explain what this requires you to do.  Evidence or examples – list the aspects of the text or texts you intend to explore. |
| Re-word | In your own words, explain what the question is asking you to do. |
| Plan it | How you will answer the question? What information will you need to include? How will you find the answer? |
| Respond | Write your response, continually check back to your planning page. Ticks ideas off as you explore them. |
| Review | Check your answer. Reread the question.  Refer back to your plan and check you have included everything.  Does your answer make sense? Have you kept the question at the centre of your writing? |

## Resource 5 – Two sample student paragraphs for –

### Shakespeare’s ‘King Richard III’ and Al Pacino’s ‘Looking for Richard’

By understanding the context and purpose of Looking for Richard and King Richard III, we can fathom why they are dissonant in their portrayal of Richard's evil nature. The time of King Richard III’s formulation was synchronous with a paradigm shift as the Renaissance movement spread across Europe. Shakespeare's purpose in King Richard III was to promote social stability by bolstering Christian beliefs ingrained in theocentric Elizabethan society and quelling contesting individualistic ideals. In the opening soliloquy, Richard reveals his "treacherous" plan to have his brother sent to the Tower of London for execution to improve his own chances for the throne. Hence, Richard immediately challenges the Chain of Being; God's authority to assign position and rank. Later, Richard compares himself to the medieval “Vice” character, an appropriate analogy, as Richard embodies the ‘sins’ of individualism. Hence, we understand why Shakespeare portrays Richard as a Machiavellian villain, due because of his purpose to discourage Renaissance ideologies.

Conversely, Pacino's egalitarian world was widely accepting of individualistic ideals. Pacino’s successful career portraying a variety of ambitious villains in films such as ‘The Godfather’ and ‘Scarface’ is a testament to the modern world's fascination with evil characters. Pacino's purpose in Looking for Richard was to "communicate...how we feel and how we think..." in today’s world, conveying a representation of how we think and feel about ambition through Richard. Pacino makes Richard more human for the audience to relate to, such as in the scene when Richard woos Lady Anne. Whereas, the scene in King Richard III depicts Richard as vile and manipulative, the scene is reshaped in Looking for Richard ending in a lengthy kiss between the two characters portraying more attraction and lust, accentuated by striking chords in Howard Shore’s score and dramatic camera angles. Hence, we understand that Pacino’s representation of Richard is not as grossly evil as Shakespeare’s, because Pacino aimed to reflect how modern audiences think and feel more accepting toward ambitious individuals.

# Component 3 – Writing thesis statements

This is component three of this resource. Make sure you are viewing the presentation for Component 3 before you start the activities.

## Resource 6 – Thesis statement – student example

The statement ‘when exploring the conversations between texts, it is the disparities which are far more revealing and stimulating than the aspects they have in common’ is a limiting one. Rather, the conversations between texts are made ‘revealing and stimulating’ by the commonalities and disparities being considered at the same time, as this allows for a holistic understanding of cultural change from the one text’s context to another’s. This is especially clear in Shakespeare’s ‘King Richard III’ and Al Pacino’s docudrama ‘Looking for Richard’. The commonalities and disparities between each text’s representations of the workers Richard encounters reveal significant cultural change from Elizabethan England and the Tudor Myth to 1990’s Hollywood, however they also reveal continuities between the two. Furthermore, the differentiated discussion of religion in each text results in disparities due to contextual difference, however it is the commonalities that exist alongside it that allow for a ‘revealing and stimulating’ conversation.

## Resource 7 – Sample question

‘Texts are being reframed to create new texts which may challenge or agree with the ideas and values of the original text.’   
To what extent is this statement true of your prescribed texts for Module A: Textual Conversations?

## Resource 8 – Developing an argument

**Identify** – A common value that has been reframed in the more modern text

**Interpret** – The context that established each of the values in both texts

**Analyse** – How these values are represented in each text

**Evaluate** – The common value in light of the question being asked.

### Activity 5 – Identify, interpret, analyse, evaluate

Now try to develop your own ideas. Consider a value that both texts have that has been reframed in your text pairing. Work through this process, in table 5, to establish an understanding of how the value is represented in both texts. Use resource 8 to guide you.

Try a common value first and then for further practice you can repeat the process for a disparate value. If you find this method valuable, you can continue using it to develop notes with other module phrases like a common idea.

