

STUDENT NUMBER	
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SET With Diab & Co.

2020 HIT Program

ENGLISH ADVANCED PAPER 2 – MODULES

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen

Total Marks 60

Section I – 20 marks

- Attempt ONE question for this section
- Allow about 40 minutes for this section

Section II – 20 marks

- Attempt ONE question for this section
- Allow about 40 minutes for this section

Section III – 20 marks

- Attempt both parts of the question
- Allow about 40 minutes for this section

Section I – Module A: Textual Conversations

20 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question for this section in the Paper 2, Section I Writing Booklet.

Additional writing paper is available.

Your answer will be assessed on how well you:

- demonstrate understanding of how composers are influenced by another text's concepts and values
 - evaluate the relationships between texts and contexts
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 1 (20 marks)

Composers use textual conversations to repurpose narratives.

Apply this statement to the pair of prescribed texts that you have studied in Module A.

Focus your evaluation on the resonant and dissonant aspects of the textual conversation crafted by the composer of the second text.

The prescribed texts are:

Shakespearean Drama and Film

- William Shakespeare, *King Richard III*
and
- Al Pacino, *Looking for Richard*

Prose Fiction and Film

- Virginia Woolf, *Mrs Dalloway*
and
- Stephen Daldry, *The Hours*

Prose Fiction and Prose Fiction

- Albert Camus, *The Stranger*
and
- Kamel Daoud, *The Meursault Investigation*

Poetry and Drama

- John Donne, *John Donne: A Selection of His Poetry*
The prescribed poems are: *The Sunne Rising*, *The Apparition* A *Valediction: forbidding mourning*, *This is my playes last scene*, *At the round earths imagin'd corners*, *If poysonous minerals*, *Death be not proud*, *Hymne to God my God*, *in my sicknesse*
and
- Margaret Edson, *W;t*

Poetry and Film

- John Keats, *The Complete Poems*
The prescribed poems are: *La Belle Dame sans Merci*, *To Autumn*, *Bright star! would I were steadfast as thou art*, *Ode to a Nightingale*, *Ode on a Grecian Urn*, *When I have fears that I may cease to be*, *The Eve of St Agnes*, *XXIII*
and
- Jane Campion, *Bright Star*

Poetry and Poetry

- Sylvia Plath, *Ariel*
The prescribed poems are: *Daddy*, *Nick and the Candlestick*, *A Birthday Present*, *Lady Lazarus*, *Fever 103°*, *The Arrival of the Bee Box*
and
- Ted Hughes, *Birthday Letters*
The prescribed poems are: *Fulbright Scholars*, *The Shot*, *A Picture of Otto*, *Fever*, *Red*, *The Bee God*

Shakespearean Drama and Prose Fiction

- William Shakespeare, *The Tempest*
and
- Margaret Atwood, *Hag-Seed*

Section II – Module B: Critical Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question for this section in the Paper 2, Section II Writing Booklet.

Additional writing paper is available.

Your answer will be assessed on how well you:

- demonstrate an informed understanding of the ideas expressed in the text
 - evaluate the text's distinctive language and stylistic qualities
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 2 (20 marks)

"The purpose of a writer is to keep civilization from destroying itself."

--Albert Camus

Considering the idea in the stimulus provided, critically analyse how your interpretation of the enduring relevance of a central idea in the text you have studied has been shaped by the text's construction.

The Prescribed Texts are:

Prose Fiction

- Jane Austen, *Emma*
- Charles Dickens, *Great Expectations*
- Kazuo Ishiguro, *An Artist of the Floating World*

Poetry

- T S Eliot, *T S Eliot: Selected Poems*

The prescribed poems are:

- o *The Love Song of J Alfred Prufrock*
 - o *Preludes*
 - o *Rhapsody on a Windy Night*
 - o *The Hollow Men*
 - o *Journey of the Magi*
-
- David Malouf, *Earth Hour*
- The prescribed poems are:
- o *Aquarius*
 - o *Radiance*
 - o *Ladybird A Recollection of Starlings: Rome '84*
 - o *Eternal Moment at Poggia Madonna*
 - o *Towards Midnight*
 - o *Earth Hour*
 - o *Aquarius II*

Drama

- Henrik Ibsen, *A Doll's House*
- Dylan Thomas, *Under Milk Wood*

Nonfiction

- Edmund De Waal, *The Hare with Amber Eyes*
- Vladimir Nabokov, *Speak, Memory*

Film

- George Clooney, *Good Night, and Good Luck*

Media

- Gillian Armstrong, *Unfolding Florence*

Shakespearean Drama

- William Shakespeare, *King Henry IV, Part 1*

Section III – Module C: The Craft of Writing

20 marks

Attempt Question 3

Allow about 40 minutes for this section

Answer the question for this section in the Paper 2, Section III Writing Booklet.

Additional writing paper is available.

Your answer will be assessed on how well you:

- Craft language to address the demands of the question
 - Use language appropriate to audience, purpose and context to deliberately shape meaning
-

Question 3 (20 marks)

(a)

Choose a minor character from one of the texts you have studied in Module A or Module B or Module C. Compose an imaginative response from the perspective of this character, exploring his or her reaction to a significant episode. This may or may not be an episode from the original text.

(12 marks)

(b)

Justify how you have used features of language in Part A to create an authentic perspective, inspired by the representation of this character in the prescribed text.

(8 marks)

The prescribed texts are:

Prose Fiction

- Kate Chopin, *The Awakening*
- Elizabeth Harrower, *The Fun of the Fair*
- Franz Kafka, *Metamorphosis*
- Nam Le, *Love and Honour and Pity and Pride and Compassion and Sacrifice*
- Colum McCann, *Thirteen Ways of Looking*
- Colum McCann, *What Time Is It Now, Where You Are?*
- Rohinton Mistry, *The Ghost of Firozsha Baag*

Nonfiction

- Helen Garner, *How to Marry Your Daughters*
- Siri Hustvedt, *Eight Days in a Corset*
- George Orwell, *Politics and the English Language*
- Zadie Smith, *That Crafty Feeling*

Speeches

- Margaret Atwood, *Spotty-Handed Villainesses*
- Geraldine Brooks, *A Home in Fiction*
- Noel Pearson, *Eulogy for Gough Whitlam*

Poetry

- Boey Kim Cheng, *Stamp Collecting*
- Gwen Harwood, *Father and Child*
- Wallace Stevens, *Thirteen Ways of Looking at a Blackbird*
- Alfred Lord Tennyson, *The Lady of Shallot*

Performance Poetry

- Kate Tempest, *Picture a Vacuum*

STUDENT #:

NAME:

CLASS:

Question 1 (20 marks)

Composers use textual conversations to repurpose narratives.

Apply this statement to the pair of prescribed texts that you have studied in Module A. Focus your evaluation of the resonant and dissonant aspects of the textual conversation crafted by the composer of the second text.

Criteria	Marks
<ul style="list-style-type: none"> Explains skilfully how composers are influenced by another text's style, concepts and/or values Evaluates skilfully the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question Composes a perceptive, sustained response that incorporates the stimulus using language appropriate to audience, purpose and form 	<p>20</p> <p>19</p> <p>18</p> <p>17</p>
<ul style="list-style-type: none"> Explains effectively how composers are influenced by another text's style, concepts and/or values Evaluates effectively an understanding of the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question Composes a coherent, sustained response that incorporates the stimulus using language appropriate to audience, purpose and form 	<p>16</p> <p>15</p> <p>14</p> <p>13</p>
<ul style="list-style-type: none"> Explains adequately how composers are influenced by another text's style, concepts and/or values Explains adequately an understanding of the relationship between texts and contexts using some relevant textual references from the prescribed texts as appropriate to the question Composes a sound response using language appropriate to audience, purpose and form 	<p>12</p> <p>11</p> <p>10</p> <p>9</p>
<ul style="list-style-type: none"> Describes some aspects of how composers are influenced by another text's style, concepts and/or values Demonstrates some understanding of the relationship between texts and contexts Composes a limited response 	<p>8</p> <p>7</p> <p>6</p> <p>5</p>
<ul style="list-style-type: none"> Attempts to describe some aspects of how composers are influenced by another text Attempts to describe aspects of texts and context Attempts to compose a response to the question 	<p>4</p> <p>3</p> <p>2</p> <p>1</p>
<ul style="list-style-type: none"> Non-attempt or non-serious attempt 	<p>0</p>

HURLSTONE AGRICULTURAL HIGH SCHOOL - ENGLISH FACULTY
HSC ENGLISH ADVANCED – TRIAL HSC FEEDBACK – MODULE A

Question 1:

Composers use textual conversations to repurpose narratives.

