# Revising for the HSC trial examinations

**Strategies and mindsets for effective examination preparation**

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## Rationale

This resource has been designed for use by teachers of Stage 6 English. It was prepared for the [English curriculum team statewide staffroom virtual meeting](https://web.microsoftstream.com/video/179bcc02-8462-4d94-8242-c8ffa1fd9b80) held in Term 2, Week 9, 2022. The material is designed to support teachers and students. It supports the development of revision strategies and study preparation resources for HSC English Studies, English Standard, and English Advanced. Where resources are provided for the modules or content of one course, they could be adapted for use in another course. The content in this resource booklet has been prepared by the English curriculum team, unless otherwise credited.

This booklet is not a standalone resource. It was created as a support for the English curriculum team 7-12’s statewide staffroom meeting on 23 June 2022. It should be read in conjunction with the recording and/or transcript of the recording of this virtual meeting. The resources contained within this booklet are designed to allow for teacher adjustment as required to ensure all students are challenged and engaged to develop their full potential, outlined in the high expectations evidence base of CESE’s [What works best 2020 update](https://education.nsw.gov.au/about-us/educational-data/cese/publications/research-reports/what-works-best-2020-update).

The English curriculum team have created a series of [HSC support resources for English Advanced](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources/english-advanced-hsc-support-resources), [Standard](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources/english-standard-hsc-support-resources) and [Studies](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources/hsc-support-resources), which are available on the English curriculum website and the [HSC hub](https://www.hschub.nsw.edu.au/english/english). They can be used to complement this resource. These support materials are not exhaustive and do not represent the only way to complete or engage in examination revision.

‘All students need to be challenged and engaged to develop their potential fully’ (CESE, [What works best 2020 update](https://education.nsw.gov.au/about-us/educational-data/cese/publications/research-reports/what-works-best-2020-update)). Differentiated learning can be enabled by differentiating the teaching approach to content, process, product, and the learning environment. Further information on differentiation can be found via the department’s [Differentiation](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/primary-school/teaching-strategies/differentiation) and [Differentiating learning](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning) pages.

In accordance with the [Disability Standards for Education 2005](https://www.dese.gov.au/disability-standards-education-2005), some students with a disability are entitled to adjustments to ensure that they can access and participate in education on the same basis as students without disability. Adjustments must be consulted on with students/parents and recorded. Teachers may evidence adjustments in student plans or annotate on teaching and learning programs, depending on the individual student’s needs.

## Introduction

### Purpose, audience, and suggested timeframes

This document is intended to as a teaching resource for HSC teachers supporting student revision for Year 12 examinations. It can be employed in the teaching and learning cycle applying the modelled, guided, and independent approach(es).

Ways to use this resource:

* Teachers and students could engage with all the content during lessons or via the learning management system established for the students.
* Teachers could instruct students to complete individual activities using a paced schedule that suits the learning needs of the students and the school context.
* Students could complete the work independently and then share this with peers and/or the teacher for feedback.
* Teachers could explore the links to the relevant support documentation and resources.
* Faculties should keep a copy of this resource in the organisational material for Stage 6 English and ensure it is updated with material for the following year(s) HSC examinations.

Some of the information in this resource is collated from relevant NESA and DoE documentation. It is important that all users re-read and cross reference the relevant syllabus, assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up-to-date advice about HSC examinations. Links contained within this resource were correct as of 22 June 2022.

### Learning intentions and success criteria

By the end of this session you will:

* develop awareness of engaging ways to support HSC students in their preparation for trial HSC examinations across all HSC modules, with a particular focus on the Common Module: Texts and Human Experience
* be able to implement practical strategies for teachers to enrich student revision with purposeful, research-based classroom activities
* understand the relevant resources available to support your teaching and your students' independent revision.

To assess the extent of learning, you will:

* reflect on how you can implement varied and engaging revision strategies in your classroom practice
* consider and plan for pedagogical approaches that can be used to further support HSC students in their revision practices.

## Part 1 – Re-engaging with the module description

### Common Module – Texts and Human Experiences cloze passage

Below is the module description for the common module. Several key words have been removed. Read the module description and complete the cloze passage by choosing the most appropriate word. The purpose of this activity is not to remember the correct word, but to prompt personal reflection about the purpose and content of the common module.

In this common module, students **[verb]** their understanding of how texts**[verb]** individual and collective human experiences. They **[verb]** how texts represent human qualities and **[noun]** associated with, or arising from, these experiences. Students appreciate, explore, interpret, analyse, and **[verb]** the ways language is used to **[verb]** these representations in a range of texts in a variety of forms, modes and media.

Students explore how texts may give insight into the anomalies, paradoxes and inconsistencies in human behaviour and **[noun]**, inviting the responder to see the world differently, to **[verb]** assumptions, ignite new ideas or **[verb]** personally. They may also consider the role of **[noun]** throughout time to express and reflect particular lives and cultures. By responding to a range of texts they further develop skills and confidence using various literary devices, language concepts, modes and media to formulate a **[adjective]** response to texts.

Students study one prescribed text and a range of short texts that provide rich opportunities to further explore representations of human experiences illuminated in texts. They make increasingly informed **[noun]** about how aspects of these texts, for example context, purpose, structure, stylistic and grammatical features, and form shape meaning. In addition, students select one related text and draw from personal experience to make connections between themselves, the world of the text and their wider**[noun]**.

By responding and composing throughout the module students further develop a repertoire of skills in comprehending, interpreting and analysing complex texts. They examine how different modes and media use visual, verbal and/or digital language elements. They communicate ideas using figurative language to express universal themes and evaluative language to make **[adjective]** judgements about texts. Students further develop skills in using metalanguage, correct grammar and syntax to analyse language and express a **[adjective]** perspective about a text.

