



# HSC ENGLISH 2021



# 2021 CURRICULUM: A REVISED FOCUS



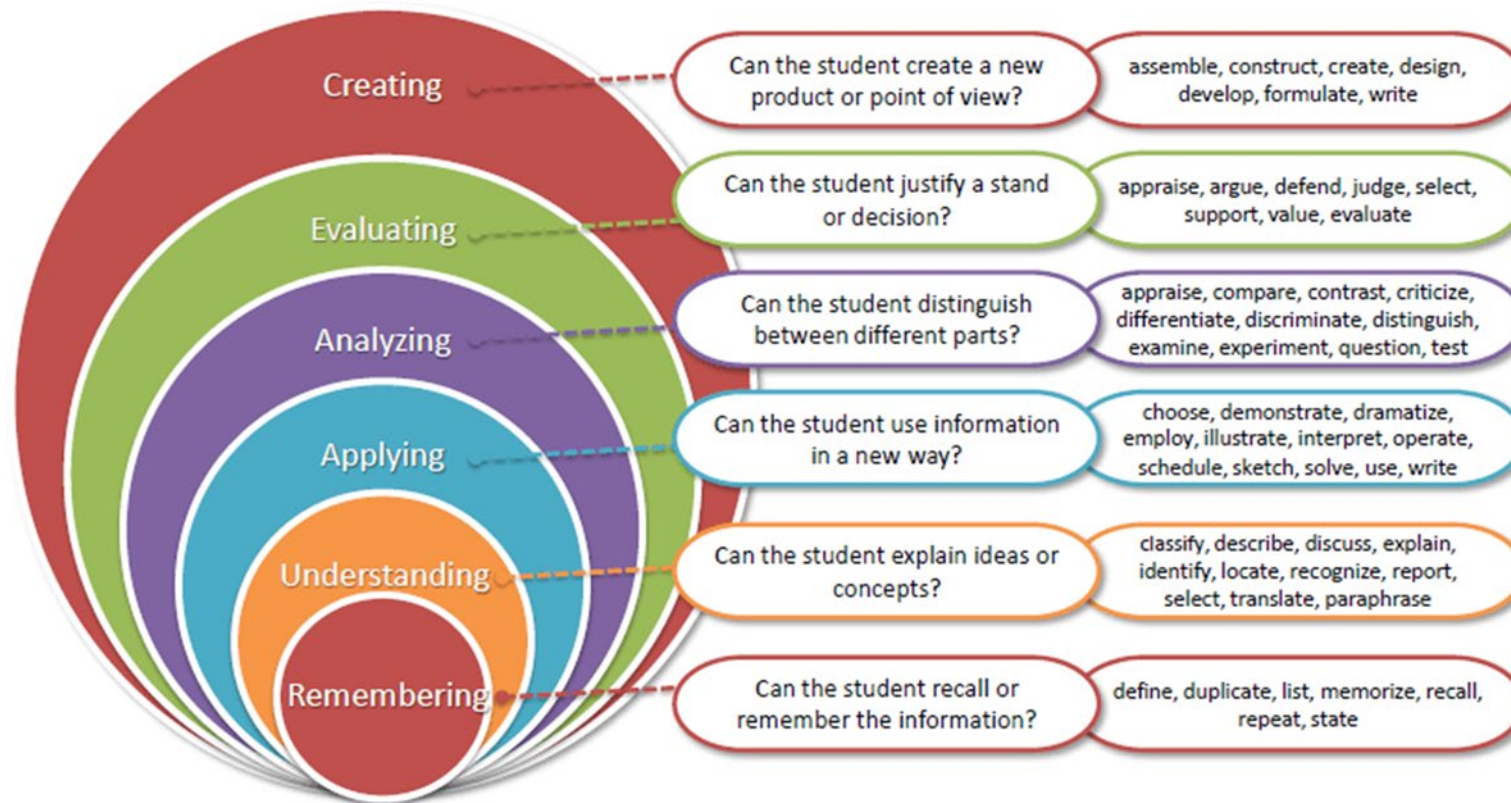
2021 is the third year of the reformed HSC examination and revised Stage 6 English syllabus.

