HSC Advanced English Insights

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Workshop Objectives

Strategies, ideas and approaches and sharing of participants’ approaches to support students to:

- compose analytical and personal short answer and sustained responses
- compose original imaginative responses
- select appropriate and effective texts of own choosing for the Area of Study, Module C Advanced and Extension
High Expectations

‘Schools that establish high expectations for all students and provide the support necessary to achieve these expectations have high rates of academic success’ (Bernard 1995).
High Expectations

- ‘Nailing it!’
- No excuses
- Deadlines
- Immersion in reading and writing
- Modelling and exemplars
- The flow!
‘If our aim is to improve student performance, not just measure it, we must ensure that students know the performances expected of them, the standards against which they will be judged, and have opportunities to learn from the assessment in future assessments’ (Wiggins, 2002).

‘If performance flaws are not detected and corrected, these can become ingrained and will be much harder to eradicate later’ (Dinham, 2008).
Haptics

- The act of writing is a complex cognitive process relying on intricate perceptual sensorimotor combinations.
- The physical action of forming letters while writing by hand is important in helping the brain to remember the letters that are written.
- Mangen and Velay 2012
Enriching understanding and use of language

- Verbs: evaluate, discuss...
- BOS glossary
- Language terms and techniques
- Spotlighting at the word and sentence level
- Persuasive writing
- Note taking
Experiencing Texts

- Plethora of extracts from quality texts
- Artistry
- Form and structure
- Cafes – students as experts analysing texts
- Found texts – stealing lines
- Emulating styles, such as Winton
Behind a shrub, a pile of shells. A giant pile – old and brittle and white from the sun. Oyster and mussel, pipi and clam, the armour of a giant crab. Harry picked up an abalone shell, the edges loose and dusty in his hands. And every cell in his body stopped. Felt it. This place. Felt the people who had been here before, breathing and standing alive where he stood. People who were long dead now. Long gone. And Harry understood, right down in his guts, that time ran on forever and that one day he would die. The skin on his hands tingled and pricked. He dropped the shell and ran.
‘All the way down the board chattered against the surface chop; I could hear the giggle and natter of it over the thunder behind me. When the wave drew itself up to its full height, walling a hundred yards ahead as I swept down, it seemed to create its own weather. There was suddenly no wind at all and the lower I got, the smoother the water became. The whole rolling edifice glistened. For a moment—just a brief second of enchantment—I felt weightless, a moth riding light. Then I leant into a turn and accelerated and the force of it slammed through my knees, thighs, bladder, and I came lofting back to the crest to feel the land breeze in my face and catch a smudge of cliffs before sailing down the line again.’ Tim Winton, Breath
Over to you...

Share rich texts that you use to inspire students to write...
Responses for the AOS Discovery
The Concept of Discovery

- What is discovery?
- What instigates discovery?
- What determines how we respond to discovery?
- What are the consequences of discovery?
Perspective and mindset

Go and open the door. Maybe outside there’s a tree, or a wood, a garden, or a magic city.
Curiosity

- The compulsion to see what lies beyond that far ridge or that ocean—or this planet—is a defining part of human identity and success.
- Curiosity is actively exploring your environment, asking questions, investigating possibilities, and possessing a sense of both wonder and doubt.
- Curiosity is the root cause for discoveries.
Self-Discovery

‘A Brave and Startling Truth’ by Maya Angelou

We, this people, on a small and lonely planet
Traveling through casual space
Past aloof stars, across the way of indifferent suns
To a destination where all signs tell us
It is possible and imperative that we learn
A brave and startling truth
How does the representation of the concept of discovery in and through a range of texts across different contexts make meaning of ourselves and our world?
Representation

- How meaning is conveyed through language features, form and structure.
- The deliberate choices made by composers when they construct a text.
- These choices are shaped by the composer’s perspective, purpose and assumptions.
- Their context – social, historical, cultural and personal – is influential.
Representation

- The images
- The words: Nuances and ambiguities
- The sounds
- Form and structure
## Discovery Rubric

### Aspect

**Process**

- The experience of discovering something for the first time or rediscovering something that has been lost, forgotten or concealed.
- Discoveries can be sudden and unexpected, or they can emerge from a process of deliberate and careful planning evoked by curiosity, necessity or wonder.
- They can also be confronting and provocative.
- Discoveries can be fresh and intensely meaningful in ways that may be spiritual, physical, intellectual, creative or emotional.

### Rubric

- What type of discovery?
- Who made the discovery?
- How and why did it occur?
- Was the response to the discovery spiritual, physical, intellectual, creative and/or emotional.
Discovery Rubric

Aspect

• Perspectives

Rubric

• Discoveries may be questioned or challenged when viewed from different perspectives and their worth may be reassessed over time.

? • What were the responses to the discovery?
• Have the perspectives and responses to the discovery changed over time?
Discovery Rubric

Aspect

• Contextualisation

Rubric

• An individual’s discoveries and their process of discovering can vary according to personal, cultural, historical and social contexts and values.