### Deconstructing the module description

Organise the module description content into ‘content’ and ‘skills’. Use the stem ‘students will understand why’ to write statements about the content. Use the stem ‘students will know how to’ to write statements about skills. Paragraph 1 of the module description has been provided as a model.

Table 1 – Content and skills in the module description

|  |  |
| --- | --- |
| Content – students will understand why | Skills – students will know how to |
| * composers choose to represent the individual and collective human experience
* the use of features of form, style and language allow composers to represent these experiences in a particular way
* composers represent human qualities and emotions associated with, or arising from, these experiences
* the form, mode and media of a text influences the way language is used by the composer.
 | * examine how texts represent ideas about human experiences
* appreciate, explore, interpret, analyse, and evaluate the ways language is used to shape representations in a range of texts in a variety of forms, modes and media.
 |

The completed answers for Table 1 can be found in Table 2. These answers can be used as an answer key, or as a cut-and-paste activity where students read and allocate each item to the correct column.

Table 2 – Content and skills in the module description answer key / jumble activity

|  |  |
| --- | --- |
| Content – students will understand why | Skills – students will know how to |
| Composers choose to represent the individual and collective human experience | Examine how texts represent ideas about human experiences |
| The use of features of form, style and language allow composers to represent these experiences in a particular way  | Appreciate, explore, interpret, analyse, and evaluate the ways language is used to shape representations in a range of texts in a variety of forms, modes, and media |
| Composers represent human qualities and emotions associated with, or arising from, these experiences  | Use various literary devices, language concepts, modes and media with confidence to formulate a considered response to texts |
| The form, mode and media of a text influences the way language is used by the composer  | Engage with the prescribed text to enhance their understanding of the common module concepts   |
| Texts have the ability to give insight into the anomalies, paradoxes and inconsistencies in human behaviour and motivation  | Use short texts to further explore representations of human experiences illuminated in texts |
| The text can engage responders differently – for example by inviting us to see the world differently, or by challenging our assumptions, or igniting new ideas or positioning us to reflect personally  | Make increasingly informed judgements about how aspects of texts shape meaning |
| Storytelling throughout time has been used to express and reflect particular lives and cultures  | Select a related text which allows them to engage personally with ideas in the module description |
| Texts illuminate the representation of human experiences | Use their engagement with the prescribed text to build skills in comprehending, interpreting and analysing complex texts |
| Aspects of texts (for example context, purpose, structure, stylistic and grammatical features, and form) can influence how meaning is shaped | Identify the way visual, verbal and/or digital language elements are used in texts of different modes and media |
| The related text (personal choice) allows readers to draw connections between themselves, the world of the (prescribed and related) text and their wider world | Use figurative language to express universal themes |
| Different modes and media use visual, verbal and/or digital language elements | Use evaluative language to make informed judgements about texts |
| Figurative language is used to communicate universal themes | Use metalanguage, correct grammar and syntax to analyse language |
| A personal perspective about the prescribed text must be supported by an analysis of representation. | Express a personal perspective about a text. |

### Self-assessment of Texts and Human Experiences module description

Using the knowledge developed through Tables 1 and 2, students can complete their own self-assessment of their understanding against each item in Tables 3 and 4. This self-assessment process also provides the teacher with informative data about their class that can be used in multiple ways, such as a whole-class focus on an area that many have identified as requiring assistance, or by setting up strategic groupings where students can support each other in their respective strengths and weaknesses.

Against each criteria, students can self-assess their knowledge of module content to develop personal goals for their revision practices.

Table 3 – Student self-assessment on Texts and Human Experiences module content

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| I know why | Confident | Getting there | Need assistance | Personal goals and comments |
| Composers choose to represent the individual and collective human experience. |  |  |  |  |
| The use of features of form, style, and language allow composers to represent these experiences in a particular way. |  |  |  |  |
| Composers represent human qualities and emotions associated with, or arising from, these experiences.  |  |  |  |  |
| The form, mode, and media of a text influences the way language is used by the composer. |  |  |  |  |
| Texts have the ability to give insight into the anomalies, paradoxes, and inconsistencies in human behaviour and motivation. |  |  |  |  |
| The text can engage responders differently, – for example by inviting us to see the world differently, or by challenging our assumptions, or igniting new ideas or positioning us to reflect personally. |  |  |  |  |
| Storytelling throughout time has been used to express and reflect particular lives and cultures. |  |  |  |  |
| Texts illuminate the representation of human experiences. |  |  |  |  |
| Aspects of texts (for example, context, purpose, structure, stylistic and grammatical features, and form) can influence how meaning is shaped. |  |  |  |  |
| The related text (personal choice) allows readers to draw connections between themselves, the world of the (prescribed and related) text and their wider world. |  |  |  |  |
| Different modes and media use visual, verbal and/or digital language elements. |  |  |  |  |
| Figurative language can be used to communicate universal themes. |  |  |  |  |
| A personal perspective about the prescribed text must be supported by an analysis of representation. |  |  |  |  |

Against each criteria, students can self-assess their knowledge of module skills to develop personal goals for their revision practices.

