# English Extension 2

# Part 2 transcript

(Duration 35 minutes1 second)

(upbeat music)

Hello, and welcome to part two of the two part series on English Extension 2, the reflection statement. Please ensure your view part one, before viewing this video. The student resource booklet is based on both parts of this resource.

Acknowledgement of country. "I would like to pay my respect and acknowledge "the traditional custodians of the land "on which this meeting takes place, "and also pay respect to elders both past and present." In this resource, we will be exploring how to refine your reflection statement.

As a reminder, this resource is designed for both workshopping in class, and independent work by student. It can be used to introduce the role of the reflection statement when students first start to put it together, or it can be used to refine the reflection statement towards the end of the course. It is designed with the accompanying student workbook to be paused in order for students to read the activity, reflect, and then writing the journal put directly onto their reflection statement. The accompanying workbook can be downloaded. Students should have their school based coursework with them to refer to throughout the resource.

Advice for the independent student. To get the most out of this resource, you should have a copy of all of your school assessments, your journal, and a draft of your reflection statement. The resource is designed for you to pause, reflect and write as each aspect of the reflection statement is discussed. You can use this resource multiple times and at various stages of the writing process to prompt your thinking, check your reflection statement content, and to support you to refine your writing. The booklet can be downloaded for you to work through the suggested activities. This resource will guide students to look closely the aspects needed in the reflection statement and demonstrate each aspect through samples of student work. We will then reflect on the role of editing and polishing your work. Finally, we will listen to some insights about marking the reflection statement from a senior marker.

Why do we need a deep understanding of the purpose and parameters of the reflection statement? When refining, it's always a good idea to go back to the beginning, because as our thinking and understanding grows, we can lose sight of the purpose and parameters of what we set out to do. In part one of this resource, we did a quick review of what all the documents told us about the purpose and parameters of writing the reflection statement. In the student booklet, you will find extracts from the appropriateness of documents in resource one.

In this next section, we will look closely at each aspect and discuss some examples from student work. In your student booklet, is a copy of the questions or ideas for each aspect to help prompt your thinking. At any time you might like to pause the presentation, to read the student samples more closely. As I will only be pointing out particular aspects of interest. This is the part of the resource where you will be doing the work. So at the end of each aspect, you will be directed to pause, reflect and writing your journal, straight onto your reflection statement.

[Slide reads:

Targeted independent extensive investigation an analysis and evaluation of the relationship between the Major Work and extensive independent research

* Wide reading, quality
* Literary theory
* Writing process, style
* Form: purpose of, structure of, style, language features.
* Concept, topic, ideas
* Context: role of, setting (time and place)
* Character]

It is an expectation during this course, that you will conducted a targeted independent and extensive investigation. This may involve research into some, all or other areas, and the ones listed above. The list here falls into two broad categories, research into the what, that is in your major work, and the how, of composing your major work. Note the syllabus point highlighted in red at the top of this slide, you've been asked to analyse and evaluate the relationship between the research and how it is resolved in your major work. In the next two slides, we will look at two examples of student work.

[Slide reads:

Research- What did you read? How did you use it?

Research into ideas:

"My research on Maori land rights and the social tension that has spread around what some consider an 'unfair' provision of land and funds, showed me how the natural world could divide different cultures".

Realised in the major work

" The coagulation of disparate cultures within my story became a method of presenting how nature could inspire a cultural unity and, in line with my own familial insecurities, the story presented the possibility that nature could amend a family unit composed of a range of cultures and personalities".]

Notice here, that the student has researched Maori land rights. And they've clearly articulated what they concluded from the research. That is, that a natural world could divide different cultures. This student then relates how this information, links to their work. And finally, how it is realized in the major work. In the example, nature can inspire cultural unity in particular, in her own family.

[Slide reads:

Research: Into theory

My rigorous exploration into *Absurdism* led me to *Thomas Nagel’s* deduction that if nothing matters then that doesn't matter either and we can “*approach our absurd lives with irony instead of heroism or despair.”* This investigation verified how *“Rick and Morty's absurdist appeal to millennials transcends the sole purpose of entertainment,”* providing a guide to finding happiness in an indifferent world. ]

This example is quite different. Here the student's research into one area, absurdism, led them to another. This was realized in the major work to support the concept behind the thesis about the mass consumption of media. Pause the presentation here and read resource six. Reflect, and then complete activity six with reference to your own research process.