Apply this statement to the pair of prescribed texts that you have studied in Module A. Focus your evaluation on the resonant and dissonant aspects of the textual conversation crafted by the composer of the second text.

BREAKDOWN OF THE QUESTION

ADDRESSING THE QUOTE

- This quote allowed for YOU to choose the direction.
- Whilst you did need to address the narrative, when dealing with a quote (within a question) it is important to think about the meaning drawn from the quote. What does this quote say about how composers use textual conversations? This needed to be the overall focus of your response. It was integral that you chose to use this interpretation (and not your own) to shape your response.

ADDRESSING THE QUESTION

- Your response needed to address BOTH the resonant and dissonant issues. The question did not say 'or' but 'and'. As part of your evaluation you needed to note both what resonates between the two but also dissonant concerns.
- The second part of the question noted 'crafted by the second composer'. As such Edson borrowed from Donne and this should have been at the forefront of your structural decisions. Remember that Donne did not know that Edson existed... you must structure your response and your arguments accordingly.

MARKER'S COMMENTS, ADVICE AND SAMPLE RESPONSE

INTRODUCTION

- A good introduction is concise but includes all the information required to establish the premise of the argument that will be substantiated through a discussion of the paired text(s).
- The longest part of the introduction is the thesis. In high 'A range' responses, the thesis is an overarching argument rather than split into two distinct ideas
- In a question with more than one part, your introduction will naturally be a little longer.
- DO not include specific examples or techniques in the introduction.

MARKERS FEEDBACK

Answer the question immediately and explicitly.

- ✓ The best way to do this was to reword the question, elaborating on each part.

GUIDELINES

- ✓ Use the wording of the question and elaborate on each part to ensure you are not just rephrasing the question.

SAMPLE

The foremost function and beauty of textual conversations is explicated in their unmatched ability to transcend the bounds of objective context and repurpose the narrative of man's experience for the subjective reader. As such, through the conceptual and

<ul style="list-style-type: none"> ✓ Ensure your thesis is an overarching argument - not a phrase which says 'Edson and Donne explore mortality and relationships'. What was the connection between these two things and further, how did this serve as a narrative? ✓ Insightfully identifies the actual narrative in the question and HOW they are repurposing it. ✓ When you chop and change the phrasing of the question you effectively create a new question. This is poor essay form. You cannot achieve a good mark if you do this. After all, if you remove or alter parts of a recipe you'll end up with a very different outcome. Flour, eggs, sugar, butter, milk, vanilla = basic cake mix. Remove the flour and add cream and you'll get a great custard. But it's not a cake. Your job is not to change the recipe but embellish it – you want to turn that plain cake into a lavish three-tiered chocolate cake with icing. 	<ul style="list-style-type: none"> ✓ When there are parts to the question, develop your ideas methodically. ✓ Use 2-3 sentences to build your thesis. ✓ Try to use elaboration as a way to begin developing your thesis. 	<p><i>contextual resonances and dissonances constructed between Donne's collection of poetry - more specifically "A valediction forbidding mourning" and "Hymne to God my God in my sicknesse" and <u>W;t</u>, Edson recontextualises the undying value of mortality and relationships in a world that lacks a deep degree of introspective spirituality.</i></p> <hr style="border-top: 1px dashed black;"/> <p><i>Within one text lies the heart and soul of a thousand others, linked and intertwined with the fabric of human values. Textual conversations are a product of literature that composers implement to fashion narratives that are inspired by the values in older narratives, with the intention of reinvigorating values that have been lost due to changing contexts. In particular, Margaret Edson's postmodern play <u>W;t</u> repurposes the complex seventeenth-century poetry written by John Donne, reimagining the genius of his stories within his poems to extract the age-old values concerning the inevitability of death and the faith and self-awareness required to cope with this mortal fate. Through drawing resonances with Donne's narrative, Edson is able to subsequently make dissonances and repurpose his narratives to compel her contemporary society to recognise the absence and importance of these values.</i></p>
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TIPS FROM YOUR MARKER

- Many students were able to repurpose (ha) what they used in the previous responses. Students ARE advised to take care when doing this though. For eg, the issues (forgiveness) may not have been as effective as other issues which were written for this question.

BODY PARAGRAPHS

- Expect to write between 800-1000 words in the body of your essay.
- A good paragraph builds one part of the argument. All paragraphs eventually combine to prove the thesis as a whole. Stronger responses used an overarching thesis and then broke this into two

sub arguments which worked together to answer the question AND their argument. (KIT KAT APPROACH- Break your thesis in two to form the focus of your two body paragraphs!)

- A distinguishing feature of good analysis is the judicious selection of examples and techniques – choosing the quotes that best support your idea and use these to develop your argument.
- Context is embedded in a purposeful way. Eg, paragraphs include textual grounding. THIS IS VITAL IN MOD A annnnnnd is relevant to argument.
- Decide how many body paragraphs you will use by taking into consideration the scope within the question and how many steps you need to develop a clear and strategic question. Remember this is a ‘Comparative Study’ so you already know that you must examine each text in relation to the other. YOU SHOULD BE ABLE TO ACHIEVE TWO.
- Remember, there is no need to examine the same Donne poems in all paragraphs of the response. All the poems are one text, so you use the parts of that texts as you need through the response in the same way as you do the play. You do not have to limit yourself to two poems either, just as there is no need to write about all of them.
- Be specific about what is being reframed. Eg, this ‘arrogance’ is reframed by...
- ‘A range’ responses tend to begin with a comparison between both texts, which is framed as part of their thesis. Then in analysis they move to unpacking this comparison within each text. Usually begins with that common grounding.

MARKER'S FEEDBACK	GUIDELINES	SAMPLE
<ul style="list-style-type: none"> • Topic sentences need to clearly connect to the main ideas in the introduction. Use specific words/phrases from your introduction. • You should be relating the topic sentence to the question – use key word/s from the question. <ul style="list-style-type: none"> • Good analysis is based on clarity and a specific focus being applied to the text. • Too many students used the text grounding sentence as a way to summarise the text. This is not the purpose of this sentence. Rather, set up your analysis of the text by establishing the focus or lens, and establish any contextual concerns which may be relevant to your argument. 	<ul style="list-style-type: none"> ✓ Present a clear and specific statement that is linked to your thesis. ✓ Both the question and a part of your thesis need to be echoed in the topic sentence <ul style="list-style-type: none"> ✓ To move from the topic sentence to the text, you should provide a concise summary of the text, relative to the idea you just established. ✓ Be concise and precise. How does this text relate to the idea in your topic sentence? ✓ Remember to write from out-side the text. ✓ All references to techniques or features of writing must be connected to the composer, not characters in the text. ✓ Develop clear references that are based concepts/ideas in 	<p><i>The impending reality of death and mortality is a universal human struggle. By utilising the spiritual, Christian lens present in the Jacobean era, Donne showcases the journey associated with accepting one's inherent mortality. Edson expresses this idea through a secular, postmodern lens, in which there are no spiritual or religious metanarratives to guide one's conceptualisation of death. In Donne's sonnet "This is my playes last scene", Donne utilises the sonnet structure to showcase how in order to overcome the anxiety associated with death, one's mortality must be accepted. The metaphorical comparison created in "This is my playes last scene; here heavens appoint ..." comparing life to a play, showcases the impending sense of approaching death. By comparing the protagonist's life to a "pilgrimage" Donne makes a symbolic comparison between life and a spiritual journey, showcasing that life is just a journey to something beyond, depicting the spiritual lens on</i></p>

- Your analysis must show evidence of your ability to synthesis. You should also develop a cohesive discussion of relevant examples that substantiate the argument you have established.
- Too many students used examples from earlier essays, of their own or others and this diminished engagement with this question.
- You must be able to decide which examples should be used to answer the question at hand.
- To wrap up your paragraph, reiterate the main idea and reinforce how this proves your thesis.

the text and supported with purposeful use of quotes. Aim to integrate quotes and analysis.