? 

• How have context and values influenced the type of discovery and the response?
• Ramifications & Transformation

• They can lead us to new worlds and values, stimulate new ideas, and enable us to speculate about future possibilities.
• The impact of these discoveries can be far-reaching and transformative for the individual and for broader society.
• Discoveries and discovering can offer new understandings and renewed perceptions of ourselves and others.

• What were the impacts and ramifications of the discovery?
• Has discovery led to self-knowledge?
• How has the discovery broadened and deepened your understanding of yourself and your world?
Transformative deepening understanding of the self and the world

Ramifications

Affirm or challenge assumptions and beliefs

Questioned and challenged or viewed from another perspective

Discovery or rediscovery: emotional, physical, creative, intellectual or spiritual

The context, values, assumptions and perspectives
Personal Engagement

- Students consider the **ways** composers may **invite** them to experience discovery through their texts and explore how the process of discovering is represented using a variety of language modes, forms and features.
In your answer you will be assessed on how well you:

• demonstrate understanding of the concept of discovery in the context of your study

• analyse, explain and assess the ways discovery is represented in a variety of texts

• organise, develop and express ideas using language appropriate to audience, purpose and context
Conceptual understanding...

- Ask what they have learned about the human experience?
- What are three overarching ideas or theses have they developed after exploring a range of texts and considering their own experiences and perceptions in regards to Discovery?
Theses

- Essential to develop at least four overarching theses or points of view
- A synthesis of the ideas the students have gathered about Discovery through their experience of texts
- Applies to all sections of Paper 1
“Man cannot discover new oceans unless he has the courage to lose sight of the shore” Andre Gide. How an individual responds to a discovery is contingent on how they view the world based on their assumptions, perceptions, context and values.
“The real voyage of discovery consists not in seeking new landscapes, but in having new eyes” Marcel Proust.

When we are open to the potential of new discoveries our perceptions and understanding of ourselves and others can be transformed.
“Man has gone out to explore other worlds and other civilizations without having explored his own labyrinth of dark passages and secret chambers, and without finding what lies behind doorways that he himself has sealed” (Stanislaw Lem).

We only learn about ourselves and others through the experience of discovery if we are open to provocation and embrace introspection.
“Our duty is wakefulness, the fundamental condition of life itself. The unseen, the unheard, the untouchable is what weaves the fabric of our see-able universe together.”
— Robin Craig Clark

When individuals have a fixed mindset they are blind to the possibilities of the world.
Section I
Reading Task
“Strong responses demonstrated perception and insight into the ideas embedded in the texts and supported a thesis with effective textual evidence.”

“Weaker responses simply described the content of either the written or visual without linking them”

“A discussion which focused primarily on language techniques often restricted the candidates’ opportunity to demonstrate their understanding of the ideas in the texts or to develop their ideas effectively”
Reading Task

- The ideas!
- Composer’s purpose and attitude towards Discovery

How language features, form and structure represent Discovery

How students respond **personally** to the ideas in the texts.
Enriching analytical skills

- Interrogating the composer’s purpose and intended audience
- Composing expositions with a purpose
- Finding the emotive words or salient images first to uncover the meaning
- Highlighting key words
- Privileging ideas over techniques
Share three strategies that you use to enrich the analytical skills of your students.
'Don't tell me the moon is shining; show me the glint of light on broken glass' (Chekov).
Discovery

- Exploration
- Rediscovery
- Self discovery
- Epiphany
- Eureka moment
- Awakening
- Serendipity
- Zemblanity
- Anagnorisis
Discovery

- To engage the reader in the act and process of discovery students need to become an observer of places, objects and people.
- They need to incorporate sensual details that paint the setting, make the characters original and authentic and invite the reader to engage with the content.
- Sometimes the minutiae of everyday life are fascinating, such as a grandfather’s antique compass whose polished brass casing is dinted with age.
I spend my days collecting smithereens. I find them on buses in department stores and on busy pavements. At restaurant tables I pick up the left-overs of polite conversation.

At railway stations the tearful debris of parting lovers. I pocket my eavesdroppings and store them away. I make things out of them. Nice things, sometimes. Sometimes odd, like this.
In your answer you will be assessed on how well you:

- demonstrate **understanding of Discovery** in the context of your studies
- organise, develop and express **ideas** using language appropriate to audience, purpose and context
Notes from the HSC Marking Centre

- Structural complexity
- Cohesion
- An authentic, sustained and engaging voice
- Originality and perceptiveness
- Confident and skilful control of the mechanics of language, punctuation, sentence structure and paragraphing.
Ideas

- What is their overarching message?
- How does this impact on the characters’ responses and the ending?
- Writing from experience or research!
Setting

- The details
- Verbal cinema: Open with an extreme close-up and then draw back to a medium shot...use mise-en-scene to create a room or a place.
- Synaesthesia: colour, sound, smell...
- Imagery
- Authentic references
- Pathetic fallacy
Characterisation

- Sometimes our most effective writing is based on our lives and our experiences. Think about the people they have met or the self and create one or more characters.
- Complexity
- Perspectives and values
- Back story
- How they move and act in the setting
- Semiotics
- Dialogue and voice
- Relationships
- Actions and consequences
Be aware of every word: its sound, connotations and meaning.

