****Year 12 Extension 1 – Common Module****

**HSC Hub student support session**

# ****Resource one – mapping out literary worlds****

# Student resource booklet

## Table of contents

[Year 12 Extension 1 – Common Module 1](#_Toc47526819)

[Resource one – mapping out literary worlds 1](#_Toc47526820)

[Student resource booklet 1](#_Toc47526821)

[Table of contents 2](#_Toc47526822)

[Required materials 3](#_Toc47526823)

[Advice to the teacher supporting students 3](#_Toc47526824)

[Advice to the independent student 3](#_Toc47526825)

[Part 1 – unpacking the key concepts in the module description 4](#_Toc47526826)

[Learning intentions 4](#_Toc47526827)

[Success Criteria 4](#_Toc47526828)

[Section 1 – key module idea 1 5](#_Toc47526829)

[Resource 1 – module description 5](#_Toc47526830)

[Resource 2 – useful links for Extension 1 9](#_Toc47526831)

[Resource 3 – literary theory 10](#_Toc47526832)

[Section 2 – key module idea 2 11](#_Toc47526833)

[Activity 6 – responding to literature 11](#_Toc47526834)

[Activity 7 – deepening the reflection 12](#_Toc47526835)

[Activity 8 – part 1 summary 13](#_Toc47526836)

[**Part 2 – refining key module ideas** 14](#_Toc47526837)

[Learning intentions 14](#_Toc47526838)

[Success criteria 14](#_Toc47526839)

[Section 1 – situating the module 14](#_Toc47526840)

[Activity 9 – exploring a text in wide view 15](#_Toc47526841)

[Activity 10 – applying your thinking to a case study text 16](#_Toc47526842)

[Activity 11 – create an analogy (and a poster) 17](#_Toc47526843)

[Section 2 – a purpose for deliberate construction 18](#_Toc47526844)

[Activity 12 – exploring ‘the modern’ 18](#_Toc47526845)

[Activity 13 – the modern through a key character 18](#_Toc47526846)

[Activity 14 – composers and modernity 19](#_Toc47526847)

[Activity 15 – reflect on learning 20](#_Toc47526848)

[Resource 4 – appendix 21](#_Toc47526849)

[English textual concepts 21](#_Toc47526850)

[Context 21](#_Toc47526851)

[Genre 21](#_Toc47526852)

[Literary value 22](#_Toc47526853)

[Perspective 22](#_Toc47526854)

[Representation 22](#_Toc47526855)

[Literary value 23](#_Toc47526856)

### Required materials

Please ensure that students have:

* one or two pieces of your own writing, either classwork or completed assessment tasks. These could be any type of text, including persuasive or imaginative.
* this resource in a soft or hard copy and access to the PowerPoint presentation. Please note that the answer boxes expand as you type in them but if you are printing this out you will need to expand them before you do so (or write underneath).
* 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 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 assessments or classwork as examples for discussion.

## Advice to the independent student

If using this resource at home independently you will need:

* the required materials listed above
* time and space to work on this resource thoroughly. We recommend stopping the recording when prompted and taking the time to complete all activities in this resource booklet.

You may wish to use this resource over separate learning periods. There are three sections to the resource, each taking between 10 and 20 minutes of viewing time on the video. Properly completing the activities, however, will take you another 15 to 20 minutes for each section so we recommend having a break between sections.

## Part 1 – unpacking the key concepts in the module description

### Learning intentions

For students to:

* explore how key phrases from the module description structure an approach to the module
* clarify the conceptual direction behind the module content and description
* analyse the key motivations for writers and readers in creating and responding to literary worlds.

### Success Criteria

For students to be able to:

* prepare for the examination based on a clear understanding of the module's conceptual foundation
* analyse the chosen case study texts with a strong foundation in the key concepts of the module
* evaluate the ways in which both writers and readers respond to the world and texts around them.

## Section 1 – key module idea 1

Complete the following activities in consultation with the instructional video.

### Resource 1 – module description

#### Activity 1 – active reading

Underline ‘content’ terms and circle ‘process’ terms.

