



ENGLISH TEACHERS ASSOCIATION NSW

Be ready for the HSC

OVERVIEW OF YEAR 12 COURSES

ENGLISH STUDIES	EAL/D	STANDARD	ADVANCED	EXTENSION 1	EXTENSION 2
COMMON MODULE: Texts and Human Experiences	Module A: Texts and Human Experiences	COMMON MODULE: Texts and Human Experiences		Module: Literary Worlds	Major work
2-4 modules	Module B: Language Identity and Culture	Module A: Language Identity and Culture	Module A: Textual Conversations	Electives: <ul style="list-style-type: none"> Literary Homelands Worlds of Upheavals Reimagined worlds Literary Mindscapes Intersecting worlds 	Reflection
	Module C: Close Study of Text	Module B: Close Study of Literature	Module B: Critical Study		Journal
	Focus on Writing	Module C: STD Craft of Writing	Module C: ADV Craft of Writing		

Issues to consider

- Texts and Human Experience has to be first with a related text for class assessment but not for the HSC examination (or the trial if the trial is to be replica)
- Craft of writing (STD and ADV) – choice: concurrent with Common, or A or B or separate?
- How will we distribute Craft of Writing mark?
- Assessment must include a multimodal presentation

Standard, Advanced, EAL/D	
Year 11 - 3 tasks	Year 12 - 4 tasks
<p>Task: Multimodal presentation 20 - 40 %</p>	<p>Task: Multimodal presentation 10 - 40%</p>
<p>Task: May be formal written examination 20-40%</p>	<p>Task: Only one task may be formal written examination 10 - 30%</p>
<p>Task: Own choice other than multimodal or formal written examination 20-40%</p>	<p>Task: Own choice other than a multimodal or formal written examination 10 - 40%</p>
	<p>Task: Advanced and Standard Craft of Writing (EAL/D Focus on writing) 25%</p>
	<p>HSC EXAM</p>

Texts and Human Experiences: what the ETA has produced

- E books
 - Texts and Human Experiences: introductory e-book
 - Merchant of Venice
 - Billy Elliot
- In production phase:
 - 1984
 - The Crucible
 - Go back to where you came from
- Cambridge Checkpoints: students can use the book as a handbook
- ‘Using the module to organise the teaching’ by Zenna Diab, Metaphor Issue 4, 2018

Paper 1	Standard and Advanced 40 marks	English Studies 70 marks	EAL/D 45 Marks
Length	1 ½ hours	2 ½ hours	1 ½ hours
Section 1	Short answers to unseen texts – different exams for Standard and Advanced 20 Marks	Short answers to unseen texts – different exams for English Studies 20 Marks	Part A: 3-4 short answers to unseen texts Part B: one question on prescribed text 30 marks
Section II	Texts and Human Experiences Prescribed text response 20 marks		Focus on Writing: Crafting– may have more than one part (imaginative, discursive, persuasive or informative) may include stimulus or unseen text - question B requires blog post - 15 marks
Section III		Elective module sustained response Samples are review or speech 15 marks	
Section IV		Writing Skills: ONE sustained response (imaginative, persuasive, informative reflective) Samples are argument/ informative/ imaginative - 15 Marks	

DISTRIBUTION OF QUESTIONS ACROSS COURSES

Text type	English Studies	Standard	Advanced	MARKS	Target bands
Image				1	2-3
Image				2	2-4
Fiction				3	2-4
Poem				3	2-4
Song Lyrics				4	2-4
Poem				3	2-5
Novel Extract				4	2-5
Poem				6	2-6
Fiction					
Biography				7	2-6
Posters				4	2-5
Extended Fiction Extract				7	2-6

Preparing students for Paper 1: unseen texts

	Advanced	Standard	English Studies	EAL/D
What types of texts will I give students?	Images poem fiction biography	Poem, song, novel, fiction, biography	Image, fiction, poem, song lyric	Poster, poem, nonfiction, fiction,
What is the longest sample extract?	Non fiction is 998 words Fiction (Gaiman pages 3-10) is 2000 words? Seems too long	Non fiction is 998 words Longest Fiction is 278 words	Fiction is 277 words	Fiction is 349 words
What types of questions will I need to write for the students?	Compare Explain how	How Explain how Analyse how Compare how	Multiple choice What is / What does the ... suggest How does ..value Analyse how Explain how	Compare Explain How does

Interesting

- Timing issues; 20 marks not 15 but the exam is only 5 minutes longer
- Section II - Prescribed text response is same as previous AoS task but **NO related text**
- Forms: no reflective for EAL/D; no discursive for English Studies
- No imaginative writing in Paper 1 for Advanced and Standard (moved to Paper 2)
- How long will these unseen texts need to be?
- How long will student responses need to be for different courses?

