

THEORY BOOKLET

NAME:.....

YEAR 11 ADVANCED ENGLISH

TERM 2, 2018

NARRATIVES THAT SHAPE OUR WORLD

1300 008 008

www.matrix.edu.au



STRUCTURE AND PURPOSE OF THE THEORY BOOK

The Year 11 English Theory Book is designed to be used for both learning and studying. Due to the conceptual density of the content required for Year 11 English Advanced, this course presupposes your personal engagement with the content both in class and in your own time.

There are independent learning modules included at the end of a number of lessons – these are designed to take your study of the texts into more depth in your own time. You can use these modules to further your understanding of the texts and to bring additional knowledge of specialist techniques into your extended responses.

Your teacher will make decisions on what content to prioritise from each lesson to best help you in your understanding of both the syllabus requirements, which concepts to focus on, and the writing tasks to complete during the lesson. Depending on the progress of your class through the Theory Book, you may find that not all the lesson content set will be covered in class. The lessons are designed to contain more content for your benefit. If content is not covered in class, the layout of the Theory Book is designed to facilitate your independent learning with space provided to answer focus questions and complete comparative tasks.

The contents of the Theory Book can be used in conjunction with English Workshops to extend your learning, as you may wish to complete certain sections of content with the aid of one of our English Tutors.

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LESSON 1: INTRODUCING MODULE A

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1. SENIOR ENGLISH HOMEWORK STRUCTURE

Over the course of this term you are required to complete four Homework Assessment Tasks. Pay close attention to when these assessments are due.

Homework Assessment One is due in Lesson Two. This means you have one week to complete to the set task. This first task is important to complete because it will allow you to engage with the concepts central to Year 11 English and is an opportunity to gain timely feedback from your teacher.

Homework Assessment Two, Three, and Four are more substantial tasks that are to be completed within two weeks. This allows you time to work on your response in the first week and seek informal feedback from your teacher and the English Tutors prior to submission on the work in the second week.

Advanced English is a demanding course. These larger assessments are designed to allow you to refine, edit, and polish your work prior to submission. By working steadily on your assessment tasks, and seeking regular feedback, you will develop the study habits that will lead to success in the HSC.

ASSESSMENT	DUE	TIME TO COMPLETE ASSESSMENT
Homework Assessment One	Lesson 2	One Week
Homework Assessment Two	Lesson 4	Two Weeks
Homework Assessment Three	Lesson 6	Two Weeks
Homework Assessment Four	Lesson 8	Two Weeks
Topic Test	Lesson 9	IN CLASS!

2. WELCOME TO TERM TWO!



Junior Year vs Senior Year

Welcome to your first official term as a senior high school student! The next two years (or, technically, year and three-quarters) of your high school experience are all about preparing you with the practical and conceptual skills that you will need to finish Year 12 and move on to university or the workplace.

The demands of Year 11 and Year 12 English Advanced are higher than your junior years; you will find that your knowledge will be pushed, expanded, and tested. Not only are you levelling-up in the classroom, you are also expected to manage your time better outside of school. You will need to create study notes, conduct individual research, and write practice essays in your own time to really get a grasp of your course content.

Below is a list of ten necessary skills for Year 11 and Year 12. As you read through the list, think about what skills you are confident with and what skills you would like to improve on this year.

- Private reading (reading widely in your own time)
- Private writing (writing creatively and/or critically in your own time)
- Close reading (reading/viewing a text closely for themes and techniques)
- Critical thinking (the ability to question and evaluate the value of given texts)
- Essay writing (this includes planning, writing, and editing)
- Flexible thinking (the ability to adapt to different tasks, text types, or ideas)

- Creating study notes (taking notes in class, compiling notes and organising them)
- Individual research (expanding your knowledge beyond what is learnt in class)
- Time management (the ability to manage your time effectively)
- Group work (the ability to collaborate and share knowledge with others)

In the table below, list the skills that you are confident about and the skills that you would like to improve this year.

SKILLS I'M CONFIDENT ABOUT	SKILLS I'D LIKE TO IMPROVE

In pairs or as a class, troubleshoot some ways that you can improve your skills this year. In particular, think about the skills that you have improved in the past year or so. How did you do it? What advice could you give others who are looking to improve on the same skill?

Write down your notes in the space below.

You will have noticed that some of these skills can be improved at Matrix, but others require individual effort on your part outside of the classroom. If you can apply yourself both inside and outside of the classroom, you will go a long way this year!