Table 4 – Student self-assessment on Texts and Human Experiences module skills

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| I know how to | Confident | Getting there | Need assistance | Personal goals and comments |
| Examine how texts represent ideas about human experiences. |  |  |  |  |
| Appreciate, explore, interpret, analyse, and evaluate the ways language is used to shape representations in a range of texts in a variety of forms, modes, and media. |  |  |  |  |
| Use various literary devices, language concepts, modes, and media with confidence to formulate a considered response to texts. |  |  |  |  |
| Engage with the prescribed text to enhance my understanding of the common module concepts. |  |  |  |  |
| Use short texts to further explore representations of human experiences illuminated in texts. |  |  |  |  |
| Make increasingly informed judgements about how aspects of texts shape meaning. |  |  |  |  |
| Select a related text which allows me to engage personally with ideas in the module statement. |  |  |  |  |
| Use my engagement with the prescribed text to build skills in comprehending, interpreting, and analysing complex texts. |  |  |  |  |
| Identify the way visual, verbal and/or digital language elements are used in texts of different modes and media. |  |  |  |  |
| Use figurative language to express universal themes. |  |  |  |  |
| Use evaluative language to make informed judgements about texts. |  |  |  |  |
| Use metalanguage, correct grammar and syntax to analyse language. |  |  |  |  |
| Express my personal perspective about a text.  |  |  |  |  |

## Part 2 – Re-connecting with **the prescribed text**

Focus on what really matters. Ensure that your strategies and activities match the ‘stage’ of revision and hence your learning intentions for the class.

1. Re-encountering and reminding.
2. Strengthening content knowledge.
3. Deepening text-module concept engagement.
4. Preparing to write in the exam.

### Re-encountering and reminding

**Games –** Short, active, and targeted games help to facilitate the initial re-encounter with the prescribed text. Examples include:

* Articulate
* GooseChase
* Jeopardy
* Kahoot
* 21 words.

**Transforming –** To actively engage in this stage of revision, students might:

* turn a novel into a series of images
* put poems back together from a cut-up
* categorise films into 'chapters' like the old DVD format
* mimic the style and/or structure of a scene, poem
* create a tableau for drama.

### Strengthening content knowledge

Students can actively work with quotes to build their bank of textual references. Suggestions include:

* **'Quotable quotes'.** Teacher/student provides quotes. Students need to identify the context for the quote and explain its significance to the scene/extract and text as a whole.
* **Quote game – good quote, better quote, best quote.** Provide a quote (a common or overused one), then challenge students to provide a better one. Further challenge them to find the best quote (this is best completed in pairs, as this makes for substantive discussion).
* **'Juicy' quotes – choosing and practising analytical writing**. Start with a long 'chunk' of text. Explain problems associated with the chunk and 'This quote shows...' Students identify one- to three-word 'juicy' quote. Practise embedding the quote in an analytical sentence (intro three-part sentences, for example, quote + language feature + analysis, all in one sentence.)

**Key scene template**

The below example template is most effective if co-constructed with the class.

Figure 1 – Key scene analysis template

### Deepening text-module conceptual engagement

**Personal response to human experiences:** Students may work in pairs to gather content into the appropriate rows of the following table. Note that work in rows can then be used as the basis for microwriting and further discussion, or presentation back to the whole class.

Table 5 – Using key extracts to develop a personal response to human experiences

|  |  |  |
| --- | --- | --- |
| Human experience | Quote | What does the responder now understand about the human experience? |
| Fear of torture | ‘The beatings grew less frequent, and became mainly a threat, a horror to which he could be sent back at any moment when his answers were unsatisfactory.’ | We now understand that Winston, like us, fears death as he struggles to withstand the torture. Orwell represents Winston’s human frailty against the power of this regime through the description of his betrayal of Julia. |

**Awareness of form:** Students may work in pairs to gather content into the appropriate rows of the following table. Note that work in rows can then be used as the basis for microwriting and further discussion or presentation back to the whole class.

Table 6 – Using textual features to refine understanding of the composer’s purpose

|  |  |  |  |
| --- | --- | --- | --- |
| Feature | Example | Composer’s purpose | What do we now understand about the human experience? |
| The use of an aside in a drama script | Act 1: Scene II. Venice. A public place.SHYLOCK[Aside] How like a fawning publican he looks! | To reveal a character's thoughts only to the audience. In this case, Shakespeare uses this aside to reveal Shylock’s true nature and to increase the dramatic tension. | Shakespeare is positioning us to feel sympathy for Shylock. The aside signals a confidence and aligns us with Shylock's hatred of Antonio. |

### Preparing for exam writing

**‘Big ideas’:** Develop 3 to 5 'big ideas' for the text in relation to the module. For examples, big ideas from *Past the Shallows* may include:

* experiences of traumatic vs caring family
* identity – based on community, friendship, masculinity
* how we experience and are shaped by the environment (natural and human)
* the pressures of growing up – innocence vs adulthood
* the impacts of loss, grief, hope, and fear.

**Opening sentences of an introduction**

* Sentence 1 – engaging and orienting the reader to the module.
* Sentence 2 – narrowing down to the text and the ‘big idea’ I want to focus on.

**Example:** ‘One of the most powerful characteristics of prose fiction is the way it entices the reader to share in the emotional journeys of its characters. In Favel Parrett's 2011 bildungsroman *Past the Shallows*, we sympathise with the ways the young brothers cope with their experiences of a traumatic and abusive father.’

## Part 3 – Using HSC marker feedback as a revision tool

### NESA resources

The [English Standard Stage 6 syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017), [English Advanced Stage 6 syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017) and the [English Studies Stage 6 syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-studies-2017) contain a range of support materials that should be consulted and used when revising for HSC trial examinations and for the HSC itself.

The table below contains suggestions collated from the English curriculum team and teacher contributions during the statewide staffroom live event. Extra rows have been left for teachers to add their own suggestions.