- ✓ Link ideas to the responder and how we are positioned IF it flows. Otherwise leave this until the final sentence of the paragraph.
- ✓ Quotes aren't necessarily long but purposeful!
- ✓ Use evaluative language to make your point effective and authoritative.

acceptance of one's mortality. In the metaphoric "leave this world, the flesh and the devil", the persona has accepted their impending mortality, as Donne showcases religion's ability to help one conceptualise death. Edson reimagines this narrative through a secular lens, in which Vivian must come to this acceptance without spiritual guidance. Edson repurposes Donne's commentary on the requirement for acceptance for one to be at peace with death in the cyclical restructuring of W:t. In the opening stage directions, the imagery depicts Vivian in "two hospital gowns ... hospital ID bracelet" showcasing her fragility and weakness during her impending journey towards the end of her life. Edson's use of the medical choice for death is reflective of her postmodern context, and depicts Vivian's acceptance of her morality in her choice of "DNR: do not resuscitate", resonating with Donne's values and ideas. In the concluding stage directions of the play, a symbolic call-back is made to the opening stage directions as Vivian is described to leave the world as "... naked and beautiful ..." as the parallelism shows the symbolic removal of the hospital gowns and bracelet, indicating that she was at peace with her mortality. By utilising a postmodern, secular approach, Edson repurposes the values and ideas present in Donne's "This is my play's last scene", recontextualising the human struggle that is the acceptance of one's mortality.

TIPS FROM YOUR MARKER

- Punctuate the title of a text. Be consistent with this. Don't underline the title one time and then use inverted commas the next time.

- **Strive not to use acronyms to refer to the title of a text. (AARGH!!!)** Remember one of your criteria is “using language appropriate to audience, purpose and form”; acronyms do not show that you are in control of your style and language.
- Choose connectives that develop your argument in a cohesive way and aid you in developing a well-structured response. You can and should refer to the ‘textual conversation’ as a means of establishing this connection. Other words from the rubric can also serve in this manner. Examples of further effective connectives with an academic register include but are not limited to: *in a similar vein; extending this idea; on the other hand; by adapting the concept/theme; due to; this stands in contrast to;...*
- Avoid top and tail paragraphs, where the last sentence of each paragraph simply reads, “Hence Edson’s repurposing of Donne’s poetry shows her understanding of mortality.” – or similar. The words of the question may be used but the specific intent of the question is not being demonstrated. This can also lead you to be accused of #logicjumping!!

CONCLUSION

Your conclusion should reinstate the question, surmise the main ideas you used throughout the essay and reiterate your thesis.

Most students completed the essay and wrote a coherent conclusion. :)

MARKER’S FEEDBACK

A good conclusion is like the wrapping on a present. Without it the contents are the same but the overall effect is not as pleasing.

However, you should not sacrifice analysis for a conclusion, especially if you are working in first draft conditions.

GUIDELINES

- ✓ Do not include new examples or content.
- ✓ Limit this to two sentences maximum.
- ✓ If you run out of time, forfeit the conclusion, not analysis.
- ✓ However, a good conclusion is really your last chance to pack a punch and prove to your marker that you answered the question clearly and concisely.

SAMPLE

In conclusion, Edson has repurposed, to great effect, Donne’s poems to reinvigorate the role of spiritual faith and self-awareness in elevating individuals’ perceptions of death. Through the numerous references in her narrative and characterisation of Vivian compared to Donne’s personas and stories, and her dissonances in the beliefs embodied by her contemporary context and Donne’s seventeenth-century context, Edson has successfully repurposed an age-old narrative to convey timeless truths about human values.

TIPS FROM YOUR MARKER

- Conclusions should do more than restate what was presented in your introduction.
- Students are advised to re-read the 'relate' section of their body paragraphs and consider what the take-away message truly is. Use these conclusions (drawn from your analysis) to better surmise how you have unpacked your thesis.
- ALSO, do not sacrifice your body paragraph to write your conclusion. Where are you getting your marks?? In your body paragraphs or your conclusion??

MOVING FORWARD

As a general piece of advice, all students are encouraged to re-consider the structure of their response. You have been gifted with the structural guide of STAR which works harmoniously with Module A.

For the following activity you will need highlighters (or coloured pens) to section off in your response, your trial module A response and a positive attitude (ha!)

For the four sections of the STAR structure, highlight in your response where you have addressed the structure.

You can use the example below.

Please note!!

Context is important (literally when you hear mod A you must silently say context and values) and can be included in your text grounding or analysis. What is MOST important is that when you stipulate your context you add the issues/values which arise from this. CONTEXT IS THERE TO REVEAL WHY YOUR COMPOSER CHOSE TO MAKE A TEXT WHICH HIGHLIGHTED THE VALUES/ISSUES OF YOUR DISCUSSION. *Sorry to yell, but this truly was a massive distinguishing feature of an A and B.*

As you can see in the example below, the connection to Donne's and Edson's context circulates around death. Please deviate from adding fun facts like, A statue of Donne was the one statue from the old St. Paul's to escape the Great Fire of 1666 (*cool but why??*) and ensure your context is relevant regardless of it stemming from your textual grounding or analysis. *Look, no one did have that incredibly interesting fact... but I hope you see my point!*

WHAT ARE YOU LOOKING FOR?

IN YOUR RESPONSE

1. Statement

Identify the first idea you will discuss, linked to a value [1 sentence]

It is through the continuation of time that we see how attitudes towards mortality have changed.

2. Text Grounding

Ground both texts in this idea [1-2 sentence(s)]

Donne's poem 'Death be not proud' offers the counter-narrative that death is not to be feared; it is natural and will bring an individual to the afterlife. This is in accordance with a society that perpetuated great anxiety over the shift from Catholicism to the Church of England. Dissonantly, Edson's play 'W;t' delves into the finite nature of death reflecting a society which did not believe in the afterlife and so sought to experience everything on Earth.

3. Analysis

Begin analysis of text 1, providing

The personification of death "death be not proud, some have called thee mighty and dreadful; for thou art not soe" reassures

the first example and supporting quotes/features of the text/reference to contextual influence [2-3 sentences]
Begin analysis of text 2, providing one parallel example and supporting quotes /features of the text/reference to contextual influence [2-3 sentences]
Remember to use a valid connective when moving from text 1 to text 2!

Return to analysis of text 1, providing the second example and supporting quotes/features of the text/reference to contextual influence [2-3 sentences]
Return to analysis of text 2, providing the second parallel example and supporting quotes/features of text/reference to contextual influence [2-3 Sentences] Remember to use a valid connective when moving from text 1 to text 2!

4. Relate

Evaluate how a comparative study heightens responders understanding of ... (whatever is in the question)

a society dependent on religion that death is not something that they should fear. Donne offers a counterargument in order to reassure a society dependent on religion that death is not something that they should fear. Donne offers a counterargument in order to reassure those in society who have thought of death as 'mighty and dreadful' that it is not. Additionally Edson's use of dramatic irony "I know all about life and death, I am a scholar of John Donne afterall' highlights the dissonance in values overtime. Constructing Vivian to speak with high modality emphasises that the character believes she knows all about life and death but as responders soon see, she cowers in the face of death. Thus illustrating that when individuals are confronted with their own mortality their reactions are uncontrolled and unexpected. Moreover, Donne's use of extended metaphor "one short sleepe past and wee shall wake eternally" further affirms his narrative reassuring individuals of the powerless nature of death. This comparison to death as eternal life offers a positive non-fearing connection to mortality. Contrastingly, Edson's use of stage directions and wavering tone " (crying)... I don't feel so sure of myself anymore... oh yes I used to feel so sure", showcases to the responder that now confronted with mortality her realisation is different. The intention depiction of Vivian, lost of words enforced through use of tone and ellipsis, further highlights her fear of death. Edson juxtaposes the headstrong and high modality Vivian in the opening to the uncertain and stream of conscious meander when met with her own mortality. .

