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

**HSC Hub student support session**

# ****Resource 3 – examining literary worlds****

Student resource booklet

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## 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 x 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.

## Learning intentions

## For students to:​

* understand the structure and requirements of Section 1 of the examination​
* refine their approach to the unseen and stimulus texts provided in the examination​

## Success Criteria

For students to be able to:

* respond with confidence to the requirements of the examination for this course

# Part 1 – exploring and connecting to the NESA sample exam

Complete the activities in the following three sections to begin your analysis of the examination for this section of the exam.

# Section 1 – the module description

## Resource 1 – module description

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 1 – processes and concepts

Slide 8 in the PowerPoint presentation

Use the table below, if you have not completed an activity like this before or would like to practise your skills again, to distinguish between processes and concepts in the module description.

Table 1 – processes and concepts in the module description for Literary Worlds

|  |  |
| --- | --- |
| Processes | Concepts |
| Students explore | The complexity of individual lives |
| [add rows to include more information] |  |

### Activity 2 – investigating the 2019 HSC exam

**Slide 9 in the PowerPoint presentation**

**Component 1 – key phrases and synonyms**

Use the table below to highlight five key phrases that sound like they could be made into questions. Then transform them with your knowledge of synonyms. We have given you two examples to start you off.

Table 2 – key phrases and synonyms

|  |  |
| --- | --- |
| Key phrase | Synonym (or in your own words) |
| For example, “critically evaluate textual representations” | Make an informed judgment and analysis of the deliberate construction of the literary world |
| Diverse literary worlds | The varied representations of human experience |
| [add rows for further examples] |  |

**Component 2 – writing questions**

Use the space below to write a practice two-part question in the style of the 2019 HSC using one of your key phrases from above.

|  |
| --- |
|  |

Remember you can extend all answer spaces in this booklet as you type.

# Section 2 – example A from the NESA sample exam

Complete the following activities on the first example from the NESA sample exam.

### Activity 3 – preparing for this question

**Slide 11 in the PowerPoint presentation**

Use this space to brainstorm preparation ideas

|  |
| --- |
| * experiment with creative compositions * (add your own ideas here) |

## Resource 2 – Orhan Pamuk Nobel lecture

Text 1 — Nobel Lecture extract

A writer is someone who spends years patiently trying to discover the second being inside him, and the world that makes him who he is: when I speak of writing, what comes first to my mind is not a novel, a poem, or literary tradition, it is a person who shuts himself up in a room, sits down at a table, and alone, turns inward; amid its shadows, he builds a new world with words. . . . As I sit at my table, for days, months, years, slowly adding new words to the empty page, I feel as if I am creating a new world, as if I am bringing into being that other person inside me, in the same way someone might build a bridge or a dome, stone by stone. The stones we writers use are words. As we hold them in our hands, sensing the ways in which each of them is connected to the others, looking at them sometimes from afar, sometimes almost caressing them with our fingers and the tips of our pens, weighing them, moving them around, year in and year out, patiently and hopefully, we create new worlds.

. . .

All writers who have devoted their lives to this task know this reality: whatever our original purpose, the world that we create after years and years of hopeful writing, will, in the end, move to other very different places. It will take us far away from the table at which we have worked with sadness or anger, take us to the other side of that sadness and anger, into another world.

Orhan Pamuk

Nobel Lecture 2006

Extract from Orhan Pamuk – Nobel Lecture: “My Father’s Suitcase” can be found at

<https://www.nobelprize.org/prizes/literature/2006/pamuk/25283-orhan-pamuk-nobel-lecture-2006/>

Above content is from the [English Extension 1 Sample Exam](https://www.educationstandards.nsw.edu.au/wps/wcm/connect/63869fca-d356-40f6-b851-1c0a59b60562/sample-questions-new-hsc-english-ext-1-exam.pdf?MOD=AJPERES&CVID=) © 2018 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

### Activity 4 – informed personal response

**Slide 15 in the PowerPoint presentation**

Use the answer space below to ‘converse with’ this stimulus extract. What are the key ideas that connect to your understanding of the Common Module?

|  |
| --- |
|  |

### Activity 5 – the deliberate construction of the world of ‘Snow’

**Slide 16 in the PowerPoint presentation**

Text 2 – opening chapter extract

The silence of snow, thought the man sitting just behind the bus driver. If this were the beginning of a poem, he would have called the thing he felt inside him the silence of snow.