Table 7 – Using NESA's resources

|  |  |
| --- | --- |
| NESA resource | Possible teaching and learning activity |
| Standards materials | * Annotate samples using marking criteria.
* Annotate samples using marker feedback.
* Identify areas for improvement in samples.
 |
| NESA work booklets | * Annotate samples both individually and as a class.
* Discuss the examples used to strengthen the thesis, and how they move beyond the most obvious examples.
* Identify structural and analytical elements.
 |
| Sample papers | * Explore the different types of questions posed in each different module.
* Students compose and peer mark sample responses to the different questions.
 |
| Marking feedback | * Students apply marking feedback to their own responses to identify areas of strength and areas for improvement.
* Workshop sample responses by improving them based on marking feedback.
 |
| Performance band descriptions | * Students identify where they think they sit based on their work.
* Students identify where they could demonstrate the descriptions found in each band in their HSC and trial exams.
 |

### Annotating samples using marking feedback

The marking guidelines in the table below come from the [English Standard 2019 HSC exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-standard-2019-hsc-exam-pack%2B). They are for Paper 1 – Texts and Human Experiences – Section 1 – Question 4. The work sample quoted is from the Band 5/6 Sample 1 found within the [English Standard HSC standards materials question 4 (2019)](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-standards-materials/hsc-standards-materials-questions/%21ut/p/z1/1VNNc9owEP01OWq0ErJlHz0utoGABwgN6OIRoGBn8Ae2Gpp_X0EyTJo0dpicqpNWem9XevsWC7zEopBP2U7qrCzk3sQrYSeuFw2IP4dJHAUcvMnMp4QPbItxfH8GMEJDQhw6jvuRAfCABj77QSEkWLzlh9NJANMQBr4zHFAAeOVTj9gkYmQE3CHg3TE2sgIgIWdX8uPwzI-JTYecxgvra3z4ZHnwNX4LQLTr9xMLLDaFrnSKV9UxKdePaqOTWlVlk-myfk4avU1yqVWdyX1zAy8AVKum_FVvlDlRxW6fNellgxoti62stzfQyEvQoPfXqJKVqhFBzSkhQQeGKBDXsK6lnP5QbbItXimLWqynJOKW4yJG1xxJQrYmtICuie3Yrnyv2UdRRHtLhl1NMa6l9dgf78yzpE5RVjyUePnhM2mzeSPPRWPzPnGuwOGWUR_obQzuydVzfzEdDWnswyugzfZnQJuv_wb8w7hdMqyMjPxTGUcWvn_K1BEvirLOzSjPr-xS1FnB_maFjvT8m-mHXbNnbJI9Hg7CMxNYFlr91nj5345glS9OK3d6z0is7Vl_5hzvHtJdnoz7PWu_-wOP4heu/dz/d5/L2dBISEvZ0FBIS9nQSEh/?page=hsc-standards-materials-questions&urile=wcm%3Apath%3A%2Fpw_object_repository_std_materials%2Fobject-resources%2Fenglish%2Fenglish-standard%2Fsa-standards-english-standard-paper-1-sect-1-q4-2019%2Fstandards-english-standard-paper-1-sect-1-q4-2019).

Table 8 – Using HSC marking feedback

|  |  |
| --- | --- |
| HSC marking feedback | Evidence from standards materials sample |
| In better responses, students were able to:identify the nature of the intense moment | * ‘an intense moment in the lives of the uncle and nephew’
* ‘the intense love the characters have for throwing boomerangs’
 |
| Effectively explain how the poem represented the intense moment within the context of human experience. | * ‘the pathetic fallacy of the thunderstorm… expresses’
* ‘the persona reinforces this when stating’
* ‘the metaphoric imagery used to highlight the intense joy he is feeling’
 |
| Areas for students to improve include providing a response that goes beyond the literal interpretation of the poem | * ‘an intense moment in the lives of the uncle and nephew’
* ‘the pathetic fallacy of the thunderstorm’
* ‘highlights the intense joy he is feeling’
 |
| Areas for students to improve include avoiding writing a description of the poem. | * ‘the pathetic fallacy of the thunderstorm’
* ‘express the intense love’
* ‘“my lungs are filled with the spirits of the rain” with the metaphoric imagery used to highlight…’
* ‘highlight the intense joy he is feeling’
 |

The following three tables include marking feedback for the Paper 1 – Texts and Human Experiences – Section II, available in the [English Advanced 2019 HSC exam pack.](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-advanced-2019-hsc-exam-pack%2B) The tables cover the three sections of the marking feedback:

* students should
* in better responses, students were able to
* areas for students to improve include.

These tables could be used in conjunction with [English (Advanced) Stage 6 HSC standards materials – Q6 (2019](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-standards-materials/hsc-standards-materials-questions/%21ut/p/z1/1VPJcuIwEP2VueSoUkvI29HlwWYJuIAwAV1cwhbgFF6wNTD5-8hMippJJnaonEYnLe91t16_xhyvMM_FKd0JlRa5OOjzmpuR4w6GxFvANBz4FrjTuUeJNTQNZuHHC4ARGhBi00nYH2iA5VPfY98pBATzP_nBbOrDLIChZ4-GFABe-dQlJhkwMgbLJuA-MDY2fCCBxW7kh8GFHxKTjiwaLo3P8eGD5cLn-C0A3q7fD8wxj3NVqj1el-eo2DzJWEWVLIs6VUX1HNUqiTKhZJWKQ30HvwGoknXxs4qlvpH57pDW--sGieQk8lgmd1ALVCuRJ6JKavT2GZWilBUiqG4CUnQ0v1EgjmbdQEENpflDGacJXsd0axBmSORsNZo54CCb0Q2KKe1BYkuT2OKtZu9F4e0tGXU1RbuWVhNvstNlCbVHab4t8OrdZ_Z1fJUHXSXW5fFLAgvuGfWA3ofgNKZeeMvZeERDD14Bba6_ANps_TfgH77tUmGtVbQ-VHFs4MdTKs94mRdVpid5cWOTBp0ZzC9m6AhvfTH8qGv0tEvSp-ORu3oAi1zJXwqv_tsJLLNlszK794z4xpz35_b5YbvfZdGk3zMOuxdbuPmF/dz/d5/L2dBISEvZ0FBIS9nQSEh/?page=hsc-standards-materials-questions&urile=wcm%3Apath%3A%2Fpw_object_repository_std_materials%2Fobject-resources%2Fenglish%2Fenglish-advanced%2Fsa-standards-english-advanced-paper-1-sect-2-q6%2B2019%2Fstandards-english-advanced-paper-1-sect-2-q6-2019)). These tables could be used separately or combined into one table.