<https://educationstandards.nsw.edu.au/wps/portal/nesa/about/initiatives/stronger-hsc-standards>

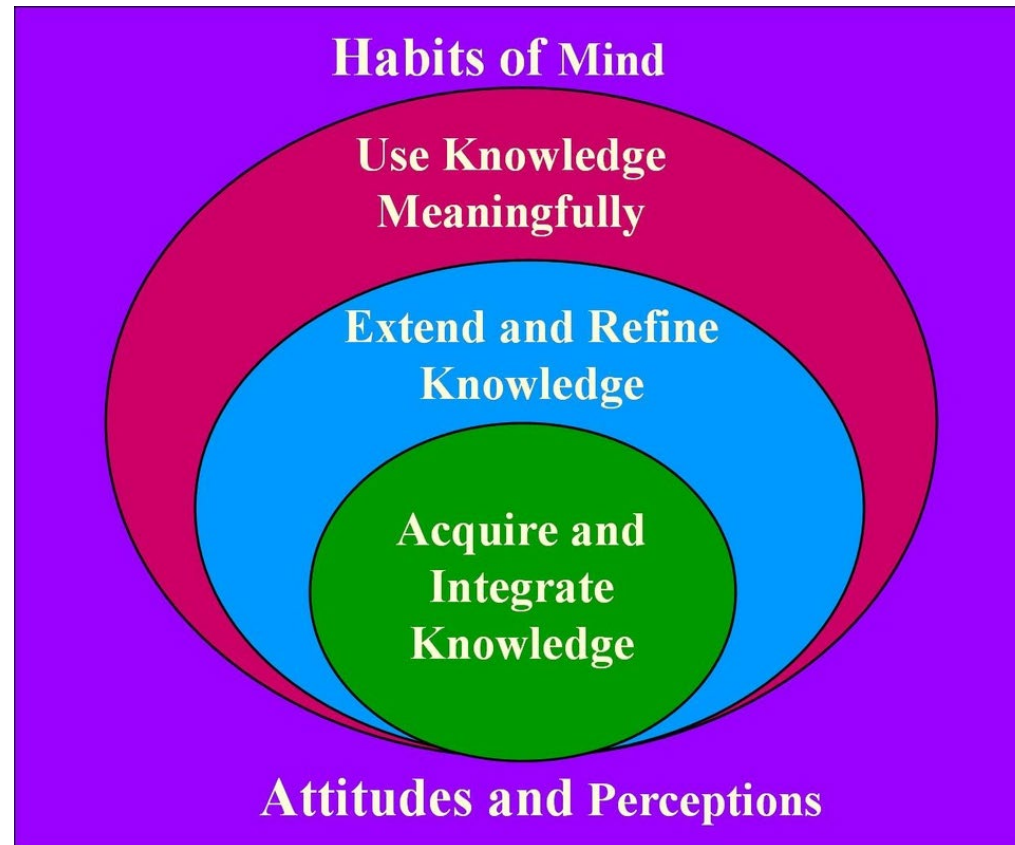
*The changes were designed to help motivate and challenge students to achieve at their highest possible level, reduce excessive stress and give students more skills and career options. -NESA*

- Fewer formal assessments
- Less predictable HSC questions designed to address plagiarism and deter students from memorising pre-prepared responses.