He’d boarded the bus from Erzurum to Kars with only seconds to spare. He’d just come into the station on a bus from Istanbul—a snowy, stormy, two-day journey—and was rushing up and down the dirty wet corridors with his bag in tow, looking for his connection, when someone told him the bus for Kars was leaving immediately.

He’d managed to find it, an ancient Magirus, but the conductor had just shut the luggage compartment and, being ‘in a hurry’, refused to open it again. That’s why our traveller had taken his bag on board with him; the big dark red Bally valise was now wedged between his legs. He was sitting next to the window and wearing a thick charcoal coat he’d bought at a Frankfurt Kaufhof five years earlier. We should note straightaway that this soft, downy

beauty of a coat would cause him shame and disquiet during the days he was to spend in Kars, while also furnishing a sense of security.

As soon as the bus set off, our traveller glued his eyes to the window next to him; perhaps hoping to see something new, he peered into the wretched little shops and bakeries and broken-down coffeehouses that lined the streets of Erzurum’s outlying suburbs, and as he did it began to snow. It was heavier and thicker than the snow he’d seen between Istanbul and Erzurum. If he hadn’t been so tired, if he’d paid a bit more attention to the snowflakes swirling out of the sky like feathers, he might have realized that he was traveling straight

into a blizzard; he might have seen at the start that he was setting out on a journey that would change his life forever and chosen to turn back.

But the thought didn’t even cross his mind. As evening fell, he lost himself in the light still lingering in the sky above; in the snowflakes whirling ever more wildly in the wind he saw nothing of the impending blizzard but rather a promise, a sign pointing the way back to the happiness and purity he had known, once, as a child. Our traveller had spent his years of happiness and childhood in Istanbul; he’d returned a week ago, for the first time in twelve

years, to attend his mother’s funeral, and having stayed there four days he decided to take this trip to Kars. Years later, he would still recall the extraordinary beauty of the snow that night; the happiness it brought him was far greater than any he’d known in Istanbul. He was a poet and, as he himself had written—in an early poem still largely unknown to Turkish readers—it snows only once in our dreams.

As he watched the snow fall outside his window, as slowly and silently as the snow in a dream, the traveller fell into a long-desired, long-awaited reverie; cleansed by memories of innocence and childhood, he succumbed to optimism and dared to believe himself at home in this world. Soon afterward, he felt something else that he had not known for quite a long time and fell asleep in his seat.

Let us take advantage of this lull to whisper a few biographical details. Although he had spent the last twelve years in political exile in Germany, our traveller had never been very much involved in politics. His real passion, his only thought, was for poetry. He was forty-two years old and single, never married. Although it might be hard to tell as he curled up in his seat, he was tall for a Turk, with brown hair and a pale complexion that had become

even paler during this journey. He was shy and enjoyed being alone. Had he known what would happen soon after he fell asleep—with the swaying of the bus his head would come to lean first on his neighbour’s shoulder and then on the man’s chest—he would have been very much ashamed. For the traveller we see leaning on his neighbour is an honest and well-meaning man and full of melancholy, like those Chekhov characters so laden with

virtues that they never know success in life. We’ll have a lot to say about melancholy later on. But as he is not likely to remain asleep for very long in that awkward position, suffice it for now to say that the traveller’s name is Kerim Alakusoglu, that he doesn’t like this name but prefers to be called Ka (from his initials), and that I’ll be doing the same in this book. Even as a schoolboy, our hero stubbornly insisted on writing Ka on his homework and exam papers; he signed Ka on university registration forms; and he took every opportunity to defend his right to continue to do so, even if it meant conflict with teachers and government officials. His mother, his family, and his friends all called him Ka, and, having also published some poetry collections under this name, he enjoyed a small enigmatic fame as Ka, both in Turkey and in Turkish circles in Germany.

Orhan Pamuk

‘Snow’, 2004

‘Snow’ by Orhan Pamuk

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Content above is from the [English Extension 1 Sample Exam](https://www.educationstandards.nsw.edu.au/wps/wcm/connect/63869fca-d356-40f6-b851-1c0a59b60562/sample-questions-new-hsc-english-ext-1-exam.pdf?MOD=AJPERES&CVID=) © 2018 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

**Practise your unseen text analysis skills now. According to Andrew, and your own analysis, how has Pamuk constructed an engaging literary world in this extract?**

|  |
| --- |
|  |

Activity 6 – finding the connections between the Nobel lecture and the fiction piece ‘Snow’

**Slide 17 in the PowerPoint presentation**

Use the table below to prepare your thinking about the connections between the two texts in the sample paper.