The following table outlines the feedback provided under the ‘students should’ sentence stem.

Table 9 – 2019 HSC Paper 1 – Texts and Human Experiences Section II marking feedback (students should)

|  |  |
| --- | --- |
| HSC marking feedback | Evidence from standards materials sample |
| Develop a personal understanding of the human experience |  |
| Evaluate the ways the prescribed text can invite a reconsideration of the human experience |  |
| Consider how the textual form, features and language of the prescribed text contribute to the representation of the human experience and how this meaning is shaped |  |
| Compose a sustained response using purposeful and evaluative language. |  |

The following table outlines the feedback provided under the ‘in better responses, students were able to’ sentence stem.

Table 10 – 2019 HSC Paper 1 – Texts and Human Experiences – Section II marking feedback (in better responses, students were able to)

|  |  |
| --- | --- |
| HSC marking feedback | Evidence from standards materials sample |
| Consider all aspects of the question in their response |  |
| Develop and sustain a conceptual thesis which engaged with the question |  |
| Evaluate to what extent texts invite a reconsideration of the specified human experience |  |
| Adopt a confident personal voice |  |
| Articulate a considered interpretation of the specified human experience |  |
| Develop their argument to reveal a strong understanding of the text and how the specified idea was explored |  |
| Create a purposefully structured and thoughtfully integrated argument |  |
| Demonstrate a strong sense of how the audience is positioned by the text |  |
| Show awareness of textual purpose and the text as a whole |  |
| Select apt and detailed textual evidence. |  |

The following table outlines the feedback provided under the ‘areas for students to improve include’ sentence stem.

Table 11 – 2019 HSC Paper 1 – Texts and Human Experiences – Section II marking feedback (areas for students to improve include)

|  |  |
| --- | --- |
| Areas for students to improve include | Evidence from standards materials sample |
| Analysing rather than describing texts |  |
| Selecting and analysing textual references which contribute purposefully to the argument |  |
| Demonstrating an awareness of audience and the representation of meaning |  |
| Demonstrating greater awareness of textual form and features and their impact on meaning |  |
| Controlling expression throughout the response. |  |

### Students as marking feedback creators

Engaging in a revision activity that involves students creating their own marking feedback has a range of benefits. It gives them exposure to a range of different writing samples and fosters peer feedback through a depersonalised approach. Moreover, it allows students to reflect personally on their own writing and identify areas for growth. The following steps outline a possible approach to using this activity with students:

1. Students complete a writing task under timed conditions in class. Alternately, students could bring a pre-prepared sample from home, or could read through the work of previous students or samples from the standards package.
2. Students read as many of their peers’ pieces as possible. Students should read a minimum of 10 to 15 scripts as part of this process to see a range of responses. There is no need for student names to be attached to responses or for a mark to be awarded to the script
3. Individually, students create a list of strengths and areas for improvement across all scripts. A marking criteria could be used to help support students in identifying their strengths and areas for improvement.
4. Collate a class list of overall strengths and areas for improvement using [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645).
5. Students use feedback to reflect on, annotate, and revise their own work.

### Common pitfalls in student writing

Another use of marking feedback is to look for the patterns that exist across multiple sections or across different years and use these to drive revision tasks. The table below collates some of the marking feedback that has appeared consistently across 2019 to 2021 and provides some suggested strategies for how to address these identified areas.

Table 12 – Common pitfalls in student writing

|  |  |
| --- | --- |
| Common pitfalls – students may not: | Possible support strategies |
| Address the whole question | * deconstruct sample questions
* plan responses using mind-maps – individually or collaboratively.
 |
| Establish a clear thesis statement at the beginning of the response | * revise the principles of effective thesis statements
* deconstruct sample questions
* plan responses by using ‘probing’ questions.
 |
| Demonstrate detailed knowledge of the module | * re-read the module description and identify the knowledge and skills required
* reflect on how the ideas in the module relate to the prescribed text
* develop questions from the module statement.
 |
| Analyse effectively, instead producing recount and explanation | * develop revision tables with column headings ‘idea from module’, ‘quote’ and ‘language features and effects’
* colour-code paragraphs to see where analysis is missing
* develop success criteria from previous marking criteria.
 |
| Provide evaluative statements (if required by the question) | * use [Likert scales](https://en.wikipedia.org/wiki/Likert_scale) with ‘to what extent’ questions to initiate discussions about the nuances in language
* use these discussions to respond to evaluative questions.
 |
| Produce clear and coherent paragraphs | * ‘writing concisely’ activities
* creating banks of strong diction
* nominalisation activities.
 |
| Use the metalanguage of form | * collate examples from the prescribed text in a table with form-specific headings, for example, audio, mise-en-scène and camerawork for a film text.
 |

## Part 4 – Feedforward through academic writing

### Identifying the characteristics of an A grade response

In the table below, the marking criteria for the 2021, 2020, and 2019 HSC questions are compared side by side. Use the key provided to compile this criterion into a list of characteristics of an A to D grade.