##### ****Common Module –**** ****Literary Worlds****

In this module students explore, investigate, experiment with and evaluate the ways texts represent and illuminate the complexity of individual and collective lives in literary worlds. Students evaluate how ideas and ways of thinking are shaped by personal, social, historical and cultural contexts. They extend their understanding of the ways that texts contribute to their awareness of the diversity of ideas, attitudes and perspectives evident in texts.

Students explore, analyse and critically evaluate textual representations of the experiences of others, including notions of identity, voice and points of view; and how values are presented and reflected in texts. They deepen their understanding of how texts construct private, public and imaginary worlds that can explore new horizons and offer new insights.

Students consider how personal, social, historical and cultural context influence how texts are valued and how context influences their responses to these diverse literary worlds. They appraise their own values, assumptions and dispositions as they develop further understanding of how texts make meaning.

In their study of literary worlds students experiment with critical and creative compositions that explore how language features and forms are crafted to express complex ideas and emotions, motivations, attitudes, experiences and values. These compositions may be realised in various forms, modes and media.

Each elective in this module involves the study of three texts from the prescribed list, with at least two being print texts. Students explore, analyse and critically evaluate a range of other texts that construct private, public and imaginary worlds.

The module description for the Common Module, Literary Worlds, is from the [English Extension Stage 6 syllabus](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-extension-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 2 – content and processes

Slide 9 in PowerPoint presentation

Use this table to ‘unpack’ the module description above. Write key terms for content and processes under the appropriate column. Then find synonyms or write in your own explanations for those key terms. Add extra rows for each piece of content you identify and explain.

Table 1 – content and processes in the module description

|  |  |  |  |
| --- | --- | --- | --- |
| Content | Synonym or explanation | Processes | Synonym or explanation |
| The complexity of individual lives in literary texts |  | Students explore |  |
| Personal contexts |  | Texts represent |  |
| (add extra rows for each piece of content you identify and explain) |  |  |  |
| (add extra rows for each piece of content you identify and explain) |  |  |  |

#### Activity 3 – texts as deliberate constructions

Slide 10 in the PowerPoint presentation

Use a text you are familiar with to explore these key concepts from paragraph one of the module description. Take only one word from the column on the right and expand it to a sentence or two that explores your text. Delete the others and the (clichéd) example as you go.

Table 2 – unpacking key concepts in relation to a chosen text

|  |  |
| --- | --- |
| Key concepts from module description | Application to your text |
| The experiences of others | Identity?  (example, to be deleted by the student – the literary world of the school for magic allows Rowling to explore the individual experiences of the ‘outsider’. In addition, the split around ‘mud blood’ acts as an analogy for race relations…)  Voice?  Points of view? |
| Values | Principles?  Fundamental beliefs motivating action?  Whose values? |
| Worlds | Private?  Public?  Imaginary? |
| Exploring new… | Horizons?  Insights? |

#### Activity 4 – definitions from the syllabus glossary

Slides 11 and 12 in the PowerPoint presentation

1. **Exploring the term ‘literary’**

* fictional – imaginary characters and events (not real)​
* conventional – has to seem plausible, but not be real (follows its own set of rules)​
* carefully ‘framed’ – some aspects included, some cut out (shaped by text constraints)​
* plot driven – whereas real life can often seem random, pointless, complex (teleological) ​
* aesthetically arranged – there is a sense of order or beauty in alternative, fictional worlds (but also darkness and severity).

**Your turn, add extra dot points so you present as many extra ideas as you think appropriate.**

|  |
| --- |

1. **Exploring the term ‘worlds’**

* a whole, a totality – or a part perceived as a totality (for example Shakespeare’s world or the world of Othello or the world of The Wizard of Oz)​
* a metaphor we respond to both as geographical metaphor (space) but also elements of time – not a real world but a made up one (even if it’s extremely realistic and uses real world people in it) ​
* a consistency – where the parts make up the whole (it makes sense in its own logic)