During and after your independent investigation, you need to evaluate your process in your journal. Consider how did you develop your own voice, consider all aspects of your context that influenced you to write your major work, both product and process. Consider context to be personal experiences, confines of learning in this subject, the here and now in time and the influence it has on you. Extensive research into form, topic, literary theory. What you have read, why you read it? And what you have learned from it. Note, the feedback from the marking centre emphasize putting in what you did do, not what you did not do.

[Slide reads:

Process: Research as part of the writing process

Stephen Hart’s academic article also influenced the research process, as it allowed me to determine other authors and texts which were highly influential to the genre, and therefore  impacted my understanding of the writing process and of the genre itself - namely, Gabriel García Márquez’ *One Hundred Years of Solitude* and Isabel Allende’s *The House of Spirits*. Through their works, combined with my understanding of Hart’s article, I was able to develop my ability to write in a magical realist style. Additionally, Márquez’ style of writing and the concept of his novel resonated with me and impacted my style of writing, which motivated me to craft sentences that directly mirror his style.]

In this sample, this student has highlight that a major aspect of their process was the investigation into genre, which led them to read more texts within the genre. From this point, they were able to use the style of the writer, to influence the style they wanted to create. Notice that the student has explicitly linked the research to the process of composition highlighted here in red. This small section was supported by an example from their major work to illustrate how they mirror the style in parts of their major work. Pause the presentation here and read resource seven, reflect and then complete activity seven with reference to your own process.

[Slide reads:

Purpose

* Initial, refined, resolved
* Initial: what was the intention that guided you wanting to compose a major work
* Was there a personal experience that sparked an idea? How and in what way?
* What was the relationship between your intention and your extensive independent investigation?
* Did your purpose change during your process? If so, in what ways?
* How was your purpose resolved in your major work?]

Consider your initial purpose for writing your major work. What sparked your idea? How did you refine your purpose throughout? And did your research help in this process? Finally, how has it all resolved in your major work?

[Slide reads:

Purpose: Example

Orwell warns “Orthodoxy means not thinking...orthodoxy is unconsciousness,” and it stuck with me, that through my MW, I would be able to shed light on issues that were taboo or misrepresented, to use my own freedom as a voice for those suppressed. I believe I have realised this intention in my Major Work, the purpose of which was to illuminate the concept of social conflicts that transcend the Eastern and Western worlds.]

This sample of the student's explanation of purpose, was placed at the end of their reflection statement. The arrow indicates where they have used to quote from Orwell to introduce their purpose, and then integrated Orwell's idea into their thinking. This sample shows how their purpose was refined during the composition process, and was therefore used effectively at the end of their reflection statement.

[Slide reads:

Purpose :Clearly links to concept

*Eleven* is a short story that utilises magical realist elements present in the Latin American literary tradition to explore the way that the violent past of Chilean history has affected my personal identity through my passion for literature. Through connections to nature, culture and mythology, I sought to accurately depict the deep cultural richness of South America as a land filled with history and tradition, as well as the different faces of the coup d’ etat, from central figureheads like Salvador Allende, to the soldiers of the Armed Forces, represented by Amaro and Claudio.]

In this example, the purpose was stated towards the start of the reflection statement using a clear personal voice. Here they articulate their purpose, and link it to their overall concept. The word choice, highlighted here in red, accumulates to build a strong tone, reflecting their feelings about their purpose. The next paragraph flows into articulating the concept in a bit more detail and how they're both realized in the major work. Pause the presentation here and read resource eight, reflect and then complete activity eight with reference to your own purpose.

Conveying the concept in your reflection statement can be difficult. Consider the following questions to spark your refinement. What ideas frame your major work, did something in your context spark an idea that you want to convey to an audience? What do you want to say? What do you believe in? What matters to you? What drives you philosophically, socially, economically, etcetera? How have you researched your concept? What have you discovered about this concept? And how has your understanding changed over the course of the process? Finally, how is your concept realized in your major work?

