English- Advanced-Module A-Textual Conversations-p1 -transcript

(Duration 22 minutes 40 seconds)

(gentle upbeat music)

Hello and welcome to the HSC hub student support. This is part one of a two part resource for Advanced Module A, Textual Conversations. Acknowledgement of country. I'd like to pay my respect and acknowledge the traditional custodians of the land on which this meeting takes place and also pay respects to elders both past and present.

Welcome to an English Advanced Module A, Textual Conversations, Staying focused on the module. Part one of a two part resource. Here we will help you review the requirements of this module and its key ideas. In part two, we will apply this knowledge to examining sample examination questions and student responses. We will also spend some time helping you develop thesis statements for this module.

Advice for teachers supporting their students. If using this resource in class to review the module, you might like to view the recording together and pause and discuss the key ideas or activities with your class during designated times. These designated times are indicated through the cue, pause the presentation here. You may like to download the resource booklet and add your own ideas, resources and or sample questions and then share this with your class. You might like to allocate sections for students to view and complete as flipped learning and then co-construct modelled and guided responses as a class. This can help students feel even more confident as they continue to construct independent responses.

Advice for students engaging with this resource on their own. If using this resource at home independently, you will need a copy of your previous assessment for this module. A copy of the accompanying student booklet, either in hard or digital copy as well as access to the Advanced syllabus documents. There is a short video showing you how to access these later in this presentation.

This is part one of a two part resource. This part has four sections. This is the end of section one, the introduction to the resource. In section two, we will engage with the module statement and connect you with other key documents. In section three, we'll explore the 2019 HSC marker feedback for Module A. In section four, we'll unpack the marking guidelines for this question. The last activity in this resource will ask you to demonstrate your overall understanding of the module and your text pairing. It's not included in this timing, as it will depend on your depth of engagement with the thinking routine.

The NESA website contains a wealth of information that can assist your examination preparations. Make sure you're in the correct page for the course you're studying and for this session, we're looking at Advanced English. Scrolling down and you'll come across the glossary. This glossary is really useful to help you unpack any challenging or new language you may be coming across when you're examining key documentation. Further down, you'll see the heading assessment and examination materials which begins with an HSC examination advice clip. If you haven't watched this yet, then we recommend that you do so. Following that you'll find the examination materials for paper one, paper two, the sample examination format for paper one and also for paper two. Scrolling a bit further and you'll see there's the annotation of text documents for 2019 to 2023. Another very useful document to explore, even though not all prescribed texts are included. Under this module, the ones in the document provide a clear outline of why they've been chosen for study, as well as discussion around the application to textual conversations. You can clearly see the wording of the module in the needs and interests of the students and the opportunities for challenging teaching and learning sections. You could use these as a basis for considering why the text you are studying have been paired for this module. Going back to the previous page, a bit further down you see there's a parent guide to the new Stage six resources. We also suggest you take time to look at the frequently asked questions for Module C. Within this section, there are also past HSC examination papers. If you open up the HSC exam papers you'll find the 2019 exam pack. In here, you'll find last year's HSC paper one and paper two as well as the marking guidelines for paper one and paper two. Following from there, you'll find HSC marking feedback. As you can see, there's plenty of information for you to explore on the NESA site.

[Slide reads:
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 module statement (2017) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017.]

Engaging with the module statement by keeping the module at the centre of your thinking. Here, we have provided the complete module statement. This is also in the resource booklet. We won't be reading through it right now. However, we will be exploring key sections and providing you time to reflect and engage with these ideas through structured activities. If it has been a while since you read this, we highly recommend you take the time to read and annotate it. You can use the optional activity one in your student booklet to guide you. It's important you understand all the terminology within the module statement and can utilise appropriate synonyms and antonyms. As you may already be aware, it's often the synonyms that find their way into the examination questions.

Before we explore key aspects of the module statement in more detail, let's consider these two questions. Can texts talk? Why are audiences and other composers inspired to talk back? In the next slide you will view a short animation which grapples with these two questions. At the end of the animation, pause the presentation and refer to resource two which is a transcript of the animation and complete activity two in your student booklet. This activity asks you to use a thinking routine called claim, support, question. Using the ideas in the animation and your text pairing, you'll be asked to make a claim, offer some evidence and then throw open a question. There are some examples of possible claims in your student booklet. Your teacher might like to conduct a class discussion based on your responses to this thinking routine.