They can say so much with one simple word – polysemy!
Sound

- Sound: the vowels and consonants, and syntax - euphony, discordance, disruption
- Plosive or fricative consonants
- Long or short vowel sounds
The Verbs

- Muscles of writing
- Purveyors of meaning – polysemy

- The orange streetlight from the window latticed him as he crossed the floor at a clip.

- Swallows scissored out from underneath the rafters.
Imagery

- Visceral imagery: Appeals to the sense of sight.
- Olfactory imagery: Appeals to sense of smell.
- Gustatory imagery: Appeals to sense of taste.
- Auditory imagery: Appeals to sense of sound.
- Or the students could combine them and create synaesthesia!
Structure & Syntax

Paragraphing:
- Deliberately drives the pace, topic sentences, varying paragraph length such as a single sentence paragraph

Sentences:
- Lexical density and variety of beginnings and length, such as: complex, simple, compound, exclamatory and declarative sentences

Structure and form:
- Time shifts
- Cyclical
- Elliptical
- Flash back
- A fragment
- Intertextuality
You wrapped the doona around you and made your way out the front door. Stood for a while, listening to the vinyl crackle of heat and crickets. You were safe in a blanket submarine, periscoping your vision through a gap. You stayed until your eyes could pick out branches, impressionist in the fabric of the dark.

As the sounds grew mute in their constancy, you heard life across the field. You picked your way over, each pothole and clump known to you, in the way you situate your limbs without looking. Each place linked in spatial presence to each other – the waft of manure and quiet from the stables preceding the flickering of the chicken pen, preceding the old horse who broke your arms, preceding the edge of the farm and the black line of trees beyond.

A yard over, the door to the calf pen was unlatched like you left it. The night before came back in a dream, as you passed over the stench of piss near the door to the must of straw and animal. You ran your hands over the cumulus of flesh till you found the smallest, tucked under the heat of his mother. Pulled him into your lap and felt his warmth and fat on your chest.
Embracing the Remix

- ‘Be a magpie, take from everywhere, but assemble the scraps and shiny things you’ve lifted in ways that not only seem inventive, but really do make new meanings’ Kirby Ferguson.

- Synaesthesia, puns, pastiche, metaphors, paradox
Discoveries may be questioned or challenged when viewed from different perspectives and their worth may be reassessed over time: Oppenheimer and the atomic bomb - “We have made a thing, a most terrible weapon, that has altered abruptly and profoundly the nature of the world.”

Discoveries and discovering can offer new understandings and renewed perceptions of ourselves and others: A letter or photograph from the past; returning home after a long time away; postcards from a father...
Approaches

- Imagine that you are travelling on a train. Like everyone else you are immersed in your own world listening to your iPod. You fail to notice any one around you as you jolt in synch with the rhythm of the train.
- A small child sitting on his mother’s lap starts to giggle and the giggle becomes an infectious laugh.
- Suddenly, you and those around you stop and notice the child. You observe that the child’s joy is reflected in the faces of all those in the carriage.
- Describe what you see.
Approaches

- All of us have an object that is important to us. It could be your grandfather’s fob watch, a scruffy teddy bear with a missing eye or an antique button that you found in the pocket of your great grandmother’s musty old coat.
- Imagine that this object is the catalyst for a discovery.
- Describe the details of the object and capture the moment when it triggered a new discovery or rediscovers something that has been forgotten.
Approaches

- Photographs capture a fleeting moment from the past and only reveal a fragment of a story. They evoke our curiosity leading us to want to discover more about the person or the place and the complete story.
- The photograph is of my great great uncle Fred McCool who fought in WWII.
- When I see how young he is and how he nonchalantly gazes into the lens of the camera I want to discover what he experienced during the war.
“You shall no longer take things at second or third hand, nor look through the eyes of the dead, nor feed on the spectres in books. You shall not look through my eyes either, nor take things from me, You shall listen to all sides and filter them from yourself.”

Meaning:
- Self discovery: Discovering the world for yourself – seeing through your own eyes – distillation – decanting

Ideas:
- Event from the past through new eyes. E.g. Vietnam or WWII Vet confronting past prejudices and hatred; travel to Ayres Rock and confronting racial prejudice...
- Provocative discovery about an individual or an event. E.g. A letter or photograph from a grandparent
- A war correspondent or a journalist
In his darkroom he is finally alone with spools of suffering set out in ordered rows. The only light is red and softly glows, as though this were a church and he a priest preparing to intone a mass. Belfast. Beirut. Phnom Penh. All flesh is grass.

