# Year 12 English Advanced Module A – Textual Conversations

**HSC hub – English**

Student support session – focusing on the module - part one

## 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 five different coloured 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.

### Activity 1 – Module A rubric

This is an optional activity. Engagement with this activity will depend on your familiarity with the module statement. Feel free to complete this activity if you would like to spend more time identifying the specific content or skills that will be developed throughout this module.

Table 1 – Module A: Advanced rubric for students

| **Rubric – Module A: Textual Conversations** | **What are the key points?** | **Skills to develop** |
| --- | --- | --- |
| 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  |  |  |

## Resource 2 – can texts talk?

**Animated clip transcript**

Can texts talk?

Why is an audience or composer inspired to talk back?

Conversation

* speak (your news, information, ideas, thoughts, feelings, opinions, questions)
* listen, respond (be altered by what you hear)
* speak, listen, respond…repeat.

A conversation is back and forth: agree or disagree, question, challenge or applaud

Through a text a composer tells their audience their - context, values, concepts, ideas, content (characters, plot, and setting), style and form (skill or artistry)

And audiences respond with respect to their own contexts and values. Audiences can agree, be shocked, challenged, question, nod, frown and laugh as texts talk to them. Aren’t they talking back?

No text is separate from other texts, as each composer is influenced by what has come before them.

Through intertextuality, reimagining or reframing the original text, an audience can be reinvigorated, and a new conversation takes place.

What the new composer uses, leaves out, borrows, copies, discards, amplifies, laughs at, is shocked by, starts a whole new conversation.

Our conversation stems from who we are personally, socially, culturally and historically, our experiences, what we read, see and do.

You share your context in textual conversations every day.

Yes, texts talk.

### Activity 2 – claim – support – question

With reference to the ideas in the animated clip (transcript in resource 2) complete this thinking routine. Claim, Support, Question.

* Make a **claim** about your understanding of the term textual conversation 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).
* Ask a **question** related to your claim (question: What’s left unexplained? What new ideas does your claim raise? What isn’t explained?) [Harvard Thinking Routine](http://pz.harvard.edu/thinking-routines#Synthesizing&ExploringIdeas).

**Table 2 – claim, support, question**

|  |  |  |
| --- | --- | --- |
| Claim | Support | Question |
| Composers tell us about their world |  |  |
| Composers are influenced by their values |   |  |
| Audiences can be shocked by what they read |  |  |
| (add extra rows as you add extra information) |  |  |

### Activity 3 – synonyms

Write three synonyms for the terms, highlighted in red, for paragraph 1 of the module statement.

**Table 3 – synonyms**

|  |  |
| --- | --- |
| Word  | Synonyms  |
| Resonance |  |
| Dissonance |   |
| Mirror |   |
| Collide |   |
| Align |  |
| Common  |  |
| Disparate  |  |
| Issues |  |
| Values |  |
| Assumptions |  |
| Perspectives |  |

### Activity 4 – question

1. In what ways does this paragraph suggest that the module statement is more than just a comparison of two texts?

(If printing, expand area to write response)

### Activity 5 – reflection

Reflect for a moment on your text pairing. Can you remember a time when you considered your own response to an aspect of one or both of your texts? Was your response or perspective about the text something that surprised you? Was it an aspect about your text or text pairing that you finally understood? Was there something your teacher said that triggered a new idea? Did you have an initial impression of the text and then change your mind? What do you think now?

1. Write a paragraph outlining how you are developing your ‘considered personal perspective’ to an aspect or aspects of your text pairing.

(If printing, expand area to write response)

## Resource 3 – Markers feedback from 2019

General feedback:

* unpack and engage with all aspects of the question ​
* interpret and apply knowledge of the module ​
* understand and respond to the module description​
* develop a strong and sustained thesis in response to the question​
* develop broad understanding of both texts and avoid a narrow and simplistic vision of the texts ​
* demonstrate a holistic understanding of the texts through detailed and well-chosen textual references and effective and accurate contextual examples​
* engage with the texts on a personal level ​
* balance and integrate contextual and textual knowledge​
* use clear and effective topic sentences and paragraphs​
* write clearly and legibly. ​

In better responses students were able to:

* demonstrate personal and thoughtful engagement with the whole question​
* frame responses around a clear, highly relevant, perceptive thesis that provided scope to generate a considered, perceptive discussion​
* demonstrate a detailed understanding of context, including where composers may have criticised or rejected aspects of their own context ​
* differentiate between social, historical and cultural contexts​
* show a deep and individual understanding of the texts and make effective use of appropriate references to the texts​
* reveal a strong understanding of the connections between the texts​
* maintain a balanced and synthesised analysis of the text pairing​
* offer an extended and comprehensive analysis of texts and context​
* use evaluative language in a confident and authoritative manner to consolidate their argument​
* demonstrate a skilful command of language and structure.

Areas for improvement include:

* addressing all elements of the question and referring to the statement in an explicit manner​
* considering the set question carefully and planning the development of their thesis and argument before they start writing ​
* developing a thorough and cohesive thesis ​
* adapting knowledge to suit the question as opposed to reproducing a generic, thematic-style response​
* demonstrating detailed knowledge of their texts​
* building a discussion that is focused on the intertextual conversation of the pair of texts as opposed to the texts in isolation​
* avoiding generalised statements about context that do not contribute to the development of the discussion​
* discussing texts in an evaluative and analytical way, rather than a descriptive way​
* considering and analysing how meaning is shaped at a whole text level, rather than dealing with text references in an isolated way at sentence/scene/stanza level​
* developing an integrated response which deals with the comparative study, rather than dealing with the texts independently without making appropriate links​
* ensuring there is a balanced treatment of the two texts ​
* referring accurately to the contextual influences of the texts ​
* developing an integrated analysis of textual form and purpose rather than focusing on themes
* developing a holistic awareness of the specific, and still relevant, conversations generated by both texts​
* sustaining a unified argument​
* using metalanguage appropriately to enhance their argument​
* demonstrating control of register and sophisticated vocabulary.