[Animation reads: Can texts talk? Why is a composer or audience 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/disagree, question/challenge/applaud Through a text a composer tells their audience their - context, values, concepts, ideas, content (characters, plot, and setting), style and form (skill/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.

(upbeat music)

Now we're going to do a quick review of the module statement in sections. In this first section highlighted in red, are the terms that highlight the aspects of the comparison to look out for when studying the two texts together. In the comparison you need to look for ‘resonances’, ‘dissonances’, how aspects might ‘mirror, align or collide’, any ‘common or disparate issues, values, assumptions or perspectives’. Notice, highlighted in blue, that the emphasis is on ‘how these are depicted’ in both texts. The next section, again, asks for the how but this time it's directing you to the degree of influence that other texts, contexts and values have on the ‘how’ of shaping meaning. The context of both texts is important and accurate information is emphasised later in the markers’ comments. Pause the presentation here and complete activity three in the student booklet on synonyms for the words in red. Note, a synonym only works if it does not alter the intended meaning. Write down at least three for each of these words.

In this section, this first sentence lists identify, interpret, analyse and evaluate. You may be familiar with these terms as you use them in extended responses to unpack a topic sentence within your argument, we will use these terms in part two of this resource to develop thesis statements. Here, these terms are followed by a list of aspects that you should be analysing in your responses. Textual features, conventions, contexts, values and purpose. Note the reference to two prescribed texts. This implies equal reference to each text in your text pairing. Second sentence here is directed to you and your personal engagement with both texts. Words like ‘understanding, appreciation and enjoyment’ imply a deep engagement with both texts studied together. It's quite explicit here that your own ‘personal, social, cultural and historical context’ knowledge will influence how you respond to the two texts together and they will influence your own writing, just like the composers you are studying here have been influenced by their own context, values and other texts.

In this part of the statement, the emphasis continues on what you have to do as a student. Highlighted here in red are the actions and skills you need to practice and develop in order to engage deeply with this module. Note the analysis of both texts together and the innovative ways the texts work together and the aspects that distinguish them. The last sentence explicitly states that the development of your writing style is paramount to success in this course. Pause the presentation here and complete activity four, where you will consider this question. In what ways does this paragraph suggests that the module is more than just a comparison of two texts?

Here, the emphasis is on developing your skills and confidence in your own composing so that you can develop a considered personal response. You can look back to earlier sections of the module statement. What other phrases suggests the importance of developing this considered personal response? Reflect for a moment on your text pairing. Can you remember a time when you considered your own response to some aspect of one or both of your texts? Was it something that surprised you? An aspect you finally understood? Something your teacher said that triggered a new idea? Did you have an initial impression of the text and then changed your mind? What do you think now? Pause the presentation here and complete this reflection which can be found as activity five in your student booklet.

Now that we have a deeper understanding of the Module statement, let's look closely at the marker feedback from the 2019 examination centre.

Pause the presentation here and read the content, see if you can work out why we have colour coded different parts of the general feedback in this way.

[Slide reads: General feedback. Students should:

* 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.]

Welcome back. The markers have given quite detailed feedback on this module. It is split into four sections and presented here over the next few slides. Firstly, this is a general feedback, this general feedback specifies what student should do in their responses and you may have guessed that it was colour coded as follows, dark blue, aspects about answering the question. Orange, aspects about the module. Notice here the actions interpret and apply and understand and respond. Light blue, aspects about knowing both texts. This aspect emphasises both the broad understanding of both the texts in their pairing but also detailed, well-chosen textual references to support your understanding. Pink, aspects about context of the composers of both texts, emphasising accuracy and the integration of this knowledge within the response. Red, aspects about personal engagement or perspective and the arrows point to aspects of writing knowledge and skills. You have a copy of the marker feedback in the resource booklet as resource three as well as the list of the colour coding system as resource four. it is clear by the colour coding that the markers feel that all aspects need to be covered for a balanced sustained response.

Now that we have examined the general feedback, let's try to apply this thinking to the rest of the feedback. In your student booklet, you have a copy of the two remaining lists of feedback. Firstly, in better responses students were able to, and secondly, areas for improvement include, using your five coloured highlighters, see if you can apply this thinking to really engage with the markers comments by highlighting them using the system. Remember, you can refer to the colour coding list in your student booklet as resource four.