Vivian encapsulates the uncertainty of Edson's context which differs from the sense of certainty of Donne's. Vivian does not accept the same narrative for death as Donne has created but instead surrenders and reveals the vulnerability in approaching death. In this way, Edson reengages with Donne to repurpose his narrative of death into one that better reflects the uncertainty of modern society.

HURLSTONE AGRICULTURAL HIGH SCHOOL | ENGLISH FACULTY

ASSESSMENT TASK 4 | TRIAL HSC EXAMINATION

PAPER 2: SECTION II – MODULE B EXTENDED RESPONSE

STUDENT #:

NAME:

CLASS:

“The purpose of a writer is to keep civilization from destroying itself.” –Albert Camus

Considering the idea in the stimulus provided, critically analyse how your interpretation of the enduring relevance of a central idea in the text you have studied has been shaped by the text’s construction.

Criteria	Marks
<ul style="list-style-type: none"> ● Critically analyses the extent to which the stimulus aligns with the enduring relevance of a central idea from the prescribed text as shaped by the text’s construction. ● Demonstrates a well-informed understanding of context, language, form and ideas using well-selected and detailed analysis of textual references. ● Composes a thoughtful argument using language appropriate to audience, purpose and form. 	<p>20</p> <p>19</p> <p>18</p> <p>17</p>
<ul style="list-style-type: none"> ● Effectively analyses the extent to which the stimulus aligns with the enduring relevance of a central idea from the prescribed text as shaped by the text’s construction. ● Demonstrates an informed understanding of context, language, form and ideas using well-selected and detailed analysis of textual references. ● Composes an effective argument using language appropriate to audience, purpose and form. 	<p>16</p> <p>15</p> <p>14</p> <p>13</p>
<ul style="list-style-type: none"> ● Analyses the extent to which the stimulus aligns with the enduring relevance of a central idea from the prescribed text as shaped by the text’s construction. ● Demonstrates an understanding of context, language, form and ideas using detailed analysis of textual references. ● Composes a sound argument using language appropriate to audience, purpose and form. 	<p>12</p> <p>11</p> <p>10</p> <p>9</p>
<ul style="list-style-type: none"> ● Describes some aspects of the prescribed text. ● Demonstrates some understanding of context, language and form with limited textual references. ● Composes a limited response to the question. 	<p>8</p> <p>7</p> <p>6</p> <p>5</p>
<ul style="list-style-type: none"> ● Attempts to describe aspects of the prescribed text. ● Attempts to compose a response to the question. 	<p>4</p> <p>3</p> <p>2</p> <p>1</p>
<ul style="list-style-type: none"> ● Non attempt or non-serious attempt 	<p>0</p>

HURLSTONE AGRICULTURAL HIGH SCHOOL - ENGLISH FACULTY
HSC ENGLISH ADVANCED – TRIAL HSC FEEDBACK – MODULE B

TASK DETAILS

This was a Module B essay response. You were required to respond to the following question:

“The purpose of a writer is to keep civilisation from destroying itself.” --Albert Camus.

Considering the idea in the stimulus provided, critically analyse how your interpretation of the enduring relevance of a central idea in the text you have studied had been shaped by the text’s construction.

This question was accessible but challenging accessible because it incited a personal response from you (a key component of Module B; challenging because it included a stimulus which required synthesis with your personal response. It was also challenging because the question has two parts which must be synchronised and addressed in a conceptual yet strategic way – infusing a response which directly addressed the quote and the question which focused on the central idea and the ways Shakespeare constructed his text to retain relevance across contexts. There is no ONE WAY to do this. But, you did need to think about and know how you wanted to execute your argument to manage the question in a skilful way, which is the key descriptor for a band 6 response.

Use the following feedback and guidelines for improvement, alongside the samples to evaluate your response and to work on improving your Module B responses.

Let’s Unpack the Question and Possible Arguments We Could Have Taken:

“The purpose of a writer is to keep civilisation from destroying itself.” --Albert Camus.

Considering the idea in the stimulus provided, critically analyse how your interpretation of the enduring relevance of a central idea in the text you have studied had been shaped by the text’s construction.

Planning:

- Unpack all aspects of the question “purpose of writer, texts constriction, civilization from destroying itself,
- Modern example ensure it links to your argument better and more authentically, and provide strong evidence for it.
- Plan for 2 minutes so have different edges during the
- Paper 2

Let's Revise Our Module Statement (Again...)

This is where all the magic happens...

In this module, **students develop detailed analytical and critical knowledge**, understanding and appreciation of a substantial literary text. Through **increasingly informed and personal responses to the text in its entirety**, students understand the **distinctive qualities of the text, notions of textual integrity and significance**.

Students study one prescribed text. Central to this study is the **close analysis of the text's construction**, content and language to develop students' **own rich interpretation of the text**, basing their judgements on **detailed evidence drawn from their research and reading**. In doing so, they **evaluate notions of context with regard to the text's composition and reception; investigate and evaluate the perspectives of others; and explore the ideas in the text, further strengthening their informed personal perspective**.

Students have opportunities to appreciate and express views about the aesthetic and imaginative aspects of the text by composing creative and critical texts of their own. Through reading, viewing or listening they critically analyse, evaluate and comment on the text's **specific language features and form**. They express complex ideas precisely and cohesively using appropriate register, structure and modality. They draft, appraise and refine their own texts, applying the conventions of syntax, spelling and grammar appropriately.

Opportunities for students to engage deeply with the text as a responder and composer further develops **personal and intellectual connections with the text, enabling them to express their considered perspective of its value and meaning**.

Unpack each of the key terms from the Module Statement (in your own words preferably):

develop detailed analytical and critical knowledge,

- Module has to be a combination of both ANALYTICAL and CRITICAL knowledge, have to analyse text within and critically outside

increasingly informed and personal responses to the text in its entirety,

- Essay should have a large focus on PERSONAL and INFORMED responses to provide a cohesive, strong and personal response.

the distinctive qualities of the text, notions of textual integrity and significance.

- Focus on the distinctive components and features of a text (soliloquy, stage directions, act structure, dramatic irony, breaking the fourth wall) etc. as these provide stronger, succinct analysis which can be linked a lot more smoother. (Think construction)
- Features of Form (History Play, 5 Act Structure, Stage Directions)
- Features of Style (What Shakespeare brings to a text) (iambic pentameter vs blank verse, soliloquys, monologues, figurative language. Inclusive pronouns, power of rhetoric)

- close analysis of the text's construction
- 100% of the time, the question will focus on the texts construction and purpose of the writer, make sure this link is explicit within the analysis

detailed evidence drawn from their research and reading.

- Evidence and analysis should be strong, ALSO based on other research and informed reading (modern link, critic readings, other perspectives)

evaluate notions of context with regard to the text's composition and reception; investigate and evaluate the perspectives of others; and explore the ideas in the text, further strengthening their informed personal perspective.

MARKER'S COMMENTS, ADVICE AND SAMPLE RESPONSE

The Introduction

- A good introduction is concise but includes all the information required to preambule the argument that will be substantiated through a discussion of the text(s).
- Include a thesis that answers ALL aspects of the question by including some of the key concepts stated in the stimulus and the question. You do not necessarily need to quote the stimulus word for word.
- DO not include specific examples or techniques in the introduction. DO make mention of distinctive features and the construction of the text.
- Embed some aspect of context that is relevant to your argument to highlight what Shakespeare was influenced by in his construction of his play.
- Show where your essay is heading by briefly showcasing what you will later speak about in your body paragraphs.