# A RENEWED FOCUS ON HIGHER ORDER THINKING SKILLS

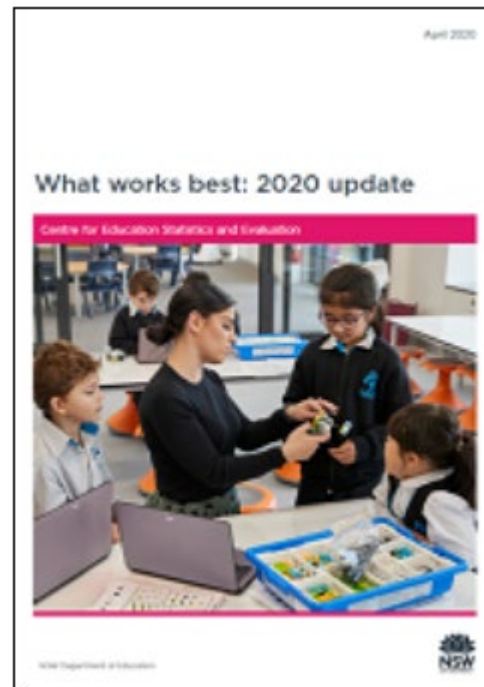


# PEDAGOGICAL APPROACHES



# WHAT WORKS BEST RESEARCH

<https://www.cese.nsw.gov.au/publications-filter/what-works-best-2020-update>



# 2021 CURRICULUM: A REVISED STAGE 6 FOCUS

## **Year 12 Curriculum Changes**

- Common Module: (A) The Merchant of Venice/(S) Past the Shallows
- Module A: (A) Plath and Hughes/ (S) The Castle
- Module B: (A) Ishiguro OR Austen/ (S) Robert Gray
- Module C: The Craft of Writing



Merewether High School

## English Advanced HSC Assessment Schedule 2021

		Task 1	Task 2	Task 3	Task 4
	<b>Task Description</b>	<b>Multimodal presentation with related material</b> Common Module: Texts and Human Experiences Multimodal Presentation with related material (20%)	<u>Mid Course Assessment:</u>  Mod B: Critical response (15%) Mod C: Writing (15%)	<b>Critical response</b>  Module A	<b>Trial HSC Examination</b> Common Module (5%) Module A (5%) Module B (10%) Module C (10%)
<b>Components</b>	<b>Weighting</b>	Term 4, Week 8	Term 1, Week 9/10 ( <u>Mid Course</u> )	Term 2, Week 9	Term 3, Weeks 5-6 (Trial HSC Exams)
Knowledge and understanding of course content	<b>50</b>	10	15	10	15
Skills in responding to texts and communication of ideas appropriate to audience, purpose and context across all modes	<b>50</b>	10	15	10	15
<b>TOTAL</b>	<b>100</b>	<b>20</b>	<b>30</b>	<b>20</b>	<b>30</b>
<b>Outcomes assessed</b>		EA12-2, EA12-4, EA12-5, EA12-6	EA12-1, EA12-3, EA12-8, EA12-9	EA12-6, EA12-7, EA12-8	EA12-1, EA12-2, EA12-3, EA12-5, EA12-7, EA12-8
Report Outcome		4, 5	1, 3, 9	6, 7	2, 3, 8
When reported		Semester 1		Semester 2	



Merewether High School

## English Standard HSC Assessment Schedule 2021

		Task 1	Task 2	Task 3	Task 4
	<b>Task Description</b>	<b>Critical response with related material</b> Common Module: Texts and Human Experiences Essay (15%) and Multimodal Presentation with related material (10%)	<b>Mod A: Language, Identity and Culture</b> Common Module Short answer (5%) Mod A Extended Response (15%)	<b>Mod C: Craft of Writing</b> Polished Writing and Written Reflection (25%)	<b>Trial HSC Examination</b> Common Module: 5% Module A: 10% Module B: 15%
<b>Components</b>	<b>Weighting</b>	Term 4, Week 8	Term 1, Week 9/10	Term 2, Week 8	Term 3, Weeks 5-6
Knowledge and understanding of course content	<b>50</b>	15	10	10	15
Skills in responding to texts and communication of ideas appropriate to audience, purpose and context across all modes	<b>50</b>	10	10	15	15
<b>TOTAL</b>	<b>100</b>	25	20	25	30
<b>Outcomes assessed</b>		EN12-1, EN12-5, EN12-6, EN12-7	EN12-2, EN12-3, EN12-5, EN12-8	EN12-2 EN12-3, EN12-4, EN12-9	EN12-1, EN12-3, EN12-4, EN12-5, EN12-7, EN12-8
Report Outcome		1, 5, 6	2, 8	3, 4, 9	3, 4, 7
When reported		Semester 1		Semester 2	