**Your turn, add extra dot points so you present as many extra ideas as you think appropriate.**

|  |
| --- |

1. **Your definition of ‘literary worlds’**

|  |
| --- |

### Resource 2 – useful links for Extension 1

Slide 12 in the PowerPoint presentation

* NESA [glossary](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-eald-2017/glossary) for English Stage 6
* NESA [syllabus](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-extension-2017) for English Extension
* NESA English Extension 1 [2019 HSC exam pack](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-extension-1-2019-hsc-exam-pack) including markers’ feedback and examination papers
* The [English Textual Concepts resource](http://englishtextualconcepts.nsw.edu.au/portfolio) for Extension 1

#### Activity 5 – the creation of literary worlds

List the reasons why composers may create literary worlds. Add as many ideas as you can within a couple of minutes. You might even reflect on why you enjoy creating literary worlds. ​

Remember that all tables and answer spaces in this student booklet can be expanded as you type so you can write as much as you want.​

Slide 13 in the PowerPoint presentation

1. **Why do composers create (fictional) literary worlds?**

* The simple pleasure of artistic creation

**Your turn, add extra dot points so you present as many extra ideas as you think appropriate.**

|  |
| --- |

1. **Why do composers create (non-fictional) literary worlds?**

* The simple pleasure of artistic creation

**Your turn, add extra dot points so you present as many extra ideas as you think appropriate.**

|  |
| --- |

### Resource 3 – literary theory

* Personal growth model
* Cultural literacy
* Cultural heritage model
* Liberal humanist model
* New historicist theory
* Marxist, Feminist, and Queer theories
* Post-modernism

You may wish to respond to all three questions or focus on one particular question that most aligns with your thinking and textual exploration.

**Optional activity - key questions to explore though literary theory:**

1. To what extent do artists try to imitate the real world in the literary worlds they create?
2. What are the philosophical and political problems with this attempt?
3. How does looking through the lens of theory help you understand both the writer’s intention for creating their world, and your response to that world?

## Section 2 – key module idea 2

### Activity 6 – responding to literature

Slide 19 in the PowerPoint presentation

**Reflection - why do we read, reflect on or study literature?**

* We engage personally with a version of the world distant from ourselves.
* We have an instinctual love of story.

**In the space below, continue our list. How many more reasons can you think of?**

|  |
| --- |

### Activity 7 – deepening the reflection

Slide 22 in the PowerPoint presentation

Consider at least one of your reasons from your list above in activity 6. Using the questions below as a stimulus, write an extended response of a paragraph exploring this idea in relation to one of your case study texts.

1. What does the reason suggest about why and how the composer has worked on the piece of literature?
2. Which reasons imply a close relationship between composer and responder?
3. Why imply a more distant one?

|  |
| --- |

### Activity 8 – part 1 summary

Slide 24 in the PowerPoint presentation

Use the space below to explore your thoughts about how and why you have responded to a particular text. What were your personal reactions? To what extent do the facts behind the fiction (including the author’s context) matter to you? Is there an objectively correct interpretation of this literary world that experts have developed and that you respect, or agree with? The following questions are a further guide to ideas you may consider in your extended response below.

This is a summary activity. You may wish to respond to all three questions or focus on one particular question that most aligns with your thinking and textual exploration.

1. What were your personal, emotional and intellectual responses to the text (Reader Response)?
2. How important to you is knowledge about the facts behind the text, especially the author’s context (New Historicism)?
3. Have your read, and do you respect, expert opinion about the meaning of the text (New Criticism)?

|  |
| --- |

## Part 2 – refining key module ideas

### Learning intentions

For students to:

* consider the relationship between the Common Module and the Electives
* evaluate the relationships between texts through the 'literary worlds' lens
* analyse the construction of literary worlds as a response to 'the modern'.

### Success criteria

For students to be able to:

* better prepare for the exam with a strong notion of the differences between the Common Module and the Electives
* analyse their own sample texts in terms of genre and intertextuality
* analyse their own sample texts in terms of their connection to notions of modernity.

## Section 1 – situating the module

This second part of resource 1 supports the development of initial ideas based on the module description and allows you to refine them in preparation for dealing with unseen texts and writing extended responses.