Teachers' Comments

Guidelines for future Mod B responses

Sample

<p>Answer the question immediately and directly.</p> <ul style="list-style-type: none"> • The best way to do this was to reword the question, elaborating on each part. This also included the stimulus that you were provided. • You must not alternate/substitute words in the question. For example <i>continue to speak to 21st Century readers</i> and <i>enduring relevance</i> are not synonymous, you need to unpack this further. The question used the quote from Camus to get you to consider how canonical texts carry perennial messages which allow audiences to reflect on their own flaws to avoid humanity from destroying itself across time. It also encouraged you to consider how this message still resonates with 21st century audiences to showcase what we can still learn from this text in our own context. • When you chop and change the phrasing of the question you are, in effect, writing a new question. This is poor essay form and you cannot achieve a good mark if you do not address the question. 	<ul style="list-style-type: none"> ✓ Use the wording of the question and elaborate on each part to ensure you are not just rephrasing the question. ✓ When there are parts to the question, develop your ideas methodically. ✓ Use 1-2 sentences to build your thesis (I know a lot of you have been conditioned to strictly use 1 but this is not always useful and can be very limiting). ✓ Try to use elaboration as a way to begin developing your thesis. ✓ To elaborate on a question, you divide into noun groups or clauses and ask questions for each part. 	<p>The purpose of a writer, and of literature, is to write stories that are reflections of both the strengths and weaknesses of humanity, thus ensuring readers will recognise what it takes to keep humanity from destroying itself.</p> <p>(Thesis option 1 – focus on strengths/weaknesses and provide a moral message for the audience to showcase how literature can influence individuals to reflect on their own flaws to avoid humanity from further destroying itself).</p> <p>Literature can reveal to audiences the ways in which power can be manifested by civilisation to destroy itself. In the rehermited play ‘King Henry IV Part 1’, Shakespeare represents the dichotomies of soft power and hard power as enduring paradigms of destruction within society, and how they are manifested by political leaders to respectively persuade or coerce populations.</p>
<ul style="list-style-type: none"> • To establish a thesis that is clear and purposeful you had to elaborate on all parts of the question. • There were two parts to the question: <ul style="list-style-type: none"> - - The stimulus - - Drawing on a key idea and speaking about the ways in which Shakespeare constructs his play for it to retain relevance in our 21st century context. • You needed to elaborate on each part throughout your response. • You need to avoid stating the entire stimulus and instead embed some concepts of the quote throughout your response with your references to the question. • If you asked a question for each part, this would have helped you elaborate and this will also develop your thesis. • What is the enduring relevance of text? • What does it have to “say” that it hasn’t finished saying? This is where you needed to be conceptual eg. Ideas about honour, leadership, power, corruption etc) • HOW is it relevant for 21st Century audiences not just stating that it is. 	<ul style="list-style-type: none"> ✓ Be specific. Establish a conceptual thesis that draws from a common theme from the core text and the related text. 	<p>OR (thesis option 2 – focus on leadership, politics and forms of power).</p> <p>Narratives which centralise around universal, transcendent themes are able to endure the test of time despite contextual differences...Such a narrative is relevant to modern readers as usurping power through illegitimate means has become the dominant narrative in the political sphere. Hence this study allows for civilisation to be better prepared against political destruction.</p> <p>OR (thesis option 3--focus on power, narratives, political destruction).</p>
<ul style="list-style-type: none"> • You should finish the introduction with an outline of the main ideas, and you should also in the case of this Module B question, position how the texts shapes your understanding in the 21st century and through this you will show an appreciation for the text (another key component from the module statement). 	<ul style="list-style-type: none"> ✓ Be concise. ✓ Combine the outline and the sourcing of texts to be discussed. ✓ Remember to punctuate the text accurately. ✓ If you are stretched for time, you could leave out the outline in the introduction and 	<p>Influenced by the remodelling of sovereign power and the metanarratives of the Renaissance paradigm, Shakespeare dramatically constructs antithetical characters to represent the impacts of these behaviours within society and politics. Respectively, Shakespeare shows Hal’s</p>

<p>This should be infused with your thesis statement.</p> <ul style="list-style-type: none"> Includes aspects of context to show how Shakespeare was influenced by his era in the construction of his play. 	<p>just source the texts to be examined in the essay.</p>	<p>conformity to societal expectations to prevent chaos and turmoils in the social sphere, while the feral Falstaff hedonistically defies these constructs, causing turbulence in the structure of society.</p> <p>(This examples shows you ways in which you can include context and expand on the question).</p>
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The Body Paragraphs

- Expect to write between 900-1100 words in the body of your essay.
- A good paragraph builds one part of the argument. All paragraphs eventually combine to prove the thesis as a whole. A distinguishing feature of good analysis is the judicious selection of examples and techniques – choosing the quotes that best support your idea and using these to develop your argument.
- Decide how many body paragraphs you will use by taking into consideration the scope within the question and how many steps you need to develop a clear and strategic question.
- Consider the following advantages and disadvantages for the three types of scaffolds outlined.

Features of a body paragraph	Scaffold 1 2 body paragraphs		Scaffold 2 3 body paragraphs		Scaffold 3 2 body paragraphs	
	Positives	Issues	Positives	Issues	Positives	Issues
	In this scaffold 2 ideas are used to develop the thesis		In this scaffold three ideas are used to develop the thesis		In this scaffold ONE idea is used to develop a thesis	
Statement	2 topic sentences for the essay	You need to ensure that you're topic sentences, whilst focused on different idea, address the question.	3 clear and specific topic sentences	A lot of ideas to tackle in a short time.	One clear and specific topic sentence.	Sustaining a skilful discussion may prove more challenging. An in depth knowledge of the idea needs to be established and maintained.
Text grounding	Textual grounding is needed after each topic sentence to link the idea you are discussing in each paragraph to the question and what aspects of the play you want to focus on.	Challenge to make sure you're textual grounding is not retelling the play and connects to the two different ideas.	Analysis in each paragraph is immediately linked to the topic sentence. Shows breadth of knowledge.	You will probably not be able to go as in depth in each paragraph due to time constraints. Quality over quantity.		
Analysis	your analysis following each quote will be linked to the idea you are discussing and this specificity	Paragraphs can become quite long so structure and flow is something to consider.	Analysis can be more succinct and if done correctly, you can use the judiciously selected examples to	Links between the text and the 21 st Century must be established to ensure the three ideas are working together. This will be challenging! You will be relying on		Paragraphs become quite long and you need to be able to really draw out analysis of ONE idea and substantiate its

	can make your essay insightful.		answer the question.	less textual evidence per idea to make your point. This is risky!		connection to the question.
Relate	This is the same for all scaffolds you follow, you must relate back (ideally in your analysis) and especially at the end of the paragraph to the question. Think about “why is what I am discussing important to the question/stimulus I have been offered?”					

- Many students used scaffold 1 for this part of the trials. You should spend some time writing essays in the different scaffolds to find the one that works for you and suits you.
- Think about which scaffold is suited to a question with multiple parts when you plan your response. Also note that the scaffold you choose may change for different types of questions.
- Remember, there is no need to examine all characters and ideas in *King Henry*. You could write an entire essay purely on the idea/representation of honour, and have one paragraph unpacking what this looks like through Prince Hal, then another paragraph positioning this against the representation of Hotspur. There’s no one way to approach this.
- Scaffold 1 is the preferred scaffold and can give you maximal results if done correctly. Scaffold 2 is problematic due to time constraints.
- Students who used scaffold 2 tend to not achieve the depth of analysis which is required to hit an A range.

Use the comments and guidelines provided in the following table to evaluate your own writing for the assessment task.

Teacher's Comment	Guidelines	Sample
<ul style="list-style-type: none"> • Topic sentences were not always clearly connected to the main ideas in the introduction. • You should be relating the topic sentence to the question. 	<ul style="list-style-type: none"> ✓ Present a clear and specific statement that is linked to your thesis. ✓ Both the question and a part of your thesis need to be echoed in the topic sentence 	<p>EXAMPLE 1</p> <p>Through constructing incho humanlike characters riddled with vices, that at times outweigh their virtue, writers confront us with the reality that man is inherently imperfect and emotionally complex when met with his deepest insecurities.</p> <p>EXAMPLE 2</p> <p>Power has the ability to tempt those in positions of authority to employ deceptive means to gain political power. Shakespeare’s constructions of prince Hal and King Henry’s deceptive facade warns audiences against politicians who manipulate the public for power.</p>
<ul style="list-style-type: none"> • Good analysis is based on clarity and a specific focus being applied to the text. • Too many students used the text grounding sentence as a way to summarise the text. This is not the purpose of this sentence. Rather, set up your analysis of the text by establishing the focus or lens. 	<ul style="list-style-type: none"> ✓ To move from the topic sentence to the text, you should provide a concise summary of the text, relative to the idea you just established. ✓ Be concise and precise. How does this text relate to the idea in your topic sentence? 	<p>EXAMPLE 1</p> <p>As such, Shakespeare’s ‘Henry IV’ asserts to us that only through a recognition of our flaws are we able to keep civilisation from destroying its senses of identity and itself.</p> <p>EXAMPLE 2</p> <p>The play serves to dispel uncertainty around Elizabeth I’s reign by cautioning audiences against such potential successors.</p>
<ul style="list-style-type: none"> • Your analysis must show evidence of your ability to synthesise. You should 	<ul style="list-style-type: none"> ✓ Remember to write from out-side the text (ie “Shakespeare 	<p>EXAMPLE 1</p>