A hundred agonies in black-and-white from which his editor will pick out five or six for Sunday's supplement. The reader's eyeballs prick with tears between the bath and pre-lunch beers. From the aeroplane he stares impassively at where he earns his living and they do not care.
Meaning:
- Physical discovery through exploration, travel...
- New discoveries of self, places or people
- Creative discovery through the imagination

Ideas:
- Grandfather’s compass and journal
- Duke of Edinburgh and discovery of courage and strength
- The young country boy who enlists to travel the world
- The journalist who has witnessed tragic and poignant moments across the world.
Meaning:
- Curiosity
- New discoveries
- Rediscovery and reconciliation

Ideas:
- Loss and rediscovery of a sibling – catalyst: a photograph, a locket, a folded paper with a poem inside a book...
- A corporate worker immersed in his job who has forgotten the joy of life.
Over to You...

- What are some other ideas for Discovery that could be used to underpin imaginative responses?
Activities

- Flash fiction – 50 words with a motif and key idea
- Recording writing
- 12 word stories
- Haiku
- Famous scientist or explorer
- Finding fabulous polysemic verbs
Over to you...

Share three strategies that you use to enrich the imaginative writing of your students.
In your answer you will be assessed on how well you:

• demonstrate understanding of the concept of discovery in the context of your study

• analyse, explain and assess the ways discovery is represented in a variety of texts

• organise, develop and express ideas using language appropriate to audience, purpose and context
Feedback from the HSC Marking Centre

- ‘Highly developed responses demonstrated an ability to engage with the question, enabling students to apply their knowledge and exhibit engagement with their texts and the textual features.
- Stronger candidates often answered conceptually rather than literally.
- Highly developed responses reflected a personal engagement with the question.
- Better responses reflected a high degree of fluency and control of language, making perceptive links between their texts.’
Section III

- What is being discovered?
- Categories/types/ nature of the discoveries?
- How is it being discovered?
- Why is it being discovered?
- By whom is it being discovered?
- What happens after the discovery? Impact?
- Does it lead to self-knowledge?
- What are OUR discoveries from the texts?
Conceptual understanding

- Students need to identify the central ideas of their prescribed text and texts own choosing.
- What are the texts saying about how individuals respond to discovery and why?
- What does this reveal about the overarching message and key ideas of the texts?
- Uncover the key moment or line or image...
The Tempest

“All torment, trouble, wonder and amazement/ Inhabits here…”

“This thing of darkness I acknowledge mine.”

Erasmus wrote in 1503 ‘know yourself; do not allow yourself to be led by the passions, but submit all things to the judgement of reason.’ The Tempest explores how loss can be a catalyst for rediscovering what is important in life resulting in an understanding of how our flaws compromise our morality and our ability to live a life of grace.
Robert Gray’s Poetry

‘And I’d come by then to think that all of us are pathetic.’

The importance of introspection to attain self-knowledge and make meaningful discoveries about others and the world around them. Gray’s poetry is about our insecurities, how the past never leaves us and how the world is changing.
Robert Frost’s Poetry

‘He moves in darkness as it seems to me…’

‘As all must be’

Man’s communion with nature enables him to find comfort and a momentary escape from his responsibilities. The landscape enables reflection and contemplation through which important discoveries can be made about life and the individual’s place in the world.
The Motorcycle Diaries

‘I would be with the people. I know this, I see it printed in the night sky that I, eclectic dissembler of doctrine and psychoanalyst of dogma, howling like one possessed, will assault the barricades or the trenches, will take my bloodstained weapon and, consumed with fury, slaughter any enemy who falls into my hands.’

His travels were a critical catalyst for self-knowledge. Guevara’s encounters with people who suffered poverty and oppression and his own powerlessness shaped his political and philosophical ideology and his future.
Theses

- Overarching thesis through the question to a specific line of argument. High-range responses use the key terms of the question to create a thesis.

- At least one or two supporting arguments or ideas used to further the thesis that address the question in the essay.

- Topic sentences that signpost the ideas and build your argument.

- Integrated links to the ideas and texts.
Developing a Thesis

- Judicious textual support: Detailed, relevant examples from the text/s rather than spurious, shallow examples.
- Supporting the analysis of language features with examples from the text/s and evaluating their impact on the responder. Never a shopping list of techniques!
- Begin with the idea, move to the textual detail and then analyse the language features and the meaning conveyed.
Analyse:
- Begin with the idea or meaning first to avoid the shopping list
- Explain and evaluate the meaning and impact of the feature
- Integrate into the analysis and evaluation of the text/s
Cohesion

- Make connections between the texts through:
  - The thesis and ideas
  - Similarities and differences
  - Characters
  - Incidents
  - Representation
Cohesion

- Connecting words:
  - Furthermore
  - Moreover
  - In contrast
  - Alternatively
  - Is analogous
  - Correspondingly
  - Conversely
  - Additionally
# The Verbs