Interesting – English Studies

- English Studies has additional two exam sections: if students are allowed to choose the elective they write on will this become a prepared response?
- English Studies Section IV covers imaginative, persuasive, informative, reflective (on top of the analytical writing and short answers.)
- Note that Section IV sample question D asks students to introduce a new form of argument – and asks students to write an argument in any form they like – adds level of difficulty
- Note that Section III sample questions also require knowledge of review writing and speech writing
- ES students need to have opportunities to practice: multiple choice, short answers, analytical, imaginative, persuasive, informative, reflective, argument, reviews, speeches

Interesting – EAL/D

- EAL/D students need to be given the opportunity to write:

Short answers, analytical, imaginative
imaginative, discursive, persuasive or
informative response, blog post, craft an
opening, an ending, a significant event, a
fragment or a particular point of tension.

Approaching unseen texts Some 'Tricks'

- Look at the title: what does it suggest about human experience: what words tell you this?
- Look at the shape of the text- length of paragraphs or stanzas: is one line isolated to look more significant? Explain what this says about human experience.
- Look at the punctuation: is there a repeated pattern of punctuation: absence of punctuation? Questions? Exclamations?
- Look for the prepositions – are these about place? Time? Manner? Think about how these impact on the human experience

More
'Tricks'
for
unseen
texts

- Look for the adjectives to identify qualities- consider if the adjective conveys positive or negative connotations - what is valued?
- Is the text trying to be subjective or objective? Why?
- Look at the last stanza for the meaning of the poem
- Look at the pronouns: don't just identify first person but look at how pronouns relate people to ideas
 - - look for the inclusive plural pronoun- 'we' –
 - or the second person pronoun for generalising – 'you'
 - map the move from 'I' to 'we' to 'you' to 'he' etc consider *individual or collective experiences*

Make sure you target what the EXAMINATION RUBRIC directs you to

Your answer will be assessed on how well you:

- demonstrate understanding of human experiences in texts
- analyse, explain and assess the ways human experiences are represented in texts
- organise, develop and express ideas using language appropriate to audience, purpose and context

Focus on **representation of events and feelings**
Emphasis shifts from content to textuality

CRAFT OF WRITING

What the ETA has produced:

- Concurrent or separate to modules; read the article in Metaphor Issue 3, 2018
- t: students can use the book Cambridge Checkpoints as a handbook on What The Craft of Writing is about
- Article: What is discursive writing? Metaphor Issue 4, 2018
- Coming out in 2019:
 - Craft of Writing E-Book by Ann Small
 - Webinars: the 2018 developing writing from Year 10 (on CoW writing forms) to be made available for sale in 2019

Craft of writing

Optional: This module may be studied

concurrently with the common module and/or

Modules A and B

WHAT ARE YOU DOING AND WHY?

- students develop their writing skills through:
- Study of two short prescribed texts
- Wide reading
- Revisiting module texts
- Experimenting with language devices
- Writing in different forms
- Following a writing process

This module requires students to

- Build on the foundations of Reading to Write in Year 11
- Write constantly in different forms
- Reflect constantly on their writing and what you do
- Set goals for writing and work towards these
- Become conscious of the style and identifying features of other writers
- Experiment with their own writing and try different things.



Backward mapping: Module C in the HSC examination

- There will be one question which may contain up to two parts.
- The question will require an **imaginative, discursive, persuasive, informative or reflective** response.

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

PAPER 2 MOD C - SAMPLE QUESTIONS

SAMPLE	ADVANCED	STANDARD
A	<p>One part question: Quotation included as stimulus Focus on a perspective or a concern from a Module A, B or C text Write a Persuasive, discursive or imaginative piece</p>	<p>Quoted short imaginative extract Analyse MOOD from extract referring to at least ONE language device or feature of style Write narrative with changed mood or atmosphere because of an unexpected event.</p>
B	<p>Using Module C character, persona or speaker: Express thought processes at a moment of tension through an alternative point of view Justify your creative decisions</p>	<p>Choose ONE quote for the opening Write imaginative, discursive or persuasive piece of writing using at least ONE example of figurative language from Module C. Explain how your writing in part (a) was influenced by figurative language study in Module C.</p>
C	<p>Quotation on narrative structure as a stimulus Write the opening of an imaginative, discursive or persuasive piece of writing that begins with the end including at least ONE literary device from Mod C study Explain how Module C study influenced your writing and focus on ONE literary device you used</p>	<p>Image Write imaginative: opening or ending or a significant event or a fragment or a particular point of tension offering a character's response to the setting in the image Assess your writing with reference to use of language devices/style</p>