* **2021 HSC question:** Analyse how your prescribed text represents the ways individuals respond to the challenges they face.
* **2020 HSC question:** How effectively does your prescribed text tell stories to reveal both the personal and shared nature of human experiences?
* **2019 HSC question:** To what extent does the exploration of human experience in TEXT invite you to reconsider your understanding of courage/ resilience/ loneliness/ loss/ ageing/ struggle/ acceptance/ love/ deception/ independence/ strength/ commitment/ fear/ power?

**Key:**

* **Verbs** – critical thinking skills
* Adjectives/adverbs – degree/measure of skill
* *Noun group* – content about concept/text

Table 13 – Comparison of the criteria for an A-grade to a D-grade

|  |  |  |  |
| --- | --- | --- | --- |
| Grade | 2021 HSC criteria | 2020 HSC criteria | 2019 HSC criteria |
| A | **Analyses** skilfully *how the prescribed text represents the ways individuals respond to the challenges they face* **Presents** an insightful response supported by well-chosen *textual references from the prescribed text* **Writes** a coherent and sustained response using *language appropriate to audience, purpose and context* | **Explains** skilfully *how the text tells stories to reveal both the personal and shared nature of human experiences* **Presents** an insightful response with detailed **analysis** supported by well-chosen *textual references from the prescribed text* **Writes** a coherent and sustained response using *language appropriate to audience, purpose and context* | **Evaluates** skilfully the extent to which *the text invites a reconsideration of the specified human experience* **Presents** an insightful response with detailed **analysis** supported by well-chosen *textual references from the prescribed text* **Writes** a coherent and sustained response using *language appropriate to audience, purpose and context* |
| B | **Analyses** *how the prescribed text represents the ways individuals respond to the challenges they face* **Presents** a thoughtful response supported by *textual references from the prescribed text* **Writes** an organised response using *language appropriate to audience, purpose and context* | **Explains** effectively *how the text tells stories to reveal both the personal and shared nature of human experiences* **Presents** a thoughtful response with **analysis** supported by *textual references from the prescribed text* **Writes** an organised response using *language appropriate to audience, purpose and context* | **Evaluates** effectively the extent to which *the text invites a reconsideration of the specified human experience* **Presents** a thoughtful response with **analysis** supported by **well-chosen** *textual references from the prescribed text* **Writes** an organised response using *language appropriate to audience, purpose and context* |
| C | **Explains** *how the prescribed text represents the ways individuals respond to the challenges they face* **Presents** a response supported by some *textual references from the prescribed text* **Writes** a response using *variable* *control of language appropriate to audience and purpose* | **Explains** how *the text tells stories to reveal both the personal and shared nature of human experiences* **Presents** a response with *some* analysis supported by *some* *textual references from the prescribed text* **Writes** an *adequate* response using *language appropriate to audience, purpose and context* | **Explains** the extent to which *the text invites a reconsideration of the specified human experience* **Presents** a response with *some* analysis using *textual references from the prescribed text* **Writes** an *adequate* response using *language appropriate to audience, purpose and context* |
| D | **Expresses** limited understanding of *ideas about individuals and/or challenges represented in the prescribed text* **Describes** *aspects of the texts* **Writes** a response with minimal *control of language* | **Expresses** limited understanding of *how the text tells stories about the personal and shared nature of human* experiences **Describes** *aspects of the text* **Writes** a limited response | **Expresses** limited *understanding of ideas about human experiences represented in the prescribed text* **Describes** *aspects of the text* **Writes** a limited response |

Using the information collated in the above table, students can transfer this knowledge to create a bank of characteristics for each grade in terms of:

* the concept, or how well the response answers the question
* the text, or how well the response uses purposeful examples
* the response, or how well ideas are organised in the response.

Table 14 – Characteristics of an A to D grade response

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| ****Aspect of the response**** | ****A-grade**** | ****B-grade****  | ****C-grade****  | ****D-grade****  |
| Concept – answering the question | * explains skilfully
* evaluates skilfully the extent to which
* expresses deep understanding
 |  |  |  |
| Text – using purposeful examples | * insightful response
* detailed analysis
* well-chosen textual references
* skilful response
 |  |  |  |
| Response – organisation of ideas | * coherent and sustained response
* language appropriate to audience, purpose, and context
 |  |  |  |

### Lifting the quality of an extended response

In this activity, students will track how a descriptive paragraph is lifted through the inclusion of the features of a quality response.

* **Paragraph 1** is written inside the text – it is a descriptive paragraph and is simply explaining what is happening.
* **Paragraph 2** is written from outside the text – analysis is included through references to the composer and use of the metalanguage of form.
* **Paragraph 3** extends on the above through explicit reference to reader response.
* **Paragraph 4** elevates the response from analysis to evaluation through stronger diction. This brings together the analysis while creating a personal voice.

To check annotations and to listen to a comprehensive explanation of each of these quality features, students can access the HSC hub resource, [Common module – section II – lifting your personal response](https://hschub.nsw.edu.au/english-items/common-module-section-ii-lifting-your-personal-response).

Track how the quality of a response can be lifted through the inclusion of quality features. Consider the way that the sample paragraphs below improve in quality as they include more quality analytical and evaluative features (underlined).

#### Sample text – Nineteen Eighty-Four

**Paragraph 1 – A descriptive paragraph**

Winston and his unfulfilling experience as an individual within Oceania is represented in *Nineteen Eighty-Four*. Winston’s sense of discord as a member of the Party, shows he lacks the same passion or vigour he witnesses in his ‘comrades’ as they participate in the ‘Two Minutes Hate’. He feels alien to The Party, and yet a member within it, hence Winston’s behaviour is inconsistent, evidenced in his emotional commentaries about Symes or Mr Parsons. Sporadically praiseworthy but mainly laden with abhorrence, Winston is an unreliable citizen.