## Navigate the marker through the essay!

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Texts of Own Choosing

The texts of your own choosing become the discriminators for your response.
Texts of own Choosing

- Discerning choice of related material that enhance and strengthen the argument in response to the question through subtle comparison or stark contrast.
- Enable the student to support and challenge the thesis and supporting ideas.
- The discriminator!!
The Adventures of Huckleberry Finn – Mark Twain
Great Expectations – Charles Dickens
Past the Shallows – Favel Parrett
Never Let Me Go – Kazuo Ishiguro
Let the Great World Spin – Colum McCann
This Magnificent Desolation – Thomas O’Malley
Atonement – Ian McEwan
Tinkers – Paul Harding
Questions of Travel – Michelle De Krester
The Goldfinch – Donna Tartt
The Collected Works of A. J. Fikry – Gabrielle Levin
Jasper Jones – Craig Silvey
They Call me Mr Pip- Lloyd Jones
The Turning – Tim Winton
The Riders – Tim Winton
The God of Small Things - Arundhati Roy
Atonement – Ian McEwan
All that I Am - Anna Funder
The Street Sweeper – Elliot Perlman
The Narrow Road to the Deep North – Richard Flanagan
The Unknown Terrorist - Richard Flanagan
The Secret River – Kate Grenville
The Ocean at the End of the Lane – Neil Gaiman
Texts of own Choosing

Poetry
- Margaret Atwood’s ‘Journey to the Interior’
- Percy Bysshe Shelley’s ‘Ozymandias’ or ‘Epipsychidion’
- D. H. Lawrence’s ‘Piano’
- Lord Alfred Tennyson’s ‘Ulysses’
- ‘Gilgamesh’
- Alan. R. Shapiro’s ‘The Astronomy Lesson’
- Lord Byron’s ‘Darkness’
- Keats’ ‘On first looking at Chapman’s Homer’
- Alexander Pope’s ‘An Essay on Man: Epistle II’
- Gwen Harwood’s ‘At Mornington’
- Emily Dickinson’s poetry
Film
- Cloud Atlas
- Pan’s Labyrinth
- Apocalypse Now
- Secret Lives of Others
- Crash
- Midnight in Paris
- The Mysterious Geographic Explorations of Jasper Morello
- Wallander – Series One Who is Kurt Wallander?
- The Suspicions of Mw Whicher: The Murder at Road Hill House
- Rear Window
- The Counterfeiters
Art

- Alice in Wonderland paintings – Charles Blackman
- [http://www.painting-history.com/columbus.htm](http://www.painting-history.com/columbus.htm) - Paintings focused on Christopher Columbus
- ‘An Experiment on a Bird in the Air Pump’ or ‘A Philosopher Giving That Lecture on the Orrery in Which a Lamp Is Put in Place of the Sun’ – Joseph Wright
- ‘The Astronomer’ or ‘The Geographer’ – Johannes Vermeer
- ‘The Anatomy Lesson of Dr Nicolaes Tulp’ - Rembrandt
Over to you...

Share some texts that you would recommend to your students.
Key Ingredients

- Unpack the rubric demands and create tables that link the prescribed and related texts
- Focus on the key concepts of the prescribed text and texts of own choosing
- Notes from the Marking Centre
- Judicious choice of textual details
- Integrated and synthesised discussion of the texts that develop and support your response to the question
- Develop evocative settings and authentic characters for your imaginative writing.
- Focus on the power of verbs.
- Practice, practice and practice to a range of questions!
Omar Musa is a performance poet and rapper whose poetry reflects his perspective of the world.

Listen to his dystopian poem ‘What will be left of us’ - https://www.youtube.com/watch?v=0YFSKhqC9rU and discuss the following:

1. What is his perspective of the world?
2. How does his choice of language reflect his perspective?
3. What do you believe is his purpose?
4. Who is his audience?
Key Questions

- How and why are texts products of their times?
- What do the characters’ perspectives in texts tell us about the influence of the social, cultural and historical context, purpose and audience of their composer?
- How does context influence the composer’s choice of language forms and features and the ideas, values and attitudes conveyed in each text?
Perspectives

- How the perspectives of the characters in texts reflect the composer’s context, perspective, purpose and audience.

- Perspective is an enabling process (a culturally learnt position) that allows the reader to ‘view’ a text. However, what perspective really does is to create a position of preferred reading.
Intertextual

- How the perspectives of the characters in texts when considered together inform understanding of the role of context.
- Deriving meaning from the ways in which texts stand in relation to each other.
Context

- How Orwell and Lang’s social, cultural and historical context, purpose and audience influenced their choice of language forms and features and the ideas, values and attitudes conveyed in their texts.
- How the perspectives presented in *Metropolis* and *1984* reflect the social, cultural and historical context, perspectives and purpose of their composers.
Values

- ‘A quality desirable as a means or an end in itself’ (NSW BOSTES).
- The moral code or core beliefs that society holds up as a desirable standard of behaviour or principal.
- Composers will often hold up a mirror in their texts to demonstrate the core values that are being compromised by questionable behaviour.
- Values such as: honesty, compassion, empathy, moderation, faith, courage...
Perspective of characters and meaning conveyed through a synthesis of both texts

Choice of language forms and features and the ideas, values and attitudes

Composers’ perspectives, purposes & audiences

Social, cultural and historical contexts and values
Intertextual Perspectives

‘I am profoundly fascinated by cruelty, fear, horror and death’ Lang.