Remember the question you have been asked:

“Evaluate how effectively, in the light of the extract from his Nobel Lecture, Orhan Pamuk invites the reader into the world of the novel in the opening of Snow.

Your response should draw on your knowledge and understanding of the module Literary Worlds.”

Add as many rows as you can to the table.

Table 3 – finding the connections

|  |  |
| --- | --- |
| Invitation into the world of the novel | Effectiveness in the light of his Nobel lecture |
| The intrusive third person narrator calls to the reader and invites them on a shared path of discovery. | In the light of Pamuk’s emphasis on the deliberate building of a literary world this establishes a tension, perhaps an irony, that is a powerful way to disrupt any passivity on the part of the reader. |
| [rows to be added by the student] |  |

### Activity 7 – markers’ feedback and writing practice

**Slide 19 in the PowerPoint presentation**

Here is the selection of advice from the 2019 HSC markers’ feedback:

Section I — Common Module: Literary Worlds

Students should:

* demonstrate a strong conceptual understanding of why Literary Worlds are constructed and how they interact with the reader

Question 1 (a)

In better responses, students were able to:

* establish an effective and sophisticated thesis
* synthesise and make connections between stimulus texts in response to the question
* evaluate the extent to which the stimulus text aligned with their understanding of Literary Worlds
* provide relevant textual evidence
* construct concept-driven responses that used the texts to support their insights about the purpose of Literary Worlds

Areas for students to improve include:

* using the texts to develop a thesis in response to the purpose of Literary Worlds rather than simply listing literary devices
* sustaining their focus on the question
* referencing the texts in a purposeful way

Writing activity: using the markers’ feedback and your own notes from the last activity, answer the question from example A (printed above under activity 6) in one hour of exam-style writing. Note, we have not given you space here for this activity as it is best to complete with pen and paper.

Content above from the [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) © 2020 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

### Activity 8 – writing practice on the 2019 HSC exam

**Slide 20 in the PowerPoint presentation**

Text 1 – Nonfiction extract

All fiction is a masquerade.

We writers adopt disguises: we flirt, feign and play, and the story is the mask we wear. Behind every fiction, though, is fact. Behind every white page, the red of real life bleeds through . . .

A mask allows the wearer to say what otherwise they cannot, perhaps because of political fears or private reluctance. ‘Man is least himself when he talks in his own person,’ wrote Oscar Wilde. ‘Give him a mask, and he will tell you the truth.’ Truth is not the opposite of fiction: it is the fire at its heart. Fiction tells its truths slanted in metaphor and disguised with masks. But, crucially, the disguise discloses meaning: the mask unmasks deeper truths. In this, and in so many ways, the mask is a maestro of paradox. It covers and uncovers. It offers both shelter and licence. The mask can collapse space so the moon is within kissing distance, and can tumble time so a hundred years is yesterday, and the future is in our hands now.

They say that art mirrors life. I am interested in the way we artists can trick life into imitating art. I wanted to explore a singular grief in my life and to rewrite my own script. To transform grief to transcendence, turning bitter water into wine.

Artists weave their past into their work . . . With my book, I wanted to write my future: to write it in order to make it come true. If writing the past is an act of memory, and writing the present an act of confession, then mine is a spell. If you stencil your dreams on the walls, you can walk through them. Anyone can, though writers make their spells literal.

JAY GRIFFITHS

Extract from ‘Masks of Fiction’, Griffith Review 34

What ideas about the deliberate construction of literary worlds are apparent from the extract above?

Note-taking space:

|  |
| --- |
|  |

Text 2 – Prose fiction extract

Does such a thing as ‘the fatal flaw’, that showy dark crack running down the middle of a life, exist outside literature? I used to think it didn’t. Now I think it does. And I think that mine is this: a morbid longing for the picturesque at all costs . . .

On leaving home I was able to fabricate a new and far more satisfying history, full of striking, simplistic environmental influences; a colourful past, easily accessible to strangers.

The dazzle of this fictive childhood – full of swimming pools and orange groves and dissolute, charming show-biz parents – has all but eclipsed the drab original. In fact, when I think about my real childhood I am unable to recall much about it at all except a sad jumble of objects: the sneakers I wore year-round; colouring books and comics from the supermarket; little of interest, less of beauty. I was quiet, tall for my age, prone to freckles. I didn’t have many friends but whether this was due to choice or circumstance I do not now know. I did well in school, it seems, but not exceptionally well; I liked to read – *Tom Swift*, the Tolkien books – but also to watch television, which I did plenty of, lying on the carpet of our empty living room in the long dull afternoons after school.