### Activity 9 – exploring a text in wide view

Slide 8 in Part 2 of the PowerPoint presentation

Write a reflection to each of the questions below. This will help prepare your thinking for the activities that follow.

1. How does a case study text of yours connect with other texts?

**Your turn, add extra space if you are printing this resource.**

|  |
| --- |

1. What are the implications of those connections?

**Your turn, add extra space if you are printing this resource.**

|  |
| --- |

### Activity 10 – applying your thinking to a case study text

Slide 9 in the PowerPoint presentation

**What kinds of connection can you think of, that link your case study text to other texts?​**

**We have started you off with three types of connection in the left-hand column: intertextuality, appropriation and genre. Can you can think of any others? Add as much space as you need. Note that intertextuality and genre are in the glossary at the end of the document.​**

**Then in the right-hand column be sure to explore how these connections impact on your personal responses to the text. In particular, does thinking about the text like this alter your feelings about the balance between Reader Response, New Historicism and New Criticism?​**

****Table 5 – applying thinking to a case study text****

|  |  |
| --- | --- |
| **Types of connection?** | **Implications for your personal response?** |
| **Genre?** |  |
| **Appropriation?** |  |
| **Intertextuality?** |  |
| **(Your turn. Add extra rows for additional ideas.** |  |

### Activity 11 – create an analogy (and a poster)

Slides 13 and 14 in the PowerPoint presentation

Here is the analogy from the video. In the space after it, see if you can develop your own.

The Common Module is a holiday package made up of multiple destinations in various countries. The reader is the traveller. Excerpts from literature or short texts are navigated – each time a new text is met the traveller escapes into its world. At each new city, you will absorb some of the culture and learn about new ideologies.​

The Elective Module is a holiday package with one country on the destination list. The traveller may explore multiple cities in this country but only one world is entered, allowing for a much deeper appreciation of the contexts that permeate the society and shape the values of the individuals and ​the collective groups within that world.

1. **What’s your analogy?**

**Add as much space as you need to develop your idea.**

|  |
| --- |

1. **Create your own poster**

**This could be done by hand (if you are skilled in that way!) or in a digital format. Use this activity as a brain-break, but also noting the way art can help you reflect and refine complex conceptual ideas.**

Section 2 – a purpose for deliberate construction

### Activity 12 – exploring ‘the modern’

Slide 17 in the PowerPoint presentation

The 'modern' is a complex notion that is usually seen to involve:​

* the rise of reason over religion and its effect on humanity​
* the growth of the urban world and its impact on culture and individuals​
* the growth of complexity and size of human institutions and structures – the rise of the state – and its impact on individuals​
* the growth of technology and its impact on society​
* the rise of voices and experiences that challenge the dominant or grand narratives of the Western world.

**Which aspects of modernity does your case study text deal with? Explore aspects from the list above or add other aspects.**

|  |
| --- |

### Activity 13 – the modern through a key character

Slide 18 in the PowerPoint presentation

A literary world can interact with modernity in complex ways, especially through the text's characters. Use the example of Iago from the video to inspire your analysis of a key character from one of your texts.

**How does this character represent, reaffirm, subvert or criticise, for example, notions of modernity?**

|  |
| --- |

### Activity 14 – composers and modernity

Slide 21 in the PowerPoint presentation

1. **Does the composer of your text 'interrogate' notions of modernity in some way? If not, then what is the deliberate construction of the literary world trying to achieve in relation to modernity?**
   * **Soothing our worries?**
   * **Critiquing aspects of modern life?**
   * **Subverting modern values?**
   * **Inspiring responders to change modern society?**

**Your turn, add extra space if you are printing this resource.**

|  |
| --- |

1. **Explore how one feature of the literary world of that text allows the composer to achieve his or her purpose regarding ‘the modern’?**
   * **narrative voice, third person limited for Orwell for example**
   * **plot**
   * **narrative structure**
   * **characterisation, the fascinating anti-hero in Iago for example.**

**Your turn, add extra space if you are printing this resource.**

|  |
| --- |

### Activity 15 – reflect on learning

**Elaborate-sort-connect-extend**

Thinking of ‘Literary Worlds’, use the space in this page to do the following:

1. Generate a list of ideas that come to mind when you think of literary worlds
2. Sort your ideas according to how central or tangential they are. Central ideas in the centre of the page. Less critical towards the margins.
3. Connect your ideas by drawing connecting lines between ideas that have something in common. Explain the connections in a short sentence.
4. Elaborate on ideas by adding new ideas that extend on the initial ideas.