‘What piece of work is a man?’ – tragic loss of life, totalitarianism, poverty and oppression

Anxiety, disillusionment & despair

Loss of values of love, compassion, empathy, faith, trust & integrity

‘We are living in a world in which nobody is free, in which hardly anybody is secure’ Orwell.
Intertextual Perspectives

- Orwell and Lang both present the imminent dangers of the contemporary social and political world. These works evaluate the mechanisms of power in institutions that practise socio-political supremacy and tyranny.

- *1984* has open political domination that includes torture and murder, which is at the heart of the society’s social control. Joh Fredersen, the Master of Metropolis rules and dominates the city.

- Lang showed in *Metropolis* how a society shapes thought and behavior through control of language. This theme is central to Orwell’s vision of *1984*. 
Intertextual Perspectives

- In *Metropolis*, there is still hope for the future as the masses march into the church, and they realise that Freder is the mediator they were seeking. They found the midway point between Joh and the workers; the ruler and the ruled.

- Orwell projects pessimism so extreme that hope for a better future seems to be ruled out in advance when seeking out forms of resistance and struggle.

- The male gaze dominates in both texts.
Ideas

- The relationship between language and power: Foucault and Bakhtin
- Economic advancement and technological mastery without social justice
- The illusionary nature of free will
- The means justifies the end - ‘The party seeks power entirely for its own sake. Power is not a means; it is an end.’
- Loss of individuality and freedom
Idea

- The cult of a charismatic leader: Reflects Freud’s theories on power - man needed, and wanted, a dominant figure to rule and protect him ‘The leader of the group is still the dread primal father; the group still wishes to be governed by unrestricted force; it has an extreme passion for authority, ... a thirst for obedience.’

- The marginalisation of women

- The pursuit and abuse of power: ‘Never again will you be capable of ordinary human feeling. Everything will be dead inside you...We shall squeeze you empty and then we shall fill you with ourselves.’
Teaching Strategies

- Frame through the perspectives of the characters and the role context and the composer play to the key ideas
- Group analysis in columns of Metropolis using overview of scenes – google docs - https://docs.google.com/document/d/1wlm1r73rIedlNtSosbKJzyD0AyQ0EYMaeUrnoxaVczk/edit
- Synthesis of scenes analysed in single paragraphs
- Open book essay on *Metropolis* focused on perspectives and context
- Move to 1984 and begin analysis through key quotes – link directly to *Metropolis*
- Hot seating of characters and their perspectives
- An essay or the opening of an essay a week
- Pilot marking of past Module A essays
Section 2
Module B
Critical Study of Text
Module B: Critical Study of Texts

- Informed personal understanding
- Explore and evaluate a specific text and its reception in a range of contexts.
- Explore the ideas expressed in the text through analysing critically its construction, content and language.
- Examine how particular features of the text contribute to textual integrity and significance.
- Test others’ perspectives against their own understanding and interpretations of the text.
Module B: Advanced

Composer

Textual Integrity: The unity of a text; its coherent use of form and language

Responder

Context & Perspectives: personal, cultural, historical, social

Detailed textual references: How meaning is shaped

Other's perspectives: Critical readings that inform or challenge the student's reading of the text

Meaning

Language

Idea

Characterisation

Construction

Text

Meaning

Module B: Advanced
The Concepts

- **Interpretation**: Explanation of meaning within the context of one’s own understanding.

- **Textual Integrity**: The unity of a text; its coherent use of form and language to produce an integrated whole in terms of meaning and value.

- **Characterisation**: Crafting of a character through language.

- **Construction**: Form, structure and language.
In your answer you will be assessed on how well you:

- demonstrate an **informed understanding** of the **ideas** expressed in the text
- evaluate the **text’s language, content and construction**
- organise, develop and express **ideas** using language appropriate to audience, purpose and form
Approach

- Ideas first
- Artistry
- Characterisation
- Key incidents
- Setting
- Form and structure
Approach

- Personal response informed by critical readings. E.g. McGinn, Coleridge, etc.
- Minor characters
- Trace development of ideas/characters through the entire text
Context

- Stepping stones to modernity
- Ghost represents the passing medieval world
- Shift in focus from God and fate to man and his will – humanism. Providentialism vs. self-determinism
Revenge Tragedy, a popular form of 16th/17th century drama based on the pagan tradition of blood for blood.

Roman playwright Seneca’s form: five act structure, appearance of some kind of ghost, one line exchanges known as stichomythia and long rhetorical speeches.