3. INTRODUCING MODULE A

Year 11 consists of three modules:

- Common Module: Reading to Write
- Module A: Narratives that Shape Our World
- Module B: Critical Study of Literature

Some of you may have studied the Common Module 'Reading to Write' at Matrix last term and are studying it at school now. This term we are going to get ahead on the first English Advanced module in your course, Module A: Narratives that Shape Our World.

Let's familiarise ourselves with the key ideas of Module A. Have a read through the syllabus outline provided by NESA below. Make sure to highlight any important words or phrases.

NESA. English Advanced Stage 6 Syllabus. Module A: Narratives that Shape Our World p. 40

In this module, students explore a range of narratives from the past and the contemporary era that illuminate and convey ideas, attitudes, and values. They consider the powerful role of stories and storytelling as a feature of narrative in past and present societies, as a way of: connecting people within and across cultures, communities and historical eras; inspiring change or consolidating stability; revealing, affirming or questioning cultural practices; sharing collective or individual experiences; or celebrating aesthetic achievement. Students deepen their understanding of how narrative shapes meaning in a range of modes, media and forms, and how it influences the way that individuals and communities understand and represent themselves.

Students analyse and evaluate one or more print, digital, and/or multimodal texts to explore how narratives are shaped by the context and values of composers (authors, poets, playwrights, directors, designers and so on) and responders alike. They may investigate how narratives can be appropriated, reimagined or reconceptualised for new audiences. By using narrative in their own compositions students increase their confidence and enjoyment to express personal and public worlds in creative ways.

Students investigate how an author's use of textual structures, language and stylistic features are crafted for particular purposes, audiences and effects. They examine conventions of narrative, for example setting, voice, point of view, imagery and

characterization and analyse how these are used to shape meaning. Students also explore how rhetorical devices enhance the power of narrative in other textual forms, including persuasive texts. They further develop and apply the conventions of syntax, spelling, punctuation and grammar for specific purposes and effect.

Students work individually and collaboratively to evaluate and refine their own use of narrative devices to creatively express complex ideas about the world in a variety of modes for a range of purpose and critically evaluate the use of narrative devices by other composers.

Year 11’s Module A: Narratives that Shape Our World is similar to the Year 12 Module A: Textual Conversations. Both modules are concerned with how composers are influenced by context and values, and how this shapes meaning in their texts. We can therefore interpret Module A: Narratives that Shape Our World as a stepping stone towards your HSC studies. The better you are able to understand the relationship between text, context and values in Year 11’s Module A, the more prepared you will be for Year 12.

PAIR WORK

In pairs, define the following key terms.

CONTEXT	
VALUES	

The main ideas around context and values in Module A can be summarised broadly as:

1. Narratives express certain values.
2. These values are influenced by the composer’s context.
3. Narratives can influence how responders views themselves and the world around them.

In other words, the goal of Module A is to understand that texts do not exist in a vacuum; they are the products of the various ideas, attitudes and values of particular people in a particular moment in time. Your task this term is to identify these ideas, values and attitudes in your given texts and relate them to their context. You will also consider how these texts would have been interpreted by their audiences at the time in which they were composed.

4. THE POWER OF STORIES

Unlike Year 12 Module A, one unique aspect of Year 11 Module A: Narratives that Shape Our World is its emphasis on the importance of stories and storytelling “as a feature of narrative”. In order to understand this point we first need to know the difference between a ‘story’ and a ‘narrative’.

CLASS DISCUSSION

In your own words, what makes a ‘narrative’ different to a ‘story’?

A quick online search of ‘story’ and ‘narrative’ reveals that the words are often used interchangeably. Both generally refer to an account of a sequence of events, whether real or imagined. While this may be acceptable in everyday discussions of texts, we have to be careful when alternating between the two terms in English essays. NESAs considers ‘story’ and ‘narrative’ to be two distinct things. This distinction becomes important in Module A, for example, when we consider how the same story can be told and retold in different narratives over time.

Let’s explore the difference between ‘stories’ and ‘narratives’ in detail. Below is a definition of ‘narrative’ from the Oxford Dictionary of Literary Terms:

Baldick, C. 2015. The Oxford Dictionary of Literary Terms (4 ed.)

Narrative

A telling of some true or fictitious event or connected sequence of events, recounted by a narrator to a narratee (although there may be more than one of each) ... A narrative will consist of a set of events (the story) recounted in a process of narration (or discourse)¹ ... The category of narratives includes both the shortest accounts of events (e.g. the cat sat on the mat, or a brief news item) and the longest historical or biographical works, diaries, travelogues, etc., as well as novels, ballads, epics, short stories, and other fictional forms.