<p>also develop a cohesive discussion of relevant examples that substantiate the argument you have established.</p> <ul style="list-style-type: none"> • Too many students used examples which did not work well together and seemed to just present what you may have thought are impressive nuggets of knowledge (hint, nothing is impressive if you're putting in there just to impress – it's about analysis). These were obviously from prepared essays (Matrix I see you). • You must be able to decide which examples should be used to answer the question at hand. A skilful response considers the selection of textual examples. They need to work together to build towards your thesis and answering the question. 	<p>represents" or "Shakespeare constructs" NOT "King Henry does" blah.</p> <ul style="list-style-type: none"> ✓ All references to techniques or features of writing must be preceded with the author's name. ✓ Develop clear references that are based on episode(s) in the text and supported with purposeful use of quotes. Aim to integrate quotes and analysis. ✓ Link ideas to the responder and how we are positioned as 21st Century responders IF it flows. Otherwise leave this until the final sentence of the paragraph. 	<p>Roche asserts that Shakespeare perceptively constructs a "piece meal mosaic" of his characters whereby we are encouraged to subvert the first four acts of the play, to maintain its focus on crafting his characters through a wide variety of seemingly inconspicuous situations and experiences. It is only in Act 4, whereby audiences are positioned to recognise the fermenting and festering tension that culminates in 'The battle of Shrewsbury' where we are not with the conflict of each of the characters most distinctive flaws and vulnerabilities. As such, the integrity of the play as a piece which foreshadows the self destruction and descent of humanity maintains its poignancy within his subversive constructive of deeply vulnerable characters. Most notably, whilst Hal is often viewed as the paradigm of real politic that we as an audience are truly able to identify with the modern man within a potent blend of Falstaff and Hotspur who are both un-unified by their deepest insecurities. This becomes crystallised through Falstaff's catechism of honour as "herd who thus had it/ He died yesterday", forcing us to recognise the futility of such intangible concepts used by those in authority to manipulate the collective. As such, within Hotspur's scathing sarcastic comment to his wife whereby he taunts her "how will I get thee? Well of course on my horse love" we are able to empathise with his character, unlike Hal and thus forgive him for his ethical breaches and continued code of honours as we recognise his insecurities concerning his masculinity. However, it is ultimately this masculinity that Shakespeare indicates which culminates to the violent destruction of mankind.</p> <p>EXAMPLE 2- Complete paragraph</p> <p>In Hal's soliloquy Shakespeare characterises Hal's frivolous behaviour as a facade within "so when this loose behaviour I throw of/...By how much better than my word I am/ By so much shall I falsify men's hopes." The first person narration and the active verb of "throw" and personified "loose behaviour" indicates Hal's awareness of carrying out his intention of deceiving the masses. Shakespeare's construction of the soliloquy positions responders to consider Hal's manipulative character that reflect the duplicitous nature of politicians through the contrast between Hal's private, deceptive motivations and waywards demeanor. Kristin Bezio (2016) discusses "the significance of sovereign performance to the maintenance of power." Elaborating on Bezio's idea, Hal's facade is used to obtain the support of the lower class which is necessary for political power to lead England. Subsequently, Shakespeare metaphorically reflects that Hal's true purpose is to "drink with any tinker in his own language" where the third person possession "his" deliberately segregates Hal and the commoners, highlighting Hal's exploitive intentions to socially amalgamate with the lower class to gain political traction of his future subjects. Shakespeare constructs this monologue in prose to appeal to the lower class trust by distancing Hal's character from the cunningness associated with nobility, further shaping our distrusted view of Hal. Likewise, King Henry usurped the throne through deceptive means, admitting that "I stole all courtesy from heavy." Through the oxymoron of "stole" and "courtesy" and the connotations to duplicity where Henry "dressed myself in sich humility/that I did pluck allegiance from men's hearts," Shakespeare characteristics King Henry as a manipulator who gained power through a falsified image that appealed to</p>
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		the populace. Consequently, Shakespeare unveils the corruption of the integrity of leadership to caution audiences to always critically examine politicians who have the ability to deceive us as we ourselves will be manipulated by similar figures. In our context, Hal and Henry's ascension through deceptive means parallels Scott Morrison, who decisively utilised Dutton as a pawn to explore Turnbull's vulnerabilities which he then explored to obtain his prime ministership.
<ul style="list-style-type: none"> To wrap up your paragraph, reiterate the main idea and reinforce how this proves your thesis. 	<ul style="list-style-type: none"> ✓ Write no more than two sentences. ✓ Do not include new examples. ✓ Use evaluative language to make your point effective and authoritative. 	<p>EXAMPLE 1</p> <p>In saying this, within Hotspur and Falstaff, as an audience the values rawly transparent and unabashed characters over the medieval concept of primogeniture and political facades, we resonate with these characters as the dying representations of humanity and our emotional vulnerabilities.</p> <p>EXAMPLE 2</p> <p>Therefore, through Shakespeare's construction of Hal and Henry, he presents the enduring message that power catalyses deception, aiming to keep audiences aware of manipulative political strategies to ensure we continue to defend against such politicians and don't destroy civilisation.</p>

- Repeat the above for the subsequent body paragraphs.

The Conclusion

Your conclusion should reinstate the question, surmise the main ideas you used throughout the essay and reiterate your thesis. Many students ran out of time and so did not manage to write one.

Teacher's Comment	Guidelines	Sample
<p>A good conclusion is like the wrapping on a present. Without it the contents are the same but the overall affect is not as pleasing.</p> <p>However, you should not sacrifice analysis for a conclusion, especially if you are working in first draft conditions.</p>	<ul style="list-style-type: none"> ✓ Do not include new examples or content. ✓ Limit this to two sentences maximum. ✓ If you run out of time, forfeit the conclusion, not analysis. 	<p>Shakespeare constructs 'Henry IV, Part I' as a didactical text that aims to warn audiences on the severe consequences of power to ensure we remain alert to leaders who have the ability to destroy civilisation. Hence, Shakespeare's evocative characterisation represents the enduring relevance of the corruptibility of power.</p>

ADDITIONAL COMMENTS

Written Expression and Cohesion

- Do not compensate clarity in written expression at the expense of 'sophistication' in vocabulary. Your thesaurus is not your friend. It is deceptive and it could be trying to trap you in a lower range grade...
- Using key words from the question throughout your response is imperative because it shows the marker that you are attempting to answer the question. But do not hide behind these terms – ensure you have unpacked the key components (e.g you cannot keep repeating a "text never finishes saying what it has to say" which saying what the text ACTUALLY has to "say". Make sense?)
- Source your text clearly using the composer's full name, text's full title, and year of publication in the introduction. There is no need after this to repeat the full name of the composer or the full name of the text. Refer to the play as *King Henry* after writing the entire title in the introduction (do NOT write *K.H*).
- Punctuate the title of the text. Be consistent with this. Don't underline the title one time and then use inverted commas the next time.
- Do not use acronyms to refer to the title of a text (in bold for emphasis).**

- Choose connectives that develop your argument in a cohesive way and aid you in developing a well-structured response. Examples of effective connectives with an academic register include but are not limited to: in a similar vein; Extending this idea; on the other hand, by adapting the character; However, due to, this stands in contrast to...
- Avoid overuse of the same connective. In addition, do not use a connective that isn't actually building ideas by definition of the connector (that is, when you write 'however', the idea after this connector should provide an alternate point of view. On the other hand, when you write 'moreover' the idea after this is not a new one but continuing to elaborate on the previous point. So, in the weeks leading up to the HSC, revise connectives and practise how they can be used as tools of cohesion to build your argument, not just to link the sentences in your paragraphs.
- Avoid top and tail paragraphs, where the last sentence of each paragraph simply reads, "Hence honour is shown in Shakespeare's play as an important concept which has relevance for a 21st Century audience".
- Do not throw in a critic if it does not relate to your points, or at the expense of compromising your own analysis. The marker is always more interested in what YOU have to say about the text and the question.