Francis Bacon described revenge as ‘a sort of wild justice’. Revenge transgressed Christian orthodoxy that posited a world ordered by Divine Providence, in which revenge was a sin and a blasphemy, endangering the soul of the revenger.

Hamlet is the beginning of modern tragedy as it examines and questions the bloody attitude of revenge tragedy. Violent action is delayed and the play proffers more complex moral debate. The play through Hamlet questions the genre and rejects its traditional conventions reflecting Aristotle’s refinement of the Senecan model. The tragic hero moves from ignorance to knowledge – anagnorisis.
Ideas

- Honour/morality → underpins the conflicting forces constituting one’s self
- Identity: Hamlet and the Ghost – “Who’s there?”
- Revenge/Action vs. inaction
- Subjugation of the feminine/role of women
- Moderation/rationality
- Duplicity → McGinn states “Hamlet can be only when he occupies a role.”
- Madness
Hamlet

- Renaissance man – ‘time is out of joint’
- Searching for identity: Shakespeare uniquely represents human identity as a fractured dialogue between one’s conscience, reason and emotion – or as Colin McGinn describes “a mélange of conflicting forces…”
- Scourge or avenger?
- The Elizabethans frequently held that one of the indications of a melancholic state was the disposition toward excessive thought at the expense of action.
- “Now cracks a noble heart. Good night sweet prince.”
Hamlet

- Hamlet represents the philosophical humanist who favours reason and intellect over aggression:

“What a piece of work is a man! How noble in reason, how infinite in faculty, in form and moving how express and admirable, in action how like an angel, in apprehension how like a god—the beauty of the world, the paragon of animals!” (II.ii.293–297) - based on one of the Italian humanists, Pico della Mirandola’s *Oration on the Dignity of Man.*
Preparation

- Audio recordings
- Stick-it notes
- Mud map of the structure
- Edmodo, blog or wall chart
- Rap
- One minute Hamlet
Over to you...

Share some strategies that you use for Module B.
Representation

- The act – constructedness
- Medium of production and form
- Language/filmic/visual/aural techniques
- Reasons for these choices – purpose and perspective
- Meaning conveyed
Key terms from the rubric

- **Medium of production:** How is this text made? Is it filmed, written, drawn? etc
- **Textual form:** The text type of the work. Is it poetry? A novel? A short film? etc
- **Perspective:** The point of view being offered on the subject by the composer
- **Choice of language:** Language (or filmic, etc) techniques which help the composer to convey their message in this text.
Representing People and Politics

- **Ways** in which texts represent individual, shared or competing **political perspectives**, ideas, events or situations.

- Analyse representations of people’s political motivations and actions, as well as the **impact political acts** may have on individual lives or society more broadly.
Representing People and Landscapes

- Representations of people and landscapes
- The ways in which texts represent the relationship between the lives of individuals or groups and real, remembered or imagined landscapes
- Analyse representations of people’s experience of particular landscapes and their significance for the individual or society more broadly
‘Landscapes are not static, rather they are fluid constellations of meanings and knowings that shift as we move through them with our feet and eyes as well as our thoughts, worldviews and feelings. How we attribute meaning to landscapes depends on many factors including our cultural capital – our habitus’ (Bourdieu, 1984).
‘Grand Central’ by Billy Collins
Representing People and Landscapes

- Representations of people and landscapes
- The ways in which texts represent the relationship between the lives of individuals or groups and real, remembered or imagined landscapes
- Analyse representations of people’s experience of particular landscapes and their significance for the individual or society more broadly
- How the relationship between various textual forms, media of production and language choices influences and shapes meaning
Representation

- The act – constructedness of a text
- Medium of production, form and structure
- Language techniques
- Reasons for these choices: purpose and perspective
- Meaning conveyed
Stronger responses demonstrated a perceptive understanding of how composers use different ways to **construct meaning and evoke responses through textual features and details**.

These responses presented a **cohesive, focused and incisive thesis** that dealt confidently and directly with the demands of the question.

The **analysis and evaluation** of the textual evidence from the prescribed text – and text of own choosing – were used skillfully to consider **how the unique act of representation in both texts evoked responses**.

The exploration of **how the text’s form, medium of production, language features and purpose shape meaning** was seamlessly integrated and used to further the thesis
Approaches

- Understand that the act of representation is influenced by perspective, audience and purpose:
  - ‘Rainbow over sixth avenue’ by Leo
  - ‘Down City Streets’ by Archie Roach
  - 12-word positive and then a negative response to a landscape
  - Postcard to a friend
  - 150-word description of an object that is connected to a landscape
The Art of Travel

The relationship between the traveller and the landscape is shaped by:

- Familiarity
- State of mind
- Imagination
- Emotions
- The senses
- Expectations
- Curiosity
- Search for beauty and the sublime
Purpose