# HOW CAN YOU SUPPORT YOUR CHILD?

Encourage a growth mindset

DEVELOPING A **GROWTH MINDSET**



<b>INSTEAD OF.....</b>	<b>TRY THINKING....</b>
I'm not good at this	What am I missing?
I give up	I'll use a different strategy
It's good enough	Is this really my best work?
I can't make this any better	I can always improve
This is too hard	This may take some time
I made a mistake	Mistakes help me to learn
I just can't do this	I am going to train my brain
I'll never be that smart	I will learn how to do this
Plan A didn't work	There's always Plan B
My friend can do it	I will learn from them

# TERM 2

## Standard Module C: The Craft of Writing

In this module, students strengthen and extend their knowledge, skills and confidence as writers. They write for a range of authentic audiences and purposes to convey ideas with power and increasing precision.

Students appreciate, examine and analyse at least two challenging short prescribed texts as well as texts from their own wide reading, as models and stimulus for the development of their own ideas and written expression. They examine how writers of complex texts use language creatively and imaginatively for a range of purposes, to describe the world around them, evoke emotion, shape a perspective or to share a vision.

Through the study of texts drawn from enduring, quality texts of the past as well as from recognised contemporary works, students appreciate, analyse and assess the importance and power of language. Through a considered appraisal of, and imaginative engagement with these texts, students reflect on the complex and recursive process of writing to further develop their ability to apply their knowledge of textual forms and features in their own sustained and cohesive compositions.

During the pre-writing stage, students generate and explore ideas through discussion and speculation. Throughout the stages of drafting and revising, students experiment with a range of language forms and features, for example imagery, rhetoric, voice, characterisation, point of view, dialogue and tone. Students consider purpose and audience to carefully shape meaning. During the editing stages students apply the conventions of syntax, spelling, punctuation and grammar appropriately and effectively for publication.

Students have opportunities to work independently and collaboratively to reflect, refine and strengthen their own skills in producing crafted, imaginative, discursive, persuasive and informative texts.

*Note:* Students may revisit prescribed texts from other modules to enhance their experiences of quality writing.

# STANDARD MODULE C



He thrust his joy against the weight of the sea;  
climbed through, slid under those long banks of  
foam--  
(hawthorn hedges in spring, thorns in the face stinging).  
How his brown strength drove through the hollow and coil  
of green-through weirs of water!  
Muscle of arm thrust down long muscle of water;  
and swimming so, went out of sight  
where mortal, masterful, frail, the gulls went wheeling  
in air as he in water, with delight.

Turn home, the sun goes down; swimmer, turn home.  
Last leaf of gold vanishes from the sea-curve.  
Take the big roller's shoulder, speed and serve;  
come to the long beach home like a gull diving.

For on the sand the grey-wolf sea lies, snarling,  
cold twilight wind splits the waves' hair and shows  
the bones they worry in their wolf-teeth. O, wind blows  
and sea crouches on sand, fawning and mouthing;  
drops there and snatches again, drops and again snatches  
its broken toys, its whitened pebbles and shells.

# THE CRAFT OF WRITING

What techniques has Judith Wright used to shape meaning and how can I improve my writing by mastering these techniques?



# TERM 2

## Standard Module B: Close Study of Literature

In this module, students develop an informed understanding, knowledge and appreciation of a substantial literary text. Through their development of considered personal responses to the text in its entirety, students explore and analyse the particular ideas and characteristics of the text and understand the ways in which these characteristics establish its distinctive qualities.

Students study one text chosen from the list of prescribed texts. They engage in the extensive exploration and interpretation of the text and the ways composers (authors, poets, playwrights, directors, designers and so on) portray people, ideas, settings and situations in texts. By analysing the interplay between the ideas, forms and language within the text, students appreciate how these elements may affect those responding to it. Students produce critical and creative responses to the text, basing their judgements on a detailed knowledge of the text and its language features.