**Table 5 – identify, interpret, analyse, evaluate**

|  |  |  |  |
| --- | --- | --- | --- |
| Identify | Interpret | Analyse | Evaluate |
| Common value  (write the value here) | (interpret the context that influenced this value) | (analyse how this is represented in each text) | (evaluate the differences between and the reasons for these differences, in light of the question) |
| (add extra rows as you add extra values) |  |  |  |
| Disparate value  (write the disparate value here) |  |  |  |
| Idea |  |  |  |
| (add extra rows as you add extra information) |  |  |  |

## 

## Resource 9 – Thesis sentence scaffold

Composer A (insert name of composer) values X (insert value statement) due to the social context of Y (insert aspect of context here). X is reframed by composer B (insert name of composer) as Z (insert the new value) because of their milieu which accepts C (insert the new context and what it accepts now).

### Activity 6 – Your turn to write a thesis statement

Try this –

1. Consider a value that both texts have that has been reframed in your text pairing. You can use the one you have analysed in table 5.
2. Write a clear thesis statement addressing the question in resource 7. You can use the sentence scaffold in resource 9 if you need support.

Remember the role of a thesis statement is to –

* make the context and purpose of your response clear to the reader
* drive your argument throughout your response
* keep you on track because the thesis is written for the specific examination question
* connect the pieces of your response together and give cohesion to your argument.

(If printing, expand area to write response)

## Resource 10 – Degree of influence questions

From the module statement you are asked to consider, when comparing your two texts, to come to an understanding of how composers are influenced by other texts, contexts and values, and how this shapes meaning. You are also asked to consider how your study of the two texts together influences your perspective and shapes your own compositions. This is how you need to consider the degree of influence the composer has on other composers and you as the responder. Consider these questions when completing activity 7.

1. To what extent is Composer A influenced by their context and values? (Social, historical, political, economic)

2. To what extent is Composer B influenced by their context and values?

3. To what extent has Composer B been influenced by Composer A? How do you know?

4. To what extent has Composer B influenced you to –

* engage personally with their text
* engage personally with the original text (composer A) in a new way
* reflect on your own context and values
* experiment in your own composing.

### Activity 7 – Expand your thinking

Use the questions above, in resource 10, to fill in the following tables as you reflect on your text pairing and the degree of influence within this textual conversation. Note, composer A is the earlier text and composer B is the more modern text.

**Table 6 – Exploring degrees of influence – To what extent is Composer A influenced by their context and values? (Social, historical, political, economic)**

|  |  |  |
| --- | --- | --- |
| Composer A: | Explanation and research evidence | Connection to the text |
| Contextual influence – social |  |  |
| Contextual influence – historical |  |  |
| Contextual influence – political |  |  |
| Contextual influence – economic |  |  |

**Table 7 – Exploring degrees of influence – To what extent is Composer B influenced by their context and values?**

|  |  |  |
| --- | --- | --- |
| Composer B: | Explanation and research evidence | Connection to the text |
| Contextual influence – social |  |  |
| Contextual influence – historical |  |  |
| Contextual influence – political |  |  |
| Contextual influence – economic |  |  |

Table 8 – Exploring degrees of influence. How has Composer B been influenced by Composer A? How do you know?

|  |  |
| --- | --- |
| Influence on Composer B | How do you know? |
| Consider ideas |  |
| Consider plot |  |
| Consider character |  |
| (add extra rows to add extra ways) |  |

Table 9 – Exploring the degrees of influence. Composer B’s influence on you.

|  |  |
| --- | --- |
| Composer B’s influence on you to – | Explain how? |
| Engage personally with their text |  |
| Engage personally with composer A’s text in a new way |  |
| Reflect on your own context and values |  |
| Experiment with your own composing |  |

## Resource 11 – Module statements to stimulate thesis ideas

* a perspective that aligns in both but reframed through form
* common assumptions represented in both texts
* dissonance about an issue due to changing historical context
* ways context knowledge, of both texts, helps us to understand the purpose of the composers
* innovation in plot and or setting due to the reframing.

### Activity 8 – Developing an understanding in order to write thesis statements

Use this thinking routine to help you gather information and develop your understanding. Select one of the module statements from resource 11 or an examination practice question and on a blank piece of paper, work through this thinking routine.

Generate Support Connect Question [Harvard Thinking Routine](http://pz.harvard.edu/resources/generate-sort-connect-elaborate-concept-maps)

1. Generate a list of ideas and initial thoughts that come to mind when you think about this particular module statement or extended response question.
2. Sort your ideas according to how central or supporting they are. Place central ideas near the centre and more supporting ideas toward the outside of the page.
3. Connect your ideas by drawing connecting lines between ideas that have something in common. Explain and write in a short sentence about how the ideas are connected.
4. Elaborate on any of the ideas/thoughts you have written so far by adding new ideas that expand, extend, or add to your initial ideas.

Continue generating, connecting, and elaborating new ideas until you feel you have a good representation of your understanding of the module statement or examination question.