- He looks at travel through the eyes of those who have gone before to ask why we travel – an epistemological search for understanding.
- ‘write about the influence of places on our psychology; to write about beauty, why we want it, what it does to us’
- ‘What I wanted to do was to cover certain feelings that we have in certain places, the psychology of places’ de Bottom in an interview.
Purpose

- As a philosopher and a humanist he is drawn to study humanity’s response to the landscape
- ‘I wanted to write about the influence of places on our psychology. Having written about people, I now wanted to write about beauty - why we want it, what it does to us’ de Bottom in an interview.
Form and media

- Multimodal text with visual and verbal representations that blends the personal and the philosophical
- Critical and self-reflexive
- A dialectic between word and image
- Weaving together episodic narrative tales of travel, philosophical discourses and reflections on the art of travel
- Paintings provide a mediated cultural perspective on the landscape
- Stories of others provide a counterpoint to each chapter’s focus
Language

- Visceral and sensory imagery palpable
- Verbal cinema
- Intimacy of the first person
- Collective pronoun invites reader to remember their travels
- Intertextual links and allusions
Mindset

- Travel is a mindset requiring receptivity and the ability to see anew.
- ‘the pleasure we derive from journeys is perhaps dependent more on the mindset with which we travel than on the destination we travel to.’
- The response to a landscape reveals as much about the beholder as it does about the landscape itself.
- ‘I had inadvertently brought myself to the island.’
- ‘My body and mind were to prove temperamental accomplices in the mission of appreciating my destination.’
‘I'm constantly reminded of the difference there can be between experiencing something with one's senses open or closed. It's really the difference between looking at things like an artist and like an ordinary person.’

‘The really precious things are thought and sight.’
Imagination

- Our imagination is culturally and textually mediated
- ‘we may best be able to inhabit a place when we are not faced with the additional challenge of having to be there.’
- The artist fuels how we imagine a landscape.
We seek to find a connection
Nature can be restorative
‘the reality of travel is not what we anticipate’
‘A landscape could arouse the sublime only when it suggested power...’
‘The landscapes offered them an emotional connection to a greater power...’
Ideas

- Complacency and myopia – ‘We have become habituated and therefore blind.’

- Relationship to landscape is governed by our mindset: ‘the pleasure we derive from journeys is perhaps dependent more on the mindset with which we travel than on the destination we travel to.’

- Our relationship to a landscape is shaped by others – ‘we temper our curiosity to fit in with the expectations.’
Prose

- AD Miller *Snowdrops*
- *Mr Pip*
- *The Quiet American*
- *The Riders* - Tim Winton
- *The Interpreter of Maladies* - Jhumpa Lahiri
- *Five Bells* – Gail Jones
- *The Adventures of Huckleberry Finn* – Mark Twain
Prose & Non fiction

- *Past the Shallows* – Favel Parrett
- *Let the Great World Spin* – Colum McCann
- *The Secret River* – Kate Grenville
- *Questions of Travel* – Michelle De Krester
- *A Room with a View* – E.M Forster
- *On the Road* – Jack Kerouac
- *Travels with Charley: In Search of America* - John Steinbeck
- *The Sun Also Rises* - Ernest Hemingway
- *The Road* – Cormac McCarthy
- *Tirra Lirra by the River* – Jessica Anderson
- *Gould’s Book of Fish* – Richard Flanagan
Poetry

- ‘At Mornington’ by Gwen Harwood
- Emily Dickinson
- ‘Return to the Green Country’ by Antigone Kefala
- ‘In Praise of Sandstone’ by John Tranter
- ‘Storm Over Sydney’ by John Tranter
- ‘The Night Watch for England’ by Edward Shanks
- ‘Wife in London’ by Thomas Hardy
- ‘A thing of Beauty’ by John Keats
Films

- No Country for Old Men
- Hemingway Adventure (Michael Palin)
- Wild
- Tracks
- Casablanca
- Chinatown
Paintings

- Arthur Streeton
- Russell Drysdale
- Van Gogh
- Paul Gauguin
- Tom Roberts
- Rousseau
The Response

- Conceptual thesis grounded in representation
- Sub-theses linked to individual’s or group’s relationship with the landscape.
- Integrated evaluation of the Art of Travel and the texts of own choosing.
- Must refer to media of production, form and structure
- Ideas balanced with textual analysis
Extension 1 Imaginative Writing

- Immersed in the genre or literary style and period.
- Research context, key people, places...
- Choose an event from the period
- Immersion in a range of texts
Extension 1 Analytical Writing

- Texts of own choosing are the discriminators
- Knowledge and understanding of ways of thinking and literary theory
- Referencing critical essays
- Integrated response
- Quality of textual evidence
Preparation

- Comparison/contrast columns
- Mind maps
- Learning objects
- Recordings of texts
- Developing a solid general response and then practising being flexible by responding to a range of questions.
- Exercising the hand
- Choice of pen
- Coaching
Key Ingredients

- Focussing on the key concepts and demands of the rubrics
- Notes from the Marking Centre
- Annotated exemplar responses
- Practice, practice, practice.....