Through reading, viewing or listening, students analyse, assess and comment on the text's specific language features and form. They express increasingly complex ideas, clearly 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.

Through their analyses and assessment of the text and their own compositions, students further develop their personal and intellectual connections with, and enjoyment of the text, enabling them to express their informed personal interpretation of its significance and meaning.

# STANDARD MODULE B: CLOSE STUDY

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## Poetry (p) or drama (d)

- Gray, Robert, *Coast Road*, Black Inc, 2014, ISBN: 9781863957021 (p)  
'Journey, the North Coast', 'Flames and Dangling Wire', 'Harbour Dusk', 'Byron Bay: Winter', 'Description of a Walk', '24 Poems'

# TERM 2

## Advanced Module A: Textual Conversations

In this module, students explore the ways in which the comparative study of texts can reveal resonances and dissonances between and within texts. Students consider the ways that a reimagining or reframing of an aspect of a text might mirror, align or collide with the details of another text. In their textual studies, they also explore common or disparate issues, values, assumptions or perspectives and how these are depicted. By comparing two texts students understand how composers (authors, poets, playwrights, directors, designers and so on) are influenced by other texts, contexts and values, and how this shapes meaning.

Students identify, interpret, analyse and evaluate the textual features, conventions, contexts, values and purpose of two prescribed texts. As students engage with the texts they consider how their understanding, appreciation and enjoyment of both texts has been enhanced through the comparative study and how the personal, social, cultural and historical contextual knowledge that they bring to the texts influences their perspectives and shapes their own compositions.

By responding imaginatively, interpretively and critically students explore and evaluate individual and common textual features, concepts and values. They further develop skills in analysing the ways that various language concepts, for example motif, allusion and intertextuality, connect and distinguish texts and how innovating with language concepts, form and style can shape new meaning. They develop appropriate analytical and evaluative language required to compose informed, cohesive responses using appropriate terminology, grammar, syntax and structure.

By composing critical and creative texts in a range of modes and media, students develop the confidence, skills and appreciation to express a considered personal perspective.

Students choose **a pair** of texts from the following list:

# ADVANCED MODULE A TEXTS

## Poetry (p) and poetry (p)

- Plath, Sylvia, *Ariel*, Faber and Faber, 2001, ISBN: 9780571086269 (p)  
'Daddy', 'Nick and the Candlestick', 'A Birthday Present', 'Lady Lazarus', 'Fever  
103°', 'The Arrival of the Bee Box'

## AND

- Hughes, Ted, *Birthday Letters*, Faber and Faber, 1999, ISBN: 9780571194735 (p)  
'Fulbright Scholars', 'The Shot', 'A Picture of Otto', 'Fever', 'Red', 'The Bee God'



# The Shot - Ted Hughes

Your worship needed a god.  
Where it lacked one, it found one.  
Ordinary jocks became gods –  
Deified by your infatuation  
That seemed to have been designed at birth for a god.  
It was a god-seeker. A god-finder.  
Your Daddy had been aiming you at God  
When his death touched the trigger.

In that flash  
You saw your whole life. You ricocheted  
The length of your Alpha career  
With the fury  
Of a high-velocity bullet  
That cannot shed one foot-pound  
Of kinetic energy. The elect  
More or less died on impact –  
They were too mortal to take it. They were mind-stuff,  
Provisional, speculative, mere auras.  
Sound-barrier events along your flightpath.  
But inside your sob-sodden Kleenex  
And your Saturday night panics,  
Under your hair done this way and that way,  
Behind what looked like rebounds  
And the cascade of cries diminuendo,  
You were undeflected.  
You were gold-jacketed, solid silver,  
Nickel-tipped. Trajectory perfect  
As through ether. Even the cheek-scar,  
Where you seemed to have side-swiped concrete,  
Served as a rifling groove  
To keep you true.