[Slide reads:

Concept : Example

I watched as political figures took power, each spitting rhetoric more harsh and weapon-like, all aimed at the notion of the ‘other’. The same ideology seemed to course through everyone’s veins. My Major Work, *Exodus*, itself a Biblical allusion to migratory practices, is a collection of poetry etching at this idea of interconnectedness, of a universal broken home; but as I began writing, I realised my power as the composer. This realisation was first raised by the transcendental nature of George Orwell’s *1984*, introduced through the English Advanced course, as a call to reconsider the world around us. ]

In this example, the student has articulated with passion, the concept that sparked their major work, a suite of poetry. The word choice, and metaphorical language highlighted here in red, helped to build the passionate tone. They feel strongly about this issue, and they've used it to explore the power composers have, by utilizing Orwell's power of influence in 1984 as an example. Pause the presentation here and read resource nine, reflect and then complete activity nine with reference to your own concept.

No writer begins writing without understanding their audience. Consider the following questions to help you articulate whom you want your major work to influence. For whom are you composing? Where might you see your major work published? What value will your major work bring or give this audience? And what do you hope will be the impact of your major work on this audience?

[Slide reads:

Intended audience: Example

My anthology for performance is divided into three, each poem a thematic thread in the rope of exploration and excavation of rebellion. Thus, I write for those who feel othered in dual worlds of suffering –a choice between institutionalised injustice or the reactionary and corrupted rebellion that merely perpetuates this suffering. I write for those who yearn to live meaningfully, free from systems of oppression and the fraudulent rebellion that often accompanies it. I do not dare to be so audacious as to claim I have found answers, rather I have undergone an artistic and spiritual pilgrimage. At first, I wrote in the mentality of the same rebellion I professed to reject; purely reactionary to ideas I felt unjust. Having concluded my work, I finally feel as if I write in the spirit of true rebellion; earnestly testifying to my fellow ‘other’ the necessity of hope.]

This student has discussed their intended audience in an interesting, passionate way. It is introducing connection to their form, indicated here by the red arrow. The word choice, highlighted in red here, accumulates to create the passionate tone. The intended audience for their work is then linked to the purpose and concept. Note how the personal voice builds as they sum up the process of realization about their target audience and their intended impact on that audience, ending with quite a personal new understanding.

[Slide reads:

Intended audience: Example

An ideal publication point for this anthology is *Calyx*, which exclusively publishes women, as well as the publications *Hysterical* and *Cordella*, dedicated to publishing the work of women and non-binary identified people who constitute my intended audience, with whom I’d like to share my work, and who may find inspiration or solace within. *Cordella*, specifically, is characterised by motifs of spirituality and ecology; themes which are pervasive across my work. These publications highlight female experiences and are well-suited to my form of relatively short, print poems. Additionally, publications such as *Voiceworks*, which publishes young Australian writers and *Meanjin*, an esteemed Australian literary magazine, are excellent examples of publications which would reach a broad intended audience, as my purpose is to encourage empathy and understanding of the experience of womanhood within all people.]

In complete contrast, this example clearly states the intended audience through an explanation of particular publications, where they would like to see their work published highlighted here in red. Note the level of understanding and raising conveyed about each of the publications. This adds authenticity and a real world understanding of where their work as a writer would have the most impact on their intended audience. Pause the presentation here and read resource 10, reflect and then complete activity 10 with reference to your own audience.

Composing in a particular form requires a deep understanding of the structure, purpose, and audience of the form. This not only allows you to follow the structure of the form, but it can allow you to add to alter it for a particular or original effect. Some of the best composers have done just that. The notes from the 2019 marking centre, emphasize that a lack of understanding of form was an area of concern. Consider the following questions to guide you, to articulate why you selected it, what you understand about your chosen form, and how it has been used by you? How does your chosen form link to your concept, purpose and intention? What is your research into form shown you? Give a specific example of the research you've conducted into form. Consider researching to both the technical aspects of form and an author that uses the form in a way that inspires you. How has what you now understand about form being realized in your major work?

[Slide reads:

Research into form: Example

Investigation into various examples of speeches and oration, helped to develop my style of speech writing. Texts such as “Yours Truly” an amalgamation of letters, and “Writing Great Speeches” by Alan. M Perlin, assisted in creating the narrative interplay in Fatimah’s speech,      “beautiful pearls of wisdom slip from each other’s mouth” . The use of narrative within the speech form is significant in creating the balance of logos, pathos and ethos. “Women’s Right” and “Gender Discrimination  and Inequality” by Justin Healey also provided an in­ depth look at power and knowledge. Healey discusses the ‘logos’ through the lens of feminism, facts and  statistics over a period of years. This validated my arguments with current  statistics“….involves 72 million children worldwide, of primary school age, not attending school”  which is a reflection of this theory of logos in my major work.