¹ In this context, discourse means ‘the way in which things or ideas are talked about’.

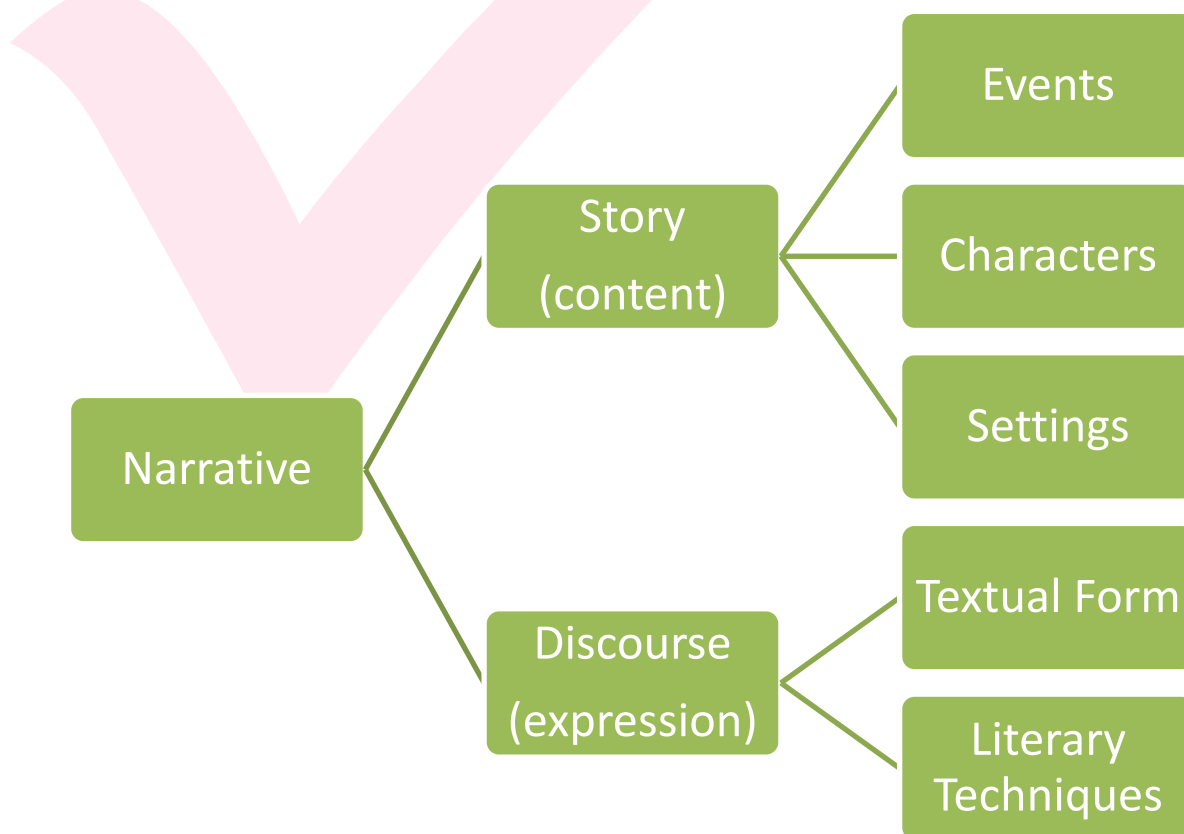
The Oxford Dictionary’s definition can be interpreted as such:

The **story** is the general content of a narrative. It involves the events, characters and settings. For example, the novel *Harry Potter and the Philosopher’s Stone* by J. K. Rowling is a story about a young wizard and his adventures in his first year at the school Hogwarts.

The **narrative** of *Harry Potter and the Philosopher’s Stone* is both the content of the story and its expression, i.e. the way in which this particular story is told. It involves all of the conscious decisions that J.K. Rowling made to give her story about Harry Potter a particular atmosphere, effect, and meaning.

A story differs from a narrative because it can be expressed in many different ways, while a narrative is only one *particular* way in which a story is expressed. For example, the story of *Harry Potter and the Philosopher’s Stone* can be told and retold by a number of different people in a number of different situations. However, the narrative of the novel *Harry Potter and the Philosopher’s Stone* can only be told by J.K. Rowling. In this sense, it belongs to a particular person and a particular time and place in history, i.e. Edinburgh in the early 1990’s.

Consider the diagram below:



Let's return our focus back to the requirements of Module A.