Till your real target  
Hid behind me. Your Daddy,  
The god with the smoking gun. For a long time  
Vague as mist, I did not even know  
I had been hit,  
Or that you had gone clean through me –  
To bury yourself at last in the heart of the god.

In my position, the right witchdoctor  
Might have caught you in flight with his bare hands,  
Tossed you, cooling, one hand to the other,  
Godless, happy, quieted.

I managed  
A wisp of your hair, your ring, your watch, your nightgown.

# TREAT THE POEM AS PROBLEMATIC KNOWLEDGE

Origin

Motivation

Audience

Context

Perspective

Textual integrity- Students engage in detailed textual analysis of the poem

Textual Conversation- Plath

= Big Idea

# “DADDY” SYLVIA PLATH

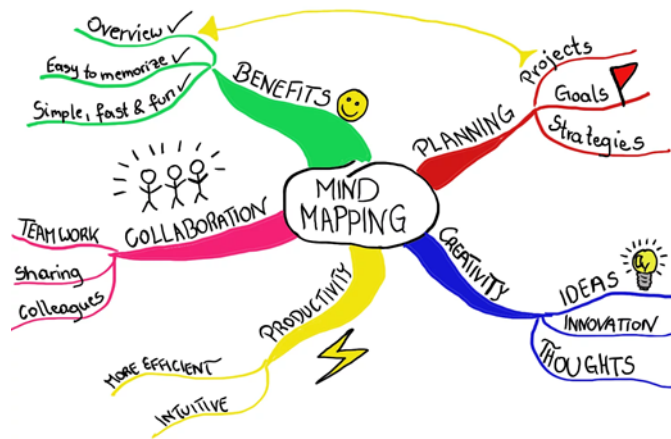
<https://www.youtube.com/watch?v=otRo3y-71Oo&t=217s>