General Comments

- Skillful responses focused on the enduring relevance of the play for a 21st Century audience, the way in which the play serves as a vehicle which warns against humanity's downfall. The stimulus was considered holistically to form a thesis and infused with an understanding of 21st Century relevance. Textual examples selected were insightful in that they demonstrated a strong understanding of textual form, and worked to demonstrate how Shakespeare CONSTRUCTED his ideas through stylistic features in the play.
- Effective responses engaged with the stimulus but students were not always able to sustain the thesis or synthesise the argument through to the end of the essay. These responses often relied on explanation rather than analysis of the text, though they did offer some adequate analysis of textual details and features to support their ideas. In these responses, the analysis of text was not always connected back to the question and relevance to the 21st Century. Students who achieved in this range were able to write clear responses that weren't affected by consistent errors though expression could be tighter.
- Adequate responses relied heavily on explanation and were unable to engage in a suitable level of textual analysis and/ the stimulus. References to textual features were limited and the discussion of these was superficial. The language in these responses was often colloquial, segmented and demonstrated variable control of the writing mechanics. Students who achieved in this band were able to establish a thesis but were not able to sustain it.

The BIGGEST factor contributing to a mark below an A range was an inability to engage with specific techniques/stylistic features of a play. There were techniques which were included in the body paragraphs which were insignificant holistically to the overall text. A random metaphor or simile is not significant, in comparison to dramatic irony, asides, monologues, soliloquies, stage directions etc. (use these techniques to show the marker you understand the "distinct features" of the text's construction which is a key component of the Module B statement which focuses on textual integrity).

Another big factor for being limited to a low B or below was an inability to engage with the question: many responses simply said "Shakespeare's play remains relevant for 21st Century responders" without ever once delving into WHY. Most concerningly, were the amount of essays which were discussing the corruptible force of leadership and familial relationships. Whilst these arguments are fine, not many essays linked these to the stimulus. So if you were recycling the idea of the corruptible force of leadership, that is fine! But, many of you did not take the next step which was to say that Shakespeare explores the corruptible force of leadership, in order to warn mankind against contributing to its own downfall (or something along those lines).

You need to be a bit more game, and draw upon personal/societal context to establish a clear and logical argument as to WHY it remains a relevant text in the 2000's and WHAT the play shows us about humanity's destruction. Imagine one of your teachers standing over your shoulder during the exam and screaming "why?" every time you made a sweeping statement such as "this remains relevant for modern audiences". When you can longer answer "why", then you have adequately delved deep enough
□

FROM ASSESSMENT OF LEARNING TO ASSESSMENT AS LEARNING – 3 Rs

Reflect

Answer these questions as you re-engage with the task and refine your approach to the question, in preparation for your HSC

- Did you clearly state what the relevance of the quote by Albert Camus is?
- Did you identify what aspect of the text is relevant to 21st Century readers? More importantly, did you state WHY?
- Did you think about what the text is trying to explore in regards to the destruction of civilisation? What aspects highlight this concept? How is this enduring/perennial and transcends beyond the intended context of the text's inception?

- To address the scope within the question in a way that is meaningful you had to be able to marry the point about the text showing us the potential for civilisation to destroy itself, and amalgamating this with how it remains relevant for a 21st Century audience.
- Did you have a solid understanding of how to analyse different characters in relation to different ideas? I.e. Hotspur, Prince Hal, King Henry, Falstaff. All these characters relate to many of the ideas in the text (such as honour, leadership, integrity etc) however, some of your responses showed that this understanding was not developed. Remember, with this Module you CAN be asked a character or text specific question. A lot of you showed in various parts that this knowledge is under-developed. Do not be afraid to get personal and establish an opinion about any of the four main characters.
- Did you include a point or two from a critic/s? If you did, was it a throwaway sentence? Or did you use conjunctions to synthesise the critic's response with your own? Eg. This complex characterisation of Prince Hal is echoed by Suzanne Andre who presents the idea that the play is very much an exploration of "INSERT RELEVANT QUOTE".

Revise

Traffic Lights Strategy to Identify Areas for Improvement

Use this Assessment Task response to identify areas for improvement in your AOS essay and to determine if you know what to do to improve or if you'll need to ask for help.

What you need:

Post it notes/different colours are ideal OR

Red/Pink highlighter

Orange highlighter

Green

highlighter

OR three different coloured pens

A copy of the response written during the assessment task time.

What to do:

You will be reading your response at least 4 times.

1. Read and reflect on the feedback sheet comments and advice. Answer the reflection questions on page 5.
2. Read to identify areas for improvement, for which you know how to address the issues in your writing.

Highlight these parts of your essay in green.

On a post it note labelled 'FIX', using dot points, outline what you need to do to improve this part of the response.

Examples of these areas might include:

- Sourcing texts accurately.
- Omitting overuse of the full name of the composer or the full title of the text.
- Fixing misuse of connectives.
- Identifying where you have chopped and changed the question.
- Identifying phrases that you could omit ~~from your writing~~ to write **more** concisely (DO YOU SEE WHAT I DID THERE?).
For example: 'A technique used by Shakespeare to represent this idea is metaphor. The metaphor in the quote "****" shows ***'. Too many words!

3. Read the response again, looking to highlight areas for improvement that you are aware of and for which you have some idea how to fix BUT will need someone (perhaps a peer) to check over for you.

Highlight these parts in orange.

On a post it note labeled 'DO', explain how you can fix each issue you have identified.

Examples of the types of issues that you can look for include:

- Highlight topic sentences that refer to the text. On the post it note, you would write: use a topic sentence that is nominalized with an idea and no reference to the text.
- Text grounding sentence is just a summary of the text and does not clearly relate to the idea in the topic sentence.
- Muddled expression.

4. Read the essay one last time □, looking to highlight any glaring issues in your response for which you have no idea how to begin improving the response.

Highlight these parts in red (or pink – because I haven't seen many red highlighters!)

On a post it note labelled 'ASK', write questions to ask your teacher so that you can move these questions to a FIX post it.

Rework

Rewrite your essay. Pair up with a peer and arrange to mark each other's improved response. Those who work together, learn together and improve together.

HURLSTONE AGRICULTURAL HIGH SCHOOL - ENGLISH FACULTY
HSC ENGLISH ADVANCED –TRIAL HSC FEEDBACK
PAPER 2 - MODULE C

THE QUESTION

Part A: Choose a minor character from one of the texts you have studied in Module A or Module B or Module C. Compose an imaginative response from the perspective of this character, exploring his or her reaction to a significant episode. This may or may not be an episode from the original text.

Part B: Justify how you have used features of language in Part A to create an authentic perspective, inspired by the representation of this character in the prescribed text.

This question has two parts for you to address and instructs you to write **imaginatively** in Part A and **reflectively** in Part B.

In Part B you are instructed to create an **authentic** perspective but this is not included in Part A. Therefore it is fundamentally important to read and understand the requirements of the entire question before beginning your response.

Use the following feedback and guidelines for improvement, to evaluate your response and to work on improving your Module C response for the Trial HSC and for subsequent responses you will write in preparation for the HSC.

UNPACKING THE QUESTION

KEY WORD/PHRASE IN THE QUESTION	LINK TO THE MODULE	IDEAS TO CONSIDER
Part A		
minor character	imitate specific aspects of writing – narrative, character.	MINOR character - not a dominant one. Choose a character that enables you to create an authentic significant episode.
Module A, B or C.	Selected texts from any module as well as Module C will allow insight into aspects of writing craft.	Which text allows you to best do this? Don't use a prescribed text that focusses on the commentary of writing when creating an imaginative response.
Imaginative response	imaginative recreation: sustained and cohesive composition; apply their knowledge of textual forms and features	Form not specified - therefore choices are very wide. Choosing a straight short story narrative may indicate less experimentation of writing during the year.
perspective	imitate specific aspects of writing – narrative, perspective	Experiment with narrative voice. 1st, 2nd and 3rd person.
reaction	convey ideas and emotions with power and precision; to express insights and evoke emotion	Avoid cliches, avoid melodramatic emotional responses. Avoid flat characterisation.
significant episode	complex ideas	Keep the story limited in time and place - it's an episode - not a saga.
Part B		
justify	Evaluate how writers (including you) use language creatively and imaginatively to shape a perspective; evaluate the versatility, power and aesthetics of language	How do you prove that your imaginative response reveals an authentic perspective from your chosen character. Is your choice of language features reasonable for the character that has been created? Why?