ADV: Using the sample questions, Craft of Writing needs knowledge to /of:

QU	Is there a Stimulus?	Wat forms does it ask for?	What ideas?	Connection to modules	Required style	Does it have two parts?
A	Stimulus for ideas	Persuasive, Discursive Imaginative	Choose Significant concern or idea from →	Choose from Module A, B C	Choice Avoid an essay	NIL
B - 2 parts	Character / persona / speaker –class text	Imaginative implied	Thought processes	Character from Module C	How to craft tension and POV	Justify your creative decisions
C - 2 parts	Stimulus for an opening (begin at the end)	Imaginative Persuasive Discursive		Module C	ONE literary device or stylistic feature from Mod C text	How did the class text influence your exam writing?

STD Craft of Writing needs knowledge to /of:

QU	Is there a Stimulus?	Wat forms does it ask for?	What ideas?	Connection to modules	Required style	Does it have two parts?
A -2 parts	Narrative Extract	From Describe / Analyse → Compose imaginative	Mood	NIL	Analyse mood and atmosphere + language device	Next part: Compose altered mood /atmosphere
B – 2 parts	Poem line Or Quotation as opening	Imaginative Discursive or persuasive	Open ended	Module C	Add a Mod C figurative example	Explain what influences your writing
C - 2 parts	Image of place	Creative	Character's response	Module C	Opening Ending event Fragment or point of tension	Assess how effective your use of language is

Analysing the sample questions

- **Mostly two parts**
- Students
 - synthesise a few different instructions: for example, referencing a quotation, drawing ideas from a text, imitating language from the prescribed text, demonstrating consciousness of their decisions (metacognitive knowledge)
 - Usually include a justification or explanation of decisions that were made in writing (reflection)
 - have choice in the form of writing: imaginative, discursive or persuasive are mostly referenced in one part and reflective writing is synonymous with the instruction to *justify* or *explain your decisions*. Informative writing does not appear as an optional writing experience but it is implicit in the knowledge that must be imparted.
 - Often require knowledge of style such as the **conscious** use of a figurative part of speech or other language feature in the composition
 - Usually need to connect to a module: either A, B or C.
- **Distribution of marks across two-part questions needs to be noted**

Craft of writing questions imply that you engage with such activities as:

- **Imaginative** writing:
 - Changing point of view ;
 - reordering paragraphs; doing this with ANY form that is available
 - altering form, setting, challenging the text etc
 - creating mood
 - composing a point of tension
 - writing a fragment, beginning or ending
- **Reflective** writing:
 - Justifying decisions
 - relating decisions to class text
 - ongoing reflecting on practice;
 - assessing effectiveness of student's own exam writing
- **Discursive** writing:
 - Exploring ideas related to class texts through personal knowledge & research
 - a style of reflective writing that shares ideas
- **Persuasive** writing activities:
 - Write persuasively about issues in texts
- **Informative** writing:
 - knowledge about the craft of writing
 - target ideas/perspectives/places/objects from texts and write informatively
 - write about the author's decisions
 - Be an author and explain your decisions

Imitating
stylistic
features

The different styles of writing

- Discursive – exploration of a topic considering various perspectives and not necessarily coming to a conclusion
- Reflective: reflecting on one’s own practice (JUSTIFY)
- Persuasive – a clear line of argument for the purpose of persuading an audience
- Imaginative – usually narrative form
- Informative – Based on facts

Tracing a response: the form Discursive

- *Discursive texts: Texts whose primary focus is to explore an idea or variety of topics. These texts involve the discussion of an idea(s) or opinion(s) without the direct intention of persuading the reader, listener or viewer to adopt any single point of view. Discursive texts can be humorous or serious in tone and can have a formal or informal register.*
- NESAs definition

Tracing a response: Craft of Writing Exam Question: Sample A Advanced

- (20 marks)

*Guard your roving thoughts with a jealous care,
for speech is but the dealer of thoughts, and
every fool can plainly read in your words what is
the hour of your thoughts.*