In this example, the decision to write in the form of a speech was inspired by the rich oral tradition of Middle Eastern culture. This form best suited this student's conceptual argument, that Islam contains an ethos of gender equity, which must be better communicated in Middle Eastern culture. Note how they've conveyed the process through independent investigation highlighted here in red, to realize the aspects of form, that would suit their purpose and concept.

[Slide reads:

Form: Structure: realised from research and concept

I soon decided on the tripartite structure for the anthology, based around the Wiccan concept of the triple goddess as composed of the stages of the female life cycle (maiden, mother and crone), represented by phases of the moon; this integral trinity between spirituality, environment and womanhood solidified the motifs of nature and myth which I wished to embed throughout. This is established in the epigraph; an excerpt of Sappho’s poetry, on composing poetry, which has been translated to English]

In direct contrast. This example shows how research into form, was realizing the major work structure. This is linked closely to their concept, indicated here by the red arrow. Pause the presentation here and read resource 11, reflect and then complete activity 11 with reference to your own research into form.

[Slide reads:

Link to previous study

Advanced in year 11/12 and extension in year 11/12

What have you learned in these course that has sparked an interest or linked to your life/interests/experiences?

* This could be a novel/film/article, idea, genre, language feature, style or an author.
* How have you used this to inform your creative process and therefore realized in your work?

Syllabus: an explanation of how the Major Work is an extension of the skills, knowledge and understanding developed in the Stage 6 English courses. This relationship may have developed throughout the Year 11 and 12 English Advanced and English Extension 1 courses ]

Your Extension two work, is as the title states, an extension of your learning in English. This scope of learning through your major work, conveys the knowledge and skills you have developed through your stage six English courses. In the reflection statement, you need to articulate through examples, evidence in your major work of this connection to Advanced and Extension 1 English. Consider these questions to help you. What have you learned in this course, that has sparked an interest or linked to your life interests or experiences? This could be a novel, film, article, idea, genre, language features, style, or an author. How have you used this to inform your creative process and therefore how's it realized in your major work? Note the extract from the syllabus, which emphasizes this point.

[Slide reads:

Link to study : Example

My English Extension 1 text, Madeleine Thein’s *Do Not Say We Have Nothing*,influenced the integration of music into poetry. Initially, I had attempted to liberally utilise musical terminology; however, Thein’s ability to parallel musical movements to human emotions altered my personal approach to consider the importance of subtlety. This resulted in differing inflictions of tempo throughout my piece; through sharp jumps between enjambment to short verses, sometimes only containing single word lines; “drip”[[1]](https://auc-powerpoint.officeapps.live.com/pods/ppt.aspx?wdPodsUrl=https%3A%2F%2Fauc-powerpoint.officeapps.live.com%2Fpods%2F&wdPopsUrl=https%3A%2F%2Fauc-powerpoint.officeapps.live.com%2F&fastBoot=true&sw=1696&sh=954&thPanel=1119&ro=false&sftc=1&NoAuth=1&fileName=hsc-on-demand-resource-extension-two-rs.pptx&wdoverrides=devicepixelratio:1.5,RenderGifSlideShow:true&ui=en-US&rs=en-US&mscc=1&wdOrigin=Other&postMessageToken=70075F9F-D0A0-B000-603F-A4D6795F9E09&fs=9139256&hid=70075F9F-D0A0-B000-603F-A4D6795F9E09&usid=c6b8a4ad-e3e7-eedd-58bc-5d614aa0f328&fileGetUrlBool=true)*.* In doing so, I was able to manipulate tension to follow the tone I wanted to project, therefore creating another dimension of connectivity]

This is an example of one aspect within a text that this students studied, led to the development of a key aspect of their major work. The process of understanding is articulated here by the red arrow. The student explains how this new learning about the use of music terminology from this composer, altered their way of thinking. Pause the presentation here and read resource 12, reflect, and then complete activity 12, with reference to your units of study in stage six.