# ENCOURAGE STUDENTS TO EXTEND AND REFINE THEIR KNOWLEDGE AT HOME.



# ENCOURAGE REGULAR REVISION

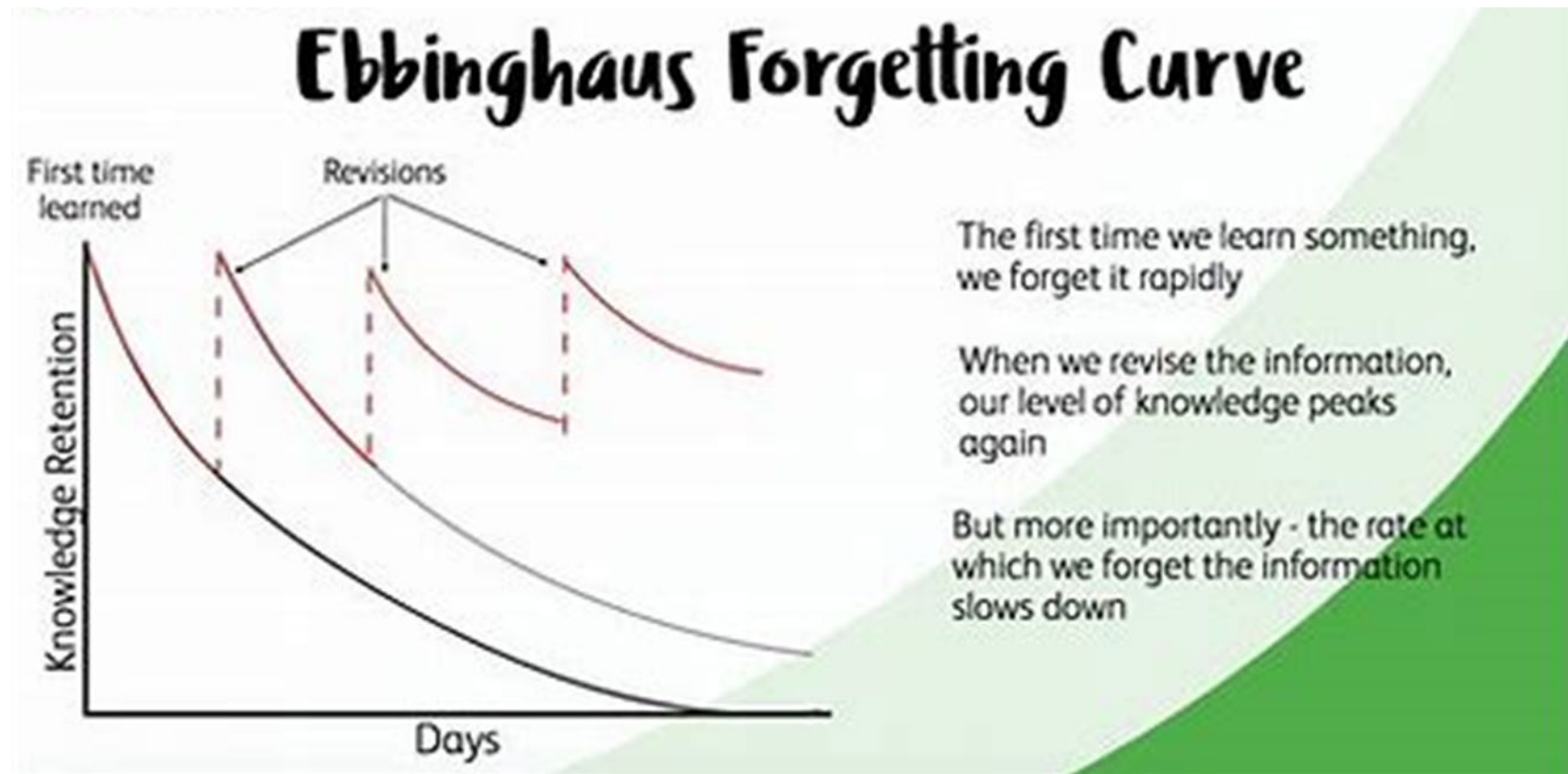
- Focus on key concepts
- Represent information in mind maps or graphic organisers
- Complete assigned reading and writing tasks
- Extend and refine ideas