How did you go? You can pause the presentation to check your work against this possible answer.

 [Slide reads:
Where students did well - 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 skillful command of language and structure]

 Before we leave this list, there are a few points of interest worth pointing out here. Engaging with the whole question from the 2019 was a challenge as it contains several parts. We'll be looking at the question in more detail in part two of this resource. Context was done well. Note dot point three, where the better responses included times where composers criticised or rejected aspects of their own context. Knowing the text well, in light blue, as both appearing and individually led them to be able to select the most effective text references. What stands out here is the red. Conveying the importance of personal engagement and understanding of the pairing and being able to express that engagement in relation to this question and not just writing a prepared response.

The next two slides convey aspects where the markers felt that students could improve. How did you go at colour-coding this one? Pause the presentation to check your response.

[Slide reads: Where students could improve: 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]

Welcome back. Again, the colour coding shows us some interesting details. The first few dot points convey the importance of addressing all aspects of the question indicated here in dark blue. Knowledge of the text as a pairing is also important, shown in the orange and light blue. Note that they point out that context knowledge, shown in pink, was too generalised or written about separately in chunks rather than being integrated as a whole in the development of the argument. Finally, in red, the markers require an evaluative and analytical discussion, not just description.

How did you go? Pause the presentation here and check your response.

 [Slide reads: Where students could improve. Areas for improvement include:

* 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. ]

Welcome back. This section of the feedback clearly conveys in light blue and orange, the utmost importance of knowing your texts well, both as individual texts but more importantly, as they work together in a textual conversation. There was also mentioned here again in pink about the importance of accurate information about context and its influence within the texts. The last three dot points highlight the importance of practicing your writing style. As you can see, the feedback from the marking centre is quite detailed. You can also access specific feedback on your particular text pairing. Use the link in your student booklet to look closely at this feedback on your text pairing. In the next activity, you will be challenged to use this detailed feedback to reassess your own writing in this module by looking at the knowledge and skills you have mastered and the aspects you still need to work on. Pause the presentation here, read the feedback carefully, reflect and then complete activity six in your student booklet.

At this point, it's also important to look at the marking guidelines for this question. We can read between the lines and see how the dot points reflect the aspects of the Module statement.

 [Slide reads: Marking guidelines. Sample paper

* Explains skilfully how composers are influenced by another text's style, concepts and/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.]

This marking guideline is from the sample paper. This is the top band. At first it appears quite generic but if we apply the colour coding, you can quickly see all the aspects of the module within these three dot points, the arrows point to the writing skills. Your response should be sustained and you should be using language appropriate to a HSC marker as your audience, for the purpose of answering a question within this module in the form of an extended response. Can you see it is all there if you just read between the lines?

[Slide reads: Marking guidelines - 2019 examination question

* 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.]

This marking guideline is from the 2019 examination question depicting the top band. Again, the colour coding demonstrates the aspects quite clearly. You can reflect on each one more closely in light of the module statement we have just reviewed and the comments from the 2019 marking centre. You have a copy of both of these marking guidelines in your student booklet. In order to further develop your understanding, you can modify the guidelines to suit any practice questions you may be working on at home or in class. For example, the wording may change if the question is a text pairing specific or if it requires engagement with a visual or a quote from one of the texts.

Now it is your turn to write. The thinking routine, ways things can be complex is a clever way to sum up your understanding of this module and the place where you, as a composer and responder and the text pairing fit in this study. Resource seven in your student booklet shows the thinking routine in its original form, just in case you want to use it to reflect on another module. Turn now to resource eight in your student booklet, we have tailored this routine so that it fits this module. It now becomes ways that the study of your text pairing can be complex. You'll be reflecting on the module and your text pairing in terms of the questions under these five subheadings. Complexity of parts in interactions, complexity of truth, complexity of engagement, complexity over time and complexity of perspective.

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 a composer, the audiences of each text, the text pairing and with you as a person studying the two texts together. As a class, group or individual, work through this routine to experiment with your understanding of how your two texts are having a textual conversation and the role that audiences, including you, are involved in this conversation. This is explained again in activity seven. Spend as much time as you need to grapple with these ideas before you move on to part two of this resource. Hopefully you can have a discussion with your peers or as a whole class.

This is the end of part one. Part two of this resource will deal with sample questions and sample responses as well as support to write thesis statements for this module. Thank you.

(gentle upbeat music)

End of Transcript