From your reading and composing throughout stage six English. How have you developed your own style? What have you learned about language and how it makes meaning? Where did your ideas about structure, imagery, use of language devices come from? Consider specific examples of what you have read, for example a short story, a play or a poem, which helps you to understand imagery, puns, word choice, magic realism, personal voice, and then how this new understanding was realized in your major work. How did you develop your own style and what examples are there in your major work? Remember to make reflective judgments on the effectiveness and conceptual and stylistic choices in your completed major work.

[Slide reads:

Style: Example

In this first foray into writing and performing, I drew heavily on the work of English performance poet, and Ted Hughes Award recipient, Kate Tempest. Her use of pace and tone in the delivery of *Process*; “They used to burn women who had epileptic fits/they would tie you to a stake and then/Proclaim you a witch”, was a feature I emulated in False Rebellion. I consciously worked on the trance-like delivery, reflecting the instinctual experience of ‘teenage rebellion.’]

In this example, this student a performance poet, drew on the performance style of another composer, Kate Tempest. By investigating Tempest's use of pace and tone, and explaining how it was emulated in their own major work, the student showcases the influence of Tempest to the development of their style. They explored how this influence was conveyed in the trance-like delivery, which reflected their purpose and concept that is, to convey the experience of teenage rebellion.

[Slide reads:

Style: Research into form is realized in the personal style of the major work

A film does not always have to be complex to be engaging; it can be minimalistic and still convey the concept whilst engaging an audience, as demonstrated within David May’s short documentary *A Place Like This*, where the simplicity of the film enables the war veteran to recount his moment and focus purely on the story. I attempted to do the same with my major work, where I capture the audience's attention within the mise en scene, as there are minimal distractions during moments of speech, and the contrast between past and present emphasises the progression of culture and place. The incorporation of nature clips act as a break in between monologue, which regains the attention of the audience and creates a sense of familiarity, supported by the non-diegetic traditional Lao music. This contributes to the creation of a tone of contemplation and reminiscence in the short documentary and exhibits the contrasting nature between the hardships of migration as spoken of by my grandmother; the black and white scenes; and the present.  I believe this form is most powerful in the portrayal of my message as it relies on the aesthetic mix of visuals and audio. ]

In contrast, this example discusses how their research into the form of film, specifically documentaries, has supported them to develop their own style. The student uses research into the use of minimalism on camera to explain their creative choice. Note to have them linked this new understanding to the purpose and concept of the documentary by explaining how it was realized in their major work. Also note how this student has used the opportunity to link this to their choice of form. Pause the presentation here and read resource 13, reflect and then complete activity 13 with reference to the process of developing your own style.

[Slide reads:

Ideas for writing: Process

* I have read (title in italics of the short story, novel, film, theorist, article, essay, etcetera) by (author's name in full) and realised/understood/been surprised by/interested in the way they/liked the way the composer has (insert aspect here that you learned).
* This is realised/resolved/shown in my major work (title of your major work in italics) by the way I (insert how you used this idea/language feature/theory/character trait/style in your major work).]

Now that you have reflected on the individual aspects of your reflection statement, and looked at some examples from student work, it is important for you to put all of these aspects together. This process in itself will take time so that your writing flows seamlessly from one aspect to the next. If you were stuck, this simple writing exercise can help to get you started. Here are two sentence scaffolds, which you can fill in with your own details. There was a copy of these in your student booklet in resource 14. Remember, that you'll need to refine these sentences to reflect your own style of writing in the editing phase. Pause the presentation here and read resource 14, reflect and then complete activity 14 with reference to one of the aspects we have discussed.

[Slide reads:

Organising your thinking: Putting it all together

* Quote – make sure it links
* Personal anecdote
* Structure, flow
* Footnotes,
* Font, spacing
* Word limit 1500
* Tip: write sections about the aspects (form, style, purpose, ecetera) discussed earlier, in your journal,  as they are realised in your major work. These are the gems you can come back to later.

Now it is time to organize your thinking and check the structure and flow of your reflection statement. Just a quick reminder of two points from the marking centre feedback. Firstly, ensure your reflection statement is not narrative heavy or wordy, and only explaining how the characters or situations operate together. Secondly, ensure all aspects are addressed in an authentic manner, avoiding superficial or contrived, or trite observations or references to investigated texts. Few last tips. If you want to use quotes at the start or within the reflection, make sure they add value to what you were saying. You only have 1,500 precious words. Interweaving a personal anecdote, especially about purpose or the concept, really adds to the voice and style of your writing. Check your use of footnotes, font and spacing, as it's vital to follow the rules.