**Paragraph 2 – Inclusion of composer, metalanguage, form**

Orwell’s use of limited third person narration focuses almost exclusively on Winston and his unfulfilling experience as an individual within Oceania. The author’s representation of Winston’s sense of discord as a member of the Party, shows he lacks the same passion or vigour he witnesses in his ‘comrades’ as they participate in the allegorical ‘Two Minutes Hate’. This narrative perspective shows the character's sense of alienation from The Party, despite the irony of his membership. Orwell’s disapproval of totalitarian regimes, evidenced in his satirical representation of the novel's protagonist serves to emphasise Winston’s behaviour is inconsistent: evidenced in the emotive commentaries about Symes or Mr Parsons, which are sporadically praiseworthy but mainly laden with abhorrence, Winston is constructed as an unreliable narrator.

**Paragraph 3 – Reader response**

Orwell’s use of limited third person narration positions readers to focus their reading on Winston and his experience as an individual within Oceania. The author’s representation of Winston’s sense of discord as a member of the Party, allows us to recognise that he lacks the same passion or vigour he witnesses in his ‘comrades’ as they participate in the allegorical ‘Two Minutes Hate’. This narrative perspective shows the character's sense of alienation from The Party, despite the irony of his membership, positioning readers to understand Winston’s attitude. Furthermore, Orwell’s disapproval of totalitarian regimes, evidenced in his satirical representation of the novel's protagonist serves to emphasise to readers that Winston’s behaviour is inconsistent: evidenced in the use of emotive commentaries about Symes or Mr Parsons, which are sporadically praiseworthy but mainly laden with abhorrence, Winston is constructed as an unreliable narrator.

**Paragraph 4 – Evaluative language**

Orwell’s use of limited third person narration invites readers to focus their readingalmost exclusively on Winston and his unfulfilling experience as an individual within Oceania. The author’s evocative representation of Winston’s sense of discord as a member of the Party, forces us to recognise that he lacks the same passion or vigour he witnesses in his ‘comrades’ as they participate in the allegorical Two Minutes Hate. This narrative perspective emphasises the character's sense of alienation from The Party, despite the irony of his membership, positioning readers to judge Winston’s attitude. Furthermore, Orwell’s contempt for totalitarian regimes, evidenced in his satirical representation of the novel's protagonist, serves to emphasise to readers that Winston’s behaviour is inconsistent: evidenced in the use of emotive commentaries about Symes or Mr Parsons, which are sporadically praiseworthy but mainly laden with abhorrence, Winston is constructed as an unreliable narrator.

The table below can be used to track how a response is lifted through the inclusion of quality features.

Table 15 – Blank template for [Lifting the quality of an extended response](#_Lifting_the_quality) activity

|  |  |
| --- | --- |
| Paragraph focus | Example of paragraph |
| Paragraph 1 – a descriptive paragraph |  |
| Paragraph 2 - inclusion of composer, metalanguage, form |  |
| Paragraph 3 - reader response |  |
| Paragraph 4 – evaluative language |  |

### Strategies to refine academic language

A number of strategies that you can use to guide students to refine their own academic expression are outlined in this section. These skills can be taught using small samples of student writing, and then used by students to edit their own drafts and timed written responses.

#### Creating a bank of strong diction

Using strong and purposeful diction strengthens the quality of an extended response and allows students to demonstrate their critical evaluation through decisive language choices. Below is a word bank of strong verbs and adjectives. Beside each provided example of a strong verb, students can add their own to build a strong bank of language. There is also a list of strong adjectives, each with a metalanguage feature placed beside it to exemplify how this was used by a student in previous years.

Table 16 – Bank of strong diction

|  |  |  |  |
| --- | --- | --- | --- |
| Strong verbs | Student’s examples | Strong adjectives | Student’s examples |
| Accentuates |  | Aggressive (diction) |  |
| Broadcasts |  | Belittling (sarcasm) |  |
| Clarifies |  | Clever (metaphor) |  |
| Distinguishes |  | Daring (symbolism) |  |
| Emphasises |  | Elegiac (reflection) |  |
| Foreshadows |  | Furious (exaggeration) |  |
| Galvanises |  | Gregarious (characterisation) |  |
| Heralds |  | Humorous (perspective) |  |
| Incorporates |  | Interesting (statistics) |  |
| Jests |  | Jovial (dialogue) |  |
| Rekindles |  | Kind (description) |  |
| Laments |  | Lazy (visceral imagery) |  |
| Moulds |  | Malicious (hyperbole) |  |
| Neglects |  | Negotiable (facts) |  |
| Obliterates |  | Odd (simile) |  |
| Posits |  | Positive (tone) |  |
| Quiets  |  | Quirky (personification) |  |
| Reiterates |  | Rabid (metaphor) |  |
| Showcases |  | Smooth (transition) |  |
| Taunts |  | Tactical (anecdote) |  |
| Underestimates |  | Ubiquitous (narrator) |  |
| Vilifies |  | Vast (emotive language) |  |
| Wakes |  | Wanton (humour) |  |
| X-rays |  | Xenophobic (point of view) |  |
| Yields |  | Yarning (prose-style) |  |
| Zero in |  | Zany (plot developments) |  |

#### Modality

Another feature of academic writing is the decisive use of modality, which serves as a feature of personal, evaluative language. The higher the modality, the more certain or persuasive students are about their points and arguments in their extended responses. Students can utilise modality to modify their own paragraphs to improve their expression.