DONNA TARTT

Extract from *The Secret History*

The agreed upon 222 words from The Secret History by Donna Tartt. Published by Penguin. Copyright © Donna Tartt. Reproduced by permission of the author c/o Rogers Coleridge & White Ltd., 20 Powis Mews, London W11 1 JN

How does the author of the prose fiction extract develop ideas about composing literary worlds?

Note-taking space:

|  |
| --- |
|  |

The 2019 HSC exam question

Note: this is worth 10 marks and so should take you about 25 minutes. Again, hand write this to practise for the examinations.

Question 1 (25 marks)

In your response to parts (a) and (b), draw on your understanding of the module Literary Worlds and the extract(s) provided.

* 1. Use Text 1 and Text 2 to answer this part.

To what extent do both extracts resonate with your understanding of why we compose literary worlds?

Content above is from the [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) © 2020 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

# Part 2 – analysis of the sample exam, examples B and C

Activities continue here with an analysis of examples B and C from the NESA sample exam.

# Section 1 – NESA sample exam, example B

This example includes the short story ‘Eveline’ by James Joyce and a two-part question involving an imaginative composition and an analysis.

## Resource 3 – example B

Use Text 1 to answer this question.

(a) The final line of the extract from ‘Eveline’ states: ‘But in her new home, in a distant unknown country, it would not be like that.’

Compose a piece of imaginative writing in which you imagine that new world and what Eveline’s life will be like in her new home. 15 marks.

Your response should draw on your knowledge and understanding of the module Literary Worlds.

(b) Critically analyse the way in which your creative choices in your writing for part (a) invite the reader into your literary world and explain how these choices borrow or diverge from the stylistic features of Joyce’s text. 10 marks.

Your response should draw on your knowledge and understanding of how texts construct private and imaginary worlds.

Text 1 — Short story extract

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired.

Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One time there used to be a field there in which they used to play every evening with other people’s children. Then a man from Belfast bought the field and built houses in it — not like their little brown houses but bright brick houses with shining roofs. The children of the avenue used to play together in that field — the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them in out of the field with his blackthorn stick; but usually little Keogh used to keep nix and call out when he saw her father coming. Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. Tizzie

Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home.

Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word:

‘He is in Melbourne now.’

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on

her, especially whenever there were people listening.

‘Miss Hill, don’t you see these ladies are waiting?’

‘Look lively, Miss Hill, please.’

She would not cry many tears at leaving the Stores.

But in her new home, in a distant unknown country, it would not be like that.

James Joyce

Extract from ‘Eveline’

Content above is from the [English Extension 1 Sample Exam](https://www.educationstandards.nsw.edu.au/wps/wcm/connect/63869fca-d356-40f6-b851-1c0a59b60562/sample-questions-new-hsc-english-ext-1-exam.pdf?MOD=AJPERES&CVID=) © 2018 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

### Activity 9 – short story extract from ‘Eveline’

Slide 8 in the PowerPoint presentation

As you will need to draw on stylistic features from this text in your imaginative composition and analysis, use the space provided below to make a list of the literary devices used by Joyce to invite the reader into the world of the story. Can you find others that Andrew does not mention?

|  |
| --- |
| * Free indirect discourse * [students to add examples to the list] |

## Resource 4 – the module description

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 10 – finding your springboard

Slide 11 in the PowerPoint presentation

**Component 1 – module description**

Use the answer space below to write in phrases from the module description that Andrew uses in his explanation. Include others that you notice that might give you inspiration, or a ‘springboard’, to complete your own imaginative writing that is still fundamentally connected to the module description.

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|  |

**Component 2 – ‘springboards’**

What are the possible ‘springboards’ from Eveline to your piece that have come to mind? Use the space below to brainstorm ideas.

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|  |

**Component 3 – writing practice**

Here is the question again. Take a break now from the recording and write your practice response on a sheet of paper. Notice that it is worth 15 out of 25 marks for a recommended total time of one hour. You should therefore write for approximately 35 minutes.

(a) The final line of the extract from ‘Eveline’ states: ‘But in her new home, in a distant unknown country, it would not be like that.’

Compose a piece of imaginative writing in which you imagine that new world and what Eveline’s life will be like in her new home.

Your response should draw on your knowledge and understanding of the module Literary Worlds.

### Activity 11 – critical analysis

Slide 13 in the PowerPoint presentation

**Component 1 – purpose and stylistic choice**

Use the space below to outline your purpose as a composer in the piece you have just written in relation to Joyce’s ‘Eveline’. As you do connect this immediately to the stylistic choices you made to achieve that purpose.

|  |
| --- |
|  |

**Component 2 – borrowing and diverging**

Use the space below to explain your deliberate choices as a composer to borrow certain aspects of style from Joyce and diverge from others.