It is now time to turn to the role of editing. This takes time to do, and it requires time away from your writing, so that you see your work with fresh eyes.

[Slide reads:

Support: Role of critical friends

* Teacher – first source of support and truth
* Peers – in the class (with a peer checklist of the aspects discussed in this resource) and your other friends
* Mentor – (form, topic) if you have a mentor you can ask them to read a section of your reflection that reflects the part of the major work, they advised you about
* Family and friends - they may be happy to listen to you read and offer comments
* Final editor – a person who has not yet read your reflection statement

In order to edit your work, you will need to call on a lot of support. Consider the role of critical friends, your teacher, peers, family and friends, or perhaps you had an industry mentor. These critical friends, maybe willing to read or listen to you read your work and offer sound advice. If possible, save one critical friend to use at the very end of the process. This person has fresh eyes and can help you do your final edit. A trick that editors use, is to read the work from the bottom by using a ruler, line by line. This helps them to spot spelling errors.

[Slide reads:

References and sources: Check and then double check

* Title – get the title of the text you have read correct.
* Author – spell the name of the author correctly
* Source – consider using APA referencing to list your resources.
* Footnotes – if using these make sure you do it correctly]

During the editing stage, it is also important to check all of your references and sources. Make sure they are spelled correctly and referenced correctly in your work.

A few last minute editing tips, time away from your reflection statement allows you to revisit your work as an editor. Therefore, your first draft and subsequent drafts need to be spaced out over time. Read your work out loud as inconsistencies will stand out. Think out loud to a peer and get them to check your idea is written that way in your reflection statement. Make notes as you edit and compare these notes with the notes of your critical friend. Consider multiple edits with a different purpose for each. For example, in the first draft, could look for the whole text structure and ideas, the next for paragraph level, looking for flow and consistency, and the last per sentence and word level. Pause the presentation here and use resource 15, reflect and then complete activity 15 to support your editing process.

[Begin interview between Dionissia Tsirigos and Narelle Nightscales]

Dionissia: Welcome Narelle to our Extension 2 student support session. Tell us a little bit about your experience with Extension 2 English.

Narelle: Well, thanks for having me, Denise. I'm the Head of English at Elizabeth Macarthur High School. I’m very experienced with looking at different types of major works and reflection statement writing. And obviously I've had students sitting in Extension 2 all that time as well, so.

Dionissia: Extension 2 is one of my favourite courses I think, because you get such a wonderful array, not only of students, but the text choices that they design as well. And it is one section that I've always really enjoyed to teach. I'm sure you have too and that's why you've been part of the process for so long. So tell us as someone as experienced as yourself, what are a couple of really, I guess, highlights or gems that you would say, like a key takeaway for students to know, about the major work or the reflection statement?

Narelle: I think you're right. Extension 2 is my favourite English course to teach, just because it's so open and students can, it amazes me what students can actually come up with. But in terms of the reflection statement, I think the main takeaway is how much you need to be referring to your major work itself when you're talking about your reflection statement. And I think with the new syllabus and the craft of writing and reflection writing in particular, in two unit and three unit, it's really giving students the skills to be able to do that. Prior to that, there wasn't much in terms of referring to your own major work with a critical voice, and I think that's really important for students to do and actually hit on those dot points in the marking guidelines. And as you see, as I go through the presentation, it's very important that you do it with a critical voice as though you're analysing someone else's work, but you're really analysing your own.

Dionissia: So let's have a look at that first part from the syllabus. You have a couple of dot points here that you've unpacked in the PowerPoint. Tell me a little bit about it.

[Slide reads:

From the syllabus:

* an analysis and evaluation of the relationship between the Major Work and extensive independent research
* an explanation of the intended audience and purposes for which it was composed
* an analysis of the relationships between concept, structure, technical and language features
* an explanation of how the Major Work is an extension of the skills, knowledge and understanding developed in the Stage 6 English courses. This relationship may have developed throughout the Year 11 and 12 English Advanced and English Extension 1 courses
* an evaluation of the writing process and the realisation of the concept in the composition
* a reference list for the texts used in the Major Work and cited in the Reflection Statement. ]

Narelle: So that first dot point where you're analysing and evaluating the relationship between your work and your research is very important. You should be talking about how your research impacts the development of your major work. I think having the literature review as part of the process of Extension 2 now really helps with that as well. Because you've got some texts there that you can talk about and refer to. So definitely things you found interesting in your research that you're trying to emulate in your major work, will hit that dot point.