[English Advanced 2019 HSC Examination Pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-exam-papers/hsc-exam-paper-detail/2019/english-advanced-2019-hsc-exam-pack) (2019) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017.

## Resource 4 – colour code for slides

Using the five coloured highlighters apply this approach to the HSC marker feedback above.

* + In better responses students were able to…
	+ Areas for improvement include…
* dark blue, are comments that deal with the question.
* pink, are comments that are directed to the importance of context
* light blue, are comments about knowledge of the prescribed texts
* orange, are comments directed to knowledge of the module
* red, are comments directed at personal engagement with the module and texts
* arrows point to the comments about your writing style.

### Activity 6 – using marker feedback

1. Using the link to the 2019 examination package, locate the specific feedback from the marking centre on your text pairing.
2. Read these carefully and make a note of any insights. Discuss with a peer any unique information about your text pairing and how you can integrate it into your revision.
3. With reference to the feedback from your own school-based course work, which may include an extended response, an assessment task or even a trial response, highlight the aspects that your markers have pointed out that correspond here with the comments from the marking centre.
4. In a different colour, highlight the aspects that you feel you have done well in your responses so far.
5. Write a clear action plan of the areas that you need to improve and revise before the examination.

## Resource 5 – Sample question marking guidelines

Paper 2 – section 1 – Textual Conversations – top band criteria

* Explains skilfully how composers are influenced by another text's style, concepts or values​
* Evaluates skilfully the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question​
* Composes a perceptive, sustained response that incorporates the stimulus (if relevant) using language appropriate to audience, purpose and form. ​

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

## Resource 6 – Marking guidelines from 2019 examination

Paper 2 – section 1 – Textual Conversations – top band criteria

* Demonstrates skilful engagement with the statement to discuss how composers are influenced by another text's concepts and values​
* Evaluates skilfully the relationship between texts using detailed textual references from the prescribed texts as appropriate to the question
* Composes a perceptive, sustained response using language appropriate to audience purpose and form. ​

[Advanced English HSC Paper 2 marking guidelines](https://educationstandards.nsw.edu.au/wps/wcm/connect/faad5e82-80f3-43f5-8ac7-1c692abe8985/2019-hsc-english-advanced-paper-2-mg.pdf?MOD=AJPERES&CACHEID=ROOTWORKSPACE-faad5e82-80f3-43f5-8ac7-1c692abe8985-mXp5t-B) (2019) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2019.

## Resource 7 – Ways things can be complex

### Harvard Thinking Routine

This is the original format of the thinking routine. You can use this routine to analyse any topic as this will help to organise your understanding.

Ways things can be complex:

* Complexity of parts and interactions: what are all the parts? How do these parts interact? (casually and otherwise)
* Complexity of truth: what are the undisputed facts and interpretations? What are the disputed facts and interpretations? What are the uncertainties?
* Complexity of engagement: who are you in relation to this? How are you connected? What values, beliefs, emotions, come into play for you?
* Complexity over time: how does it change over time? What happened before; what might happen next? What causal factors are involved?
* Complexity of perspective: what are all the different viewpoints, perspectives, lenses and stakeholders?

[Ways things can be complex - Harvard Thinking Routine](http://pz.harvard.edu/node/773309)

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## Resource 8 – ways that the study of your text pairing can be complex

Now you will focus on how your two texts work together in a textual conversation.

### Activity 7 – focusing on how your texts work together

Before you start, think back to the beginning of this presentation where you thought about the concept that, texts talk and that audiences and composers talk back and that they are altered by this interaction, just like in a conversation. You did some thinking about your text pairing and the conversations that are taking place with the composer, the audiences of each text, the text pairing and with you as a person studying the two texts together.

Use this tailored thinking routine to demonstrate your understanding of the complexity of this module and how it fits with your text pairing. You should write some notes and identify examples from your text pairing to support your perspective on each of these questions. You may be able to have a discussion with your peers or as a class.

Complexity of parts and interactions

* What are all the parts of the module?
* How do these parts interact?
* Explore how each text stands alone (part) and how they also interact (textual conversation)?

Complexity of truth

* What are the facts about each composers’ context, purpose and audience?
* What are only interpretations and hearsay about each composers’ context?
* What are the uncertainties that need verification?
* How does each text ‘speak’ about the values of each composer?
* Comment on how ‘true’ the reframing/reimagining/intertextuality is in this pairing.

Complexity of engagement

* How are you engaging with each text individually and as a pairing?
* In what ways does Composer B engage with Composer A’s text?
* Highlight, what you see as, the most important ‘conversation’ going on between these two texts.

Complexity over time

* How have ideas/values/perspectives/form (style/technical aspects) changed over time (in light of your text pairing)?
* Do texts become more valuable over time? Has the text you studied? In what ways?
* Does the appreciation of another time (context of the two texts) alter its value in your eyes?
* What do your texts ‘tell’ you about their contexts?
* Is intertextuality/appropriation/reframing more meaningful over time?

Complexity of perspective

* How were both texts received by their respective audiences?
* How does each text ‘speak’ to you? Separately? As a pairing?
* How has your view of each text changed due to the textual conversation you have engaged in?
* Consider the perspective of other members of your class. How are they the same? How are they different? How can you account for these differences?