NESA wants us to:

consider the powerful role of stories and storytelling as a feature of narrative in past and present societies

What NESA is suggesting is that there is something fundamentally engaging about the content of narratives that inspires us regardless of *who* is telling the story or *how* the story is told (its expression). We are attracted to particular characters, events, or settings, for example, the mad scientist archetype or the first love story, and tend to recycle the same storylines again and again with only minor variations in expression.

CLASS DISCUSSION

What are some of the most popular types of stories in popular culture today? You can give specific examples of texts or talk about common storylines in general (Hint: If you're not sure, consider the list of the top 4 highest grossing films of 2017 below²).

RANK	FILM
1	<i>Beauty and the Beast</i> (2017)
2	<i>The Fate of the Furious</i>
3	<i>Despicable Me 3</i>
4	<i>Spider-Man: Homecoming</i>

² <http://www.boxofficemojo.com/yearly/chart/?view2=worldwide&yr=2017&p=.htm>

Stories are not only entertaining, they play an important social role. The repetition of certain storylines teaches or affirms values that are important to us in our society. For example, we love action films because it is important to our society that the good guy always wins. We also enjoy love stories because our society values companionship and marriage.

NESA describes the social role of storytelling in the points below:

[Students] consider the powerful role of stories and storytelling as a feature of narrative in past and present societies, as a way of:

- connecting people within and across cultures, communities and historical eras;
- inspiring change or consolidating stability;
- revealing, affirming or questioning cultural practices;
- sharing collective or individual experiences;
- or celebrating aesthetic achievement.

1. Choose ONE of the texts you have discussed in class so far. Explain how it achieves at least ONE of the above outcomes.



5. STORYTELLING AND THE HERO



This term we will explore the power of stories through the story of the ‘hero’. The hero storyline has been told and retold for thousands of years in narratives ranging from religious texts, epic poetry, romantic novels, and the latest comic book superhero franchises. They usually involve a person, whether a god or an average human, who is called on to fight an impossible battle and ultimately wins.

Hero stories play an important role in society. The hero usually holds qualities that are valued in society such as courage, expertise, and altruism³. The villain of the story usually holds qualities that are reviled such as selfishness, cruelty or narcissism. The struggle between good and evil at the heart of the hero story plays a powerful role in reinforcing what we perceive to be good and bad behaviour in society.

As Module A is about the importance of context and values, we will explore why certain hero stories are important at the time in which they were composed. Over time, our ideas around what is ‘good’ and ‘bad’ change, and so do our hero stories. We will trace the contextual influences behind why hero stories change and examine how these changes are reflected in the different hero stories that have been told over time.

The main texts we will examine this term are:

- “Wonder Woman: School for Spies” (1942) by William Moulton Marston – comic book; and
- “Johnny Mnemonic” (1981) by William Gibson– short story

By the end of the term you will be able to write a comparative essay that compares the similarities and differences between these texts. The comparative essay is the core requirement of the Year 12 Module A course, so this term will give you the tools you need to familiarise yourself with this essay style.

³ Altruism *noun* selfless concern for the well-being of others

□ Conventions of Hero Texts

Let's have a look at some of the conventions of a hero story.

CONVENTIONS	DESCRIPTION
A HERO WHO EXISTS OUTSIDE OF SOCIAL CONVENTION	The hero is not someone who 'belongs' in everyday society. This may be because they are a god or an alien, or it may be because they are a social outcast who cannot fit into the norm.
THE HERO HAS EXCEPTIONAL ABILITIES	The hero possesses or comes to possess exceptional physical or mental abilities.
A VILLAIN WHO THREATENS TO HARM THE HERO OR THEIR FAMILY	The villain is a foil ⁴ to the hero and serves as an obstacle to the hero's struggle. They usually represent opposing values to the hero.
THE HERO IS CALLED ON TO FULFIL THEIR DESTINY	The hero experiences an unexpected and traumatic event, usually instigated by the villain, that propels them to leave their comfort zone and embark on a quest to restore order.
CLIMATIC BATTLE BETWEEN THE HERO AND VILLAIN	The hero must overcome a life-or-death crisis during which they face their greatest fear and their most difficult challenge. The audience is unsure whether the hero will survive.
THE HERO WINS THE BATTLE	The hero wins the battle! Their close brush with death gives them new insight into the world around them, changing them in some way from the person they were at the beginning of the story.

⁴ Foil *noun* a character whose qualities or actions serve to emphasise the protagonist by providing a strong contrast with them.