Also the one where you're explaining the major work in how you're analysing the relationships between concept structure and the technical and language features is important, because that's where you can really say, "Okay, here's a technique I've used. "I found that in my research, "here is the example of it and this is the effect." So yeah, I think that if you think about it in that frame of reference by using a critical eye to look at your major work, you're going to be hitting on those dot points.

Dionissia: And it's being very specific too. Isn't it?

Narelle: Yeah.

Dionissia: It's being specific to those connections of the major work like you see, in your next example really. So talk us through that link to research.

Narelle: So in this particular example that you're looking at now, my student did a suite of poems, and this comes from last year's major works. I'll read through it and then I'll explain my thinking there.

“Much of my technical influence came from the study of Seamus Heaney’s poetry in HSC English Extension 1, through his use of extended metaphors and juxtaposition of visceral and pleasant imagery, as seen within ‘gaia’, with further conceptual influence found through Heaney’s motif of nature and myth and utilisation of poetry as a means to convey systematic oppression. Additionally, his use of a tripartite structure within many of his poems inspired the organisation of this anthology into three chapters. “

So this student is very clear and specific about what she found in Seamus Heaney's poetry and how she's tried to emulate that in her major work, in terms of the technical features. So the use of extended metaphor and juxtaposition, she talks about that. And then she's identified a particular poem her suite of poetry "gaia" here, and how she's tried to draw on those motifs that Heaney uses in his work, in the student's own work as well. Then in terms of structure, how he structured his work as a tripartite structure, she's done that by separating her work into the three sections as well.

Dionissia: And so there's a very clear connection that you can see the extension of that research in their work. That's great.

Narelle: Absolutely.

Dionissia: And so then in the next slide, you have another really great example here of literary devices. So talk us through that.

Narelle: Sure, so it's the same reflection statement, just a different section of it. Again, I'll read it and then explain. So

“’the gods of men’, utilizes the anthropomorphism of light and a church to represent these entities as subservient to God. The light, which alludes to the Christian symbolism of light, is described to 'grace.' the church, a pun on the religious connotations of the term 'grace.'"

So again, she's identified her poem there, which is, "The gods of men," the technique there, anthropomorphism, and then explains it with a clear example to her major work. So here, the anthropomorphism is the technique, the light and the symbolism of light is identified, and she explains how it connects to the major work. Very specifically there.

Dionissia: It's very clear that it's more than an explanation, isn't it?

Narelle: Yeah, it's an analysis.

Dionissia: Yeah, and it's an evaluation of their own work. It's that self-referencing, of their major work, which is so clearly discussed actually, even in the marking feedback as something that students need to do to reach the higher bands for reflection statement. Fantastic. So thinking about the next slide, do you want to talk us through the specific references there, too?

Narelle: Sure, so it's the same one again. The student's referring to a particular poem, and then explaining with a clear example and taking it to that, like you said, in just a moment ago that self-reflexivity is very evident here.

"’The Patriot sign of cruelty is a confessional poem, which utilizes the metaphor of a cruel father, as representative of the patriarchy. ‘They patronize me, patron saint of cruelty,' is a layered pun, using the term ‘patronise’ due to the etymological basis of the word paternal, then referring to the paternal figure as a ‘patron saint.’”

So again, we've got the title of the poem, the particular example from the poem which is the extended metaphor. "They patronize me, patron saint of cruelty." And then she goes on to explain the etymological basis of the word with patronize, patron, patriarchy. This particular suite of poems had a very feminist flavour, and it was very critical of patriarchy. So yeah, she's explaining very clearly her thought process in creating that poem. Again, it's referencing the major work very specifically and it sort of synthesizes her whole thinking in terms of, you know, it's like layered in terms of the title, examples, and here is what I found in my research.

Dionissia: And even though it's layered, it's not like a checklist though. Is it?

Narelle: No, no. No. Synthesized.

Dionissia: Yeah, and I think that's really important as something to highlight for students out there that are creating their reflection statements at this point in time or going back and editing or refining the reflection statement. That even though, all the syllabus outcomes and content points, give us a bit of a checklist of the expectations of what's supposed to be in a reflection statement. They shouldn't actually be structured in that chronology of events, otherwise you lose that. As you said that personal critical voice, that personal reflection in the major work.