		This links to your learning from the other modules.
how	explain the effects of your writing choices for audiences and purposes.	How did you do this? You must be very familiar with narrative elements and have practised identifying them in your own writing.
language features	comment on specific aspects of writing – narrative, character, point of view, argument, figurative language, genre, perspective, style.	experiment with sophisticated language features - allusion, intertextuality, personification, sensory imagery etc.
authentic perspective	convey ideas and emotions with power and precision.	You need to create a whole character - with dreams, aspirations, conflicts, flaws and strengths. How can you use dialogue to emphasise the authenticity of your character (only a teeny bit or none at all)
inspired	aesthetic elements of the text and how this may influence your own compositions	You need to be very familiar with your prescribed texts in all modules.
representation	experiment with various figurative, rhetorical and linguistic devices, for example allusion, imagery, narrative voice, characterisation, and tone.	focus on the show and less on the tell. Indirect representation is a more effective and sophisticated way to create characters.
prescribed text	a model and stimulus for the development of your own writing style.	Don't write like the composer of the prescribed text. Don't write a story directly connected to the plot of these texts. Be creative - stretch yourself by accessing all modules.

MARKER'S COMMENTS AND ADVICE

COMMENTS & GUIDELINES

PART A

- ✓ Start with the specific requirements you need to include in your imaginative response. Too many students missed 1 or 2 of the specific elements required. You must create a MINOR character that REACTS to a SIGNIFICANT EPISODE with an AUTHENTIC PERSPECTIVE.
- ✓ Write a sustained imaginative response.
 - expect to write approximately between 600-800 words in Part A - you should spend the amount of time which corresponds with the marks allocated. In this paper, you should spend approximately 26 minutes on the imaginative response.

In better responses, students were able to:

- compose a highly engaging piece of writing that skilfully incorporated these elements.
- effectively used imaginative style in their choice of form.
- evoke and sustain a particular perspective of their chosen character by crafting their language through figurative, rhetorical and linguistic devices
- demonstrate a transformative element in the character, as stipulated by the question.
- demonstrate an authentic and engaging character appropriate to the purpose and style of the writing
- demonstrate skilful control of language and structure throughout their response, appropriate to audience, purpose and context.

Areas for students to improve include:

- responding to the requirements of the question in authentic ways to engage the reader
- including the significant episode as an integral aspect of their writing, rather than inserting a perfunctory or cliched plot device.
- developing and representing complex idea(s), showing insight into how language has been crafted to shape meaning
- developing an emotional response in the reader from the authentic reaction of the character.
- developing their own authorial, original voice and avoiding emulating the voice of a writer from the prescribed text(s), unless that is a specific composition choice.
- structuring a response, using one or more of the writing styles, with a specific emphasis on 'crafting' their writing for a specific purpose and audience
- developing clarity, cohesion and skilful control of language to engage the reader.
- develop skill and confidence in writing from a range of narrative perspectives. Too many responses were pedestrian narratives or recounts that were narrated in first person and did not include any sophisticated language features - only very basic description.

PART B

- ✓ Write a sustained response
 - Expect to write approximately 400- 500 words in Part B - you should spend the amount of time which corresponds with the marks allocated - in this paper that would be 18 minutes on the reflection.
- ✓ A good reflection is based on clarity and a **specific focus** on your own writing and how it has been informed by your study of the prescribed text. Your reflection must show evidence of your ability to experiment with forms and features in an accomplished way. You should also develop a cohesive discussion of **relevant language features examples** that substantiate the creation of your chosen character.
 - Too many students referred to examples of language features that related more to those used in the prescribed texts but did not explicitly state that their intention was to imitate the style of the prescribed text.
 - You must decide which examples best support HOW and WHY you chose a specific character.
 - Remember to write as a composer - use evaluative language to make your points effective and authoritative.
 - All references to techniques or features of writing must be connected to you as the composer, not to the composers of the prescribed text.
 - Aim to integrate quotes from your imaginative response into your justification.

- ✓ To wrap up your paragraph, reiterate the main compositional decisions and reinforce how this proves that your character possesses an authentic perspective.

In better responses, students were able to:

- provide a comprehensive explanation of how their language was crafted to create a character that has an authentic perspective
- specifically and comprehensively address the key word 'justify' when responding to their own text and at least one prescribed text from Module C
- explain how they were influenced by the ideas and craft of their chosen Module C text(s) rather than analyse these texts in isolation
- engage with textual references using the prescribed text(s) to justify their choices in Part (a)
- organise and synthesise ideas in a cohesively structured response
- demonstrate skilful control of language.

Areas for students to improve include:

- showing a clear awareness of their own crafting of language in order to create authentic characters.
- explaining how various figurative, rhetorical or linguistic features have been used to shape meaning and engage the audience in their own writing
- explaining the way the prescribed texts inspired their own writing.
- demonstrating a comprehensive evaluation of their own writing in relation to the inspiration of one of the prescribed texts in Module C. and at least one of the prescribed texts in Module C
- using specific and relevant references to their own writing and the prescribed text(s)
- demonstrating skilful control of language, including syntax, spelling and punctuation.

ADDITIONAL COMMENTS

Answering the Question

PART A:

- When a question includes specific requirements, **it is crucial that these be incorporated into the response in an authentic manner.** Too many responses wrote a response in Part A from a dominant character's viewpoint, namely Edison, Hal, etc. Where a minor character was selected, too many responses did create a significant episode or did not create an authentic reaction to it.
- The question gave specific requirements to include in the imaginative response. It was expected that responses would engage with these ideas in a sophisticated and accomplished way.

PART B:

- responses needed to justify their use of language features. Too many students did not understand what **justify** expects. To justify something is to prove its validity, to state how something is reasonable or true.

It was not enough to say that "I used x language feature and therefore my character had an authentic perspective." You needed to explain how your study of the prescribed texts, along with your experimentation with specific writing features inspired you to create your specific character.

Conclusion

- ✓ Your concluding statement should reinstate the question, summarise the main features you used to create your character and why they enabled an authentic perspective to be created.
- ✓ Most students completed their reflection but wrote a limited conclusion.

Part A Structure

The question required you to create an imaginative response. Form was not specified. Therefore you could have written a short story, diary entry, recount, newspaper article, memoir, biography extract, interview, playscript, etc.

However, the majority of responses were unspecified narratives or recounts that were linear in structure and used 1st person perspective.

It is vital to demonstrate that you have experimented with FORM and FEATURES in the drafting stage of your study of the module so that your examination response has a readily identifiable form for the marker. You are expected to have experimented with narrative structure - only about 20% of responses revealed other styles of narrative structure: circular, flashback etc.

Skillful responses:

Part A

- ✓ Focused on the creation of an authentic MINOR character. This character has experienced a SIGNIFICANT episode and reacts to it.
- ✓ Wrote a sustained and coherent narrative which used a range of language features in a skillful, sophisticated manner which demonstrated their ability to write with power and precision.
- ✓ Wrote in 2nd person or 3rd person
- ✓ revealed traits of the character in a direct fashion through description, sensory imagery, mood.
- ✓ the narrative voice was engaging and authentic.

Part B

- ✓ Began with an introductory statement that addressed the question, outlined the name and type of character and from which prescribed texts and module this character was created.
- ✓ Was a sustained evaluation of HOW they represented a minor character's reaction to a significant episode.
- ✓ Validated how the prescribed text (s) inspired their compositional choices.
- ✓ Chose judicious examples of the language features they employed to substantiate their evaluation.
- ✓ Included a clear concluding statement that summarised the main compositional choices and how they justified an authentic character.