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|  |

**Component 3 – explore connections to other texts**

Use the space below to explore and analyse three other case study texts of your choice that you could use to deepen your critical analysis. Use these suggestions to spark ideas for appropriate choices:

* a modernist writer on the process of writing
* a short story that uses free indirect discourse
* a contrasting stylistic construction of a private or imaginary world.

Which specific texts would you refer to and why?

|  |
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|  |

**Component 4 – writing practice**

Here is the question again. Write for about 20-25 minutes as it is worth 10 marks.

(b) Critically analyse the way in which your creative choices in your writing for part (a) invite the reader into your literary world and explain how these choices borrow or diverge from the stylistic features of Joyce’s text. 10 marks.

Your response should draw on your knowledge and understanding of how texts construct private and imaginary worlds.

# Section 2 – NESA sample exam, example C

The activities here relate to the final example from the NESA sample exam.

## Resource 5 – text 1 in example C

Text 1 — Nonfiction extract

The value of a novel is not limited to its depiction of emotions and people

akin to those in our own life – it stretches to an ability to describe these far

better than we would have been able, to put a finger on perceptions that we

recognize as our own, but could not have formulated on our own.

One effect of reading a book which traces the faint yet vital tremors of our

psyche and social interactions is that, once we’ve put the volume down and

resumed our own life, we may attend to precisely those things the author

would have responded to had he or she been in our company. Our mind

will be like a radar newly attuned to pick up certain objects floating through

consciousness; the effect will be like bringing a radio into a room that we

had thought silent, and realizing that the silence only existed at a particular

frequency and that all along we in fact shared the room with waves of sound

coming in from a Ukrainian station or the night time chatter of a minicab firm.

Our attention will be drawn to the shades of the sky, to the changeability of a

face, to the hypocrisy of a friend, or to a submerged sadness about a situation

we had previously not even known we could feel sad about. The book will

have sensitized us, stimulated our dormant antennae by evidence of its own

developed sensitivity.

Alain de Botton

Extract from A truth universally acknowledged: 33 great writers

on why we read Jane Austen

Content above is from the [English Extension 1 Sample Exam](https://www.educationstandards.nsw.edu.au/wps/wcm/connect/63869fca-d356-40f6-b851-1c0a59b60562/sample-questions-new-hsc-english-ext-1-exam.pdf?MOD=AJPERES&CVID=) © 2018 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

### Activity 12 – writers and readers

Slide 15 in the PowerPoint presentation

Use the table below to organise your colour-coding or notes from text 1 in example C above.

Table 4 – activities of writers and the effects on readers

|  |  |
| --- | --- |
| The activities of writers | The effects on readers |
| For example, depict emotions | Tunes the mind like a radar |
| [students add ideas in new rows] |  |

### Activity 13 – initial response to the question

Slide 17 in the PowerPoint presentation

Example C: Creative response (25 marks)

Reflect on Text 1 and, in a sustained piece of imaginative writing, create a literary world that attunes and sensitises your readers to a significant aspect of the world around them.

Your response should draw on your knowledge and understanding of the module Literary Worlds.

After listening to Andrew’s discussion of this question, what do you like about it? What opportunities for showing your skills as a writer does it provide? And what are the challenges of this question?

Table 5 – initial response to the question

|  |  |
| --- | --- |
| Likes and opportunities | Challenges |
| [student to add answers and rows] |  |

### Activity 14 – attuning and sensitising

Slide 18 in the PowerPoint presentation

**Component 1 – brainstorm**

Choose an aspect of the world you would be able to write imaginatively about. Use the following table to plan the ways in which you might used specific language features and aspects of style to attune and sensitise your reader.

Table 6 – attuning and sensitising your reader

|  |  |
| --- | --- |
| Specific language features and aspects of style | How these attune and/or sensitise your reader |
| [students to add details and new rows as required] |  |

**Component 2 – writing practice**

Answer the question in the NESA sample C example. Do this with pen and paper under exam conditions and share your work with a partner and your teacher.

### Activity 15 – reflect on learning

Slide 19 in the PowerPoint presentation

Reflection question 1 – what are the key points you will remember from this section of the resource?

|  |
| --- |
|  |

Reflection question 2 – what are your preparation, revision and development plans for the run-up to the HSC exams (based on your learning from this whole 3rd resource on the exam)?

|  |
| --- |
|  |