Narelle: Absolutely, and obviously we know about purpose and audience with reflection statements as well. And you can be talking about that all through the major work. It's not like the first paragraph you're talking about purpose audience and intention. Talk about it all through the major work, because that shows a high level of skill as well being able to synthesize your thoughts all throughout, instead of having a paragraph by paragraph checklist like you say.

Dionissia: Fantastic. So in one of the final things that you have here is, that synthesis, walking straight into that. Talk me through that as well or talk us through that.

Narelle: So this next example comes from a short fiction, major work, reflection statement. And the student's talking about motif.

"The use of fire is a motif, is evident throughout the first part of this piece to represent Salvador Aliende's passion and leadership, which is then severely contrasted by the water motif, which represents Amaro's indecision and his attitude that is like liquid, shaped by what is around him."

So this particular one example is looking at motif and contrast. So it's like a double whammy if you like, in the one particular sentence. So we're contrasting two characters. So talking about the characterization, but also using motif as a way of differentiating those characters. So we have the fire of Salvador Allende, and then the water representing Amaro. And obviously you look at fire and water as contrast as well, but those characters are highly contrasted as well by using those motifs. And that was woven throughout the major work itself. But again, very specific examples to highlight that critical analysis of your own work.

Dionissia: Fantastic, and probably one of the last slides that I'd like, if you could talk us through. Because I think it gives us a really good summary of everything that you've been saying to point.

Narelle: Absolutely. So this last one is synthesizing the research with the major work and I've just popped it in there, to give you another example. 'Cause I know short fiction is a very popular choice. So if you'd like to have a look at this one, it may help you.

These sentences, which speak of and we’ve got an example here ‘…the thirteen local Indigenous Machis...seventy-seven days of eating nothing...the rituals the oracle from the travelling circus performed… and fifty-two days of fasting…’ and ‘…the single stream [that] trickled down the stairs in one rivulet, turning in forty-five degree angles…’ adopt Márquez’ nuanced and detailed descriptions, and appropriate the infamous stream of blood that travels around a town to herald someone’s death, as seen in *One Hundred Years of Solitude.*

So this student was using the work of Gabriel Garcia Marquez as the inspiration for her major work. So she crafted a magical realism, short fiction. And in this particular one, she's taking something very specific from "One Hundred Years of Solitude," and appropriated it to suit her purpose and characterization. And that's with the stream of blood that travels around the town.

So again, I think the biggest take away is the specificity with which you need to be discussing your major work. Get particular examples, and highlight what you've done with those examples. Like make them stand out so that you can really show the marker. "Yes, I'm looking at this critically, "I'm looking at it, structurally." And the techniques obviously that really stand out in your major work and you can critically reflect upon that use, whether it's something you've drawn from your research or something you're trying to show off, to highlight in your work.

Dionissia: And I think that's a really amazing, I guess, advice to give our students out there at this point with Extension 2, that don't generalise or don't try and fit it all in. The markers, we have looked at the major work and have an appreciation of the major work. And the reflection statement really is about lifting and highlighting really important aspects of the major work. Not the whole thing, but key parts as a whole.

Narelle: Exactly, and you don't want to be explaining your major work, you have to keep in mind as well that the reflection statement and major work while they work together, they're also two separate documents, and the major work needs to speak for itself. You're using the reflection statement to critically evaluate your process and your product. So I think that's important to remember as well.

Dionissia: Fantastic, thank you so much for your time Narelle. I know how busy everyone is at the moment in schools, and we really appreciate, and I'm sure every Extension 2 student out there, is appreciating the time that you've spent to talk us through some of the key takeaways for Extension 2.

Narelle: You're welcome guys, and all the best with everything for your major works.

[End interview]

You now have all the necessary resources and activities to help you develop a deeper understanding of the components of a quality reflection statement. Like a jigsaw, you now need to make all the pieces fit together. Remember you can use this resource multiple times to refine your reflection statement at different points in your process. Where to from here? Spend some time with your teacher, organizing your thoughts and ideas sparked by this resource to further develop your reflection statement.

This is the end of part two in this two part series on the reflection statement.

 (upbeat music)

End Transcript