# WHY IS REVISION IMPORTANT?



# OVERCOMING THE CURVE

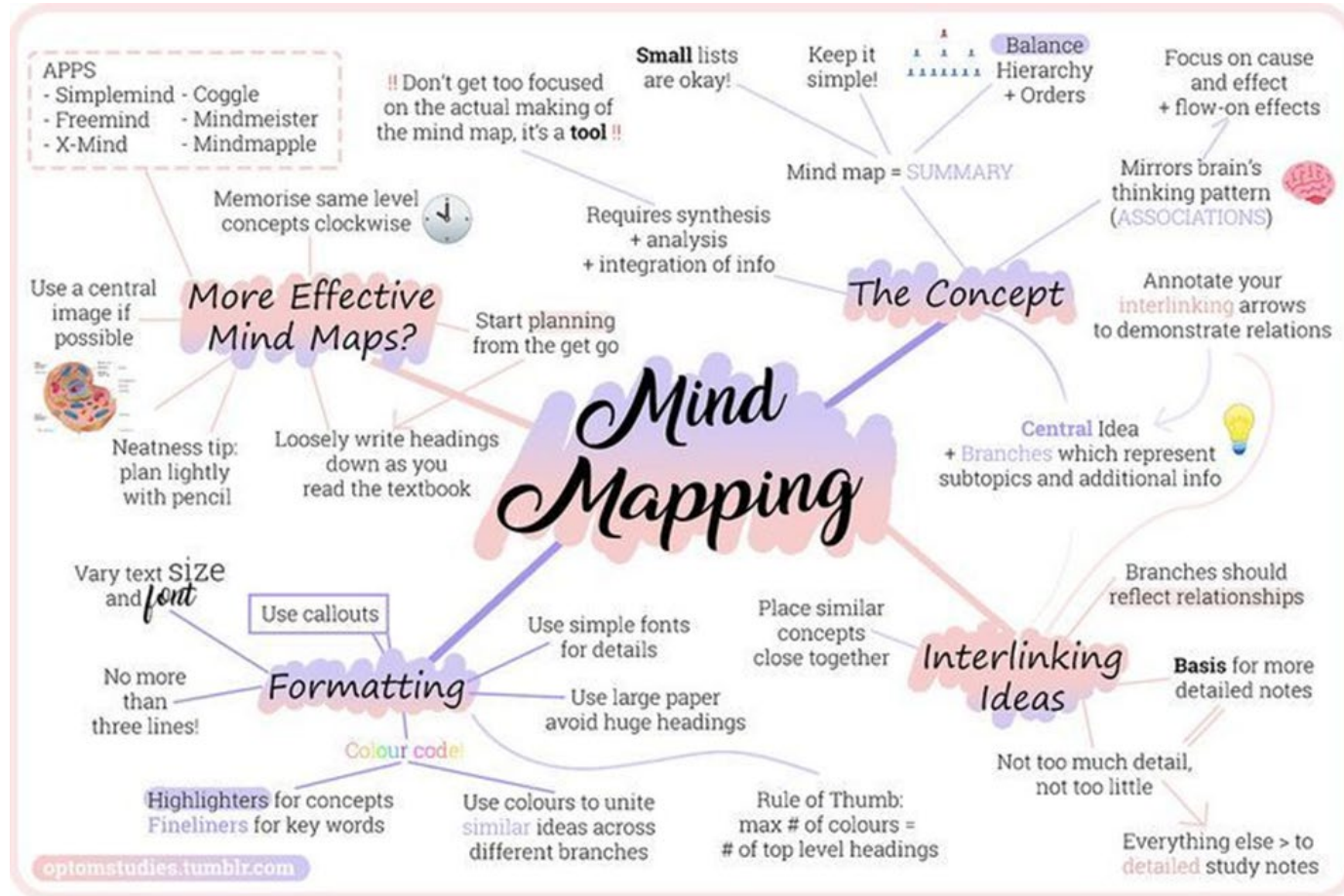






# THREE STEP REPRESENTATION METHOD

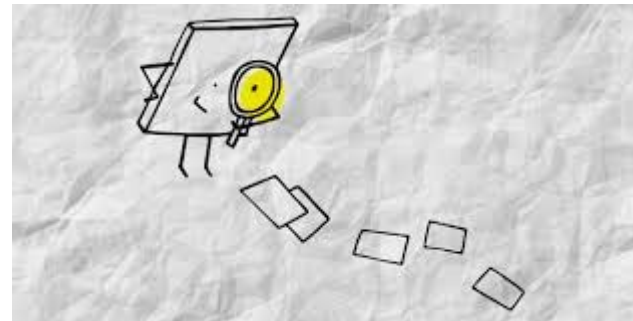
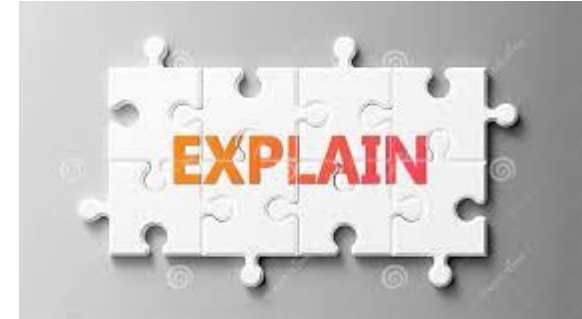
## Step 1



# THREE STEP METHOD

## Step 2

- Develop big ideas
- Explain how they work in the text
- Use textual evidence to build support for the big ideas.
- Use subheadings and dot points



# THREE STEP METHOD

## Step 3-Substantive Writing

Write structured paragraphs using the TEEEV method

- Topic sentence or thesis statement. This is your 'big idea'.
- Explain and/or develop your idea. This might include a reference to context.
- Example and Effect. Build support for your idea by evaluating judiciously selected textual evidence.
- Validate the inclusion of your evidence.



THANK YOU