Continue the process until you have what you feel is a detailed representation of your understanding.

### Resource 4 – appendix

Extracts from the English Textual Concepts resource for English Extension 1

The English Textual Concepts and Learning Processes resources are a support for the English Extension syllabus. Stage 6 English Extension [englishtextualconcepts.nsw.edu.au/portfolio](http://englishtextualconcepts.nsw.edu.au/portfolio) © State of NSW, Department of Education 2016. ​

Note that the entries provided here are merely the overview for each term. There are key statements within the syllabus content points below each overview that will be highly relevant to your study of this module.

## **English textual concepts**

### ****Context****

Students understand that context is critical to the variety of meanings that are made through texts. They learn that

* exposure to texts in different contexts extends and deepens their capacity for making meaning
* context creates a dynamic relationship between responder, text and composer
* social, cultural and historical contexts influence style, as do contexts of mode and medium
* particular contexts privilege certain kinds of response and composition
* recontextualisation may expose assumptions that have become naturalised
* theoretical perspectives emerge from particular contexts to become paradigms, influencing the possible ways we see the world
* the very acts of composing and responding are contexts that produce the meanings made.

### ****Genre****

**Students understand that genres are textual expressions of social and cultural purposes. They learn that**

* **all texts are instances of one or more genres**
* **genres are dynamic and open-ended**
* **new genres may emerge through different technologies or through blending to form hybrids**
* **interpretations vary when texts are read through different generic ‘frames’**
* **responders and composers can choose to draw attention to or ignore the guidance offered by these generic ‘frames**

### ****Literary value****

Students understand that the notion of literary value is being reworked by globalisation, digitalisation and the shaping influences of media. They learn that

* criteria of valorisation vary depending on the dominant tastes of a culture and change from age to age and with technology
* literary value is traditionally seen to reside in texts that
  + have the function of reflecting or shaping society
  + are ‘elevating’ or ‘civilising’ in their promotion of aesthetic and moral values
  + seem to be original and arise from an individual genius
  + make assumptions about universality
  + form a repository of cultural capital as a bulwark against erosion by populism
* different ways of valuing texts reflect and imply different ways of reading.

### ****Perspective****

Students understand that perspective is dialogic and a foundation for flexible and self-reflexive thought. They learn that

* different perspectives may be adopted for particular purposes
* engaging with different perspectives gives insight into one’s own worldview and how we position ourselves in relation to others
* adopting different perspectives may confirm, challenge or modify other readings
* perspectives in texts may be naturalised
* texts may be critiqued and debated through particular perspectives, including perspectives that are theoretically informed.

### ****Representation****

Students understand that in representing the world composers and responders construct, co-construct, deconstruct and reconstruct meaning in and through texts. They learn that

* representation organises and influences our views of experiences and ideas
* representation reinforces, challenges or may attempt to reshape values and ways of thinking
* systems of representation change according to culture, mode and medium
* representations in texts require an understanding of the differences between the implied and actual composer and/or responder
* the very act of representation is an act of invention

### Literary value

Students understand that the notion of literary value is being reworked by globalisation, digitalisation and the shaping influences of media. They learn that

* criteria of valorisation vary depending on the dominant tastes of a culture and change from age to age and with technology
* literary value is traditionally seen to reside in texts that
  + have the function of reflecting or shaping society
  + are ‘elevating’ or ‘civilising’ in their promotion of aesthetic and moral values
  + seem to be original and arise from an individual genius
  + make assumptions about universality
  + form a repository of cultural capital as a bulwark against erosion by populism
* different ways of valuing texts reflect and imply different ways of reading.