Alfred lord tennyson

Use this warning as a **stimulus** for a piece of **persuasive, discursive or imaginative** writing that expresses your perspective **about a significant concern or idea** that you have engaged with in **ONE of your prescribed texts from Module A, B or C**

Lots of choices:

- Choice of form
- Connecting stimulus to a selected idea from a selected module

The sample response (from Cambridge Checkpoints)

- In a world where the news may be accused of being 'fake' every day, a society that is manipulated via one hundred and forty characters, and where image is more appealing than reality, Alfred Lord Tennyson's warning about guarding one's roving thoughts with jealous care remains more pertinent than ever. His contemporary Victorians were certainly aware of the danger of roving thoughts, if the novels of that period are to be believed. However, if we hold our Facebook society against a novel like *Great Expectations*, we find that sometimes secrecy and guarded thoughts are just as bad as its opposite: a world where everything is blurted out before there is any time to think. We may know too much about everyone's secret business but maybe Victorians didn't know enough.

Addresses question
Sets up an issue
Relates this to the text
Takes the issue into a new field
Tone is informal, conversational but not too casual
Reinforces the stimulus quotation

- So what are the features of this piece of writing that distinguish it as discursive using the NESA definition?
 - Its focus is to explore an idea
 - It is not written with the intention of persuading the reader
 - It is not arguing a single point of view
 - It displays wide ranging but idiosyncratic knowledge
 - It is light in tone with a semi-formal register, personal tone, hint of familiarity and shared experience with the reader
 - Unexpected connection between Facebook and Great Expectations

Moving on to the next paragraph

- Many Victorian novels were first published as serials in newspapers. Not able to access the wonders of Netflix and binge TV, the Victorians couldn't get enough of these serialised novels. This was the age of the social novel where, unlike the Facebook society, we find discretion the mark of all communications. Dickens' *Great Expectations* is a perfect example; there, society is not open but secretive, guarding 'roving thoughts' often so as not to betray wicked intentions or social improprieties. Consequently, the novel is riddled with treachery: Miss Havisham's fiancé's ditching her on the very day of her marriage, her half-brother's plot to defraud her of her inheritance ...

Conscious of need to link to the question

Draws from general knowledge

Listing relevant examples from the novel but colloquially to engage the reader

Sample B

Then, although it was still the end of the story, I put it at the beginning of the novel, as if I needed to tell the end first in order to go on and tell the rest.

Lydia Davis, *The End of the Story: A Novel*

Use this sentence as a stimulus for the opening of an imaginative, discursive or persuasive piece of writing that begins with the end.

In your response, you must include at least ONE literary device or stylistic feature that you have explored during your study of a prescribed text in Module C.

Part B (10 marks)

Explain how at least ONE of your prescribed texts from Module C has influenced your writing style in part (a). In your response, focus on ONE literary device or stylistic feature that you have used in part (a).

Sample Part B from Cambridge Checkpoints

- In Wallace Stevens' 'Thirteen ways of looking at a blackbird', he constructs a series of brief stanzas that each recycle the image of a blackbird for a different purpose, presenting the reader with a spectrum of possible meanings by shifting the setting, tone and narrative perspective in each stanza. His use of problematic symbolism offers a complexity of meaning to the blackbird. It is simultaneously a creature of spiritual significance, a bad omen, a representation of mindset, an image of survival, an emblem of nature's simplicity, and a metaphor for humanity's limitations.

Part 2:
From
knowledge
of the
prescribed
text to...

- In my creative piece, I have used a series of short episodes (vignettes) to establish and develop the symbolism of the central image, an umbrella. By drawing on the same technique of multi-faceted symbolism of Stevens' blackbird, I have provided a depth of meaning to each scene in the story.

To justifying the appropriation of the imagery

- As prompted by the stimulus, the piece begins with its ending, setting out both the sentimental significance of "my father's umbrella," and conversely its practicality. Lydia Davis talks about needing to tell the end in order to tell the rest and from this exercise I realise the importance of having the end in mind.

To acknowledgement of the stimulus – ever conscious of writing decisions

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STUDY GUIDE for students and teachers

HSC ADVANCED ENGLISH

Mel Dixon
Kate Murphy
Amy Hughes

Area of Study –
Discovery and all
modules explained with
activities

2016 HSC English Paper
1 and Paper 2 included

Annotated sample
responses for 2016
HSC exam

Detailed section on
creative writing

Essay language and
approaches explained

Advice on selecting
related texts

Examples for you
to use in the
classroom