Table 17 – Degree of modality

|  |  |  |
| --- | --- | --- |
| High modality | Medium modality | Low modality |
| must | will | may |
| mustn’t | won’t | might |
| ought to | should | could |
| shall | can | would |
| shan’t | shouldn’t | probably |
| have to | need to | could |

#### Qualifiers and intensifiers

These are words or phrases that are added to another word to modify its meaning, either by limiting it (‘He was somewhat busy’) or by enhancing it (‘The dog was very cute’). Qualifiers can play an important role in writing, giving the reader clues about how confident the author feels about the information being presented. In fact, ‘hedging’ – as it is sometimes called – is an important feature of academic writing, because academic writers need to clearly indicate whether they think claims are certain, likely, unlikely, or just false. This is particularly important in an evaluative response.

Table 18 – Qualifying language

|  |  |
| --- | --- |
| Absolute diction | Degree of language variables |
| will | may, might, could |
| forms of ‘be’ (am, is, are, was, were) | may be, might have been, may have been |
| all | many, most, some, numerous, countless, a majority |
| every | (same as ‘all’) |
| none/no | few, not many, a small number hardly any, a minority |
| always | often, frequently, commonly, for a long time, usually, sometimes, repeatedly |
| never | rarely, infrequently, sporadically, seldom |
| certainly | probably, possibly |
| impossible | unlikely, improbable, doubtful |

#### Nominalisation

Formal written English uses nouns more than verbs. For example, ‘judgement’ rather than ‘judge’, ‘development’ rather than ‘develop’, ‘admiration’ rather than ‘admire’.

Changing a verb or other word into a noun is called nominalisation. This is achieved by adding suffixes to verbs.

Possible word endings include:

* ‘ity’ – density
* ‘tion’ – acceleration
* ‘ment’ – displacement
* ‘al’ – removal
* ‘age’ – wreckage
* ‘ism’ – alcoholism

Nominalisation is the writing process of building powerful noun groups by turning verbs (action, thinking, speaking words) into nouns with appropriate adjectives.

Highly nominalised writing turns processes from actions to concepts (ideas). It is a characteristic of academic writing.

Table 19 – Nominalised words

|  |  |
| --- | --- |
| Verb | Noun |
| communicates | communication |
| composes | composition |
| concludes | conclusion |
| creates | creation |
| decides | decision |
| demonstrates | demonstration |
| develops | development |
| diagnoses | diagnosis |
| discusses | discussion |
| explores | exploration |
| identifies | identification |
| indicates | indication |
| inspires | inspiration |
| introduces | introduction |
| investigates | investigation |
| promotes | promotion |
| reflects | reflection |
| represents | representation |
| states | statement |
| suggests | suggestion |
| summarises | summary |
| supports | support |
| sympathises | sympathy |

#### Writing audit

Students conduct an audit of their own writing by highlighting the nouns and verbs to measure their lexical density. The audit-in-progress activity allows students the opportunity to observe how changing verbs to nouns lifts writing from description to analysis through engagement with concepts. Educators could discuss with students how the in-progress sample changes to the final audited sample (for example, replacing most verbs with nouns also omitted overlapping ideas).

**Sample unaudited response**

An individual human experience and how it relates to our emotions is integral to the film *Billy Elliot* by Stephen Daldry. Billy discovers a newfound passion for dance which provides him with a means to process the recent loss of his mother and the new family dynamic. In the scene where Billy dances through the street, the camera cuts between his tap-dancing feet and his facial expression, showing the audience the emotions that motivate Billy to dance. This is reinforced towards the end of the film when he describes the sensation of dancing as being able to ‘…forget everything. And sorta… disappear. Like I feel a change in my whole body. And I’ve got this fire in my body. I’m just there flyin’ like a bird. Like electricity. Yeah, like electricity.’ The use of the simile ‘like electricity’ connects the energetic and almost impulsive way Billy moves and the intensity of the individual experience of dancing for him.

**Sample audit in progress (identifying the verbs and replacing these with nouns)**

An individual human experience and how it **relates (relationship)** to our emotions is integral to the film *Billy Elliot* by Stephen Daldry. Billy **discovers (discovery)** a newfound passion for dance which provides him with a means to process the recent loss of his mother and the new family dynamic. In the scene where Billy dances through the street, the camera cuts between his tap-dancing feet and his facial expression, showing the audience the emotions that **motivate (motivation)** Billy to dance. This is reinforced towards the end of the film when he **describes (description)** the sensation of dancing as being able to ‘…forget everything. And sorta… disappear. Like I feel a change in my whole body. And I’ve got this fire in my body. I’m just there flyin’ like a bird. Like electricity. Yeah, like electricity.’ The **use (utilisation)** of the simile ‘like electricity’ **connects (connection)** between the energetic and almost impulsive way Billy moves and the intensity of the individual experience of dancing for him.

**Sample audited response**

The **relationship** between an individual human experience and our emotions is integral to Stephen Daldry’s film *Billy Elliot*. Billy’s **discovery** of a newfound passion for dance provides him with a means to process the recent loss of his mother and the new family dynamic. In the scene where Billy dances through the street, Daldry cuts between his tap-dancing feet and his facial expression, emphasising to the audience the emotions that form the **motivation** for Billy to dance. This is reinforced towards the end of the film through Billy’s dialogue of the sensation of dancing as being able to ‘…forget everything. … Like I feel a change in my whole body. And I’ve got this fire in my body. I’m just there flyin’ like a bird. Like electricity.’ The **utilisation** of the simile ‘like electricity’ forms a **connection** between the energetic and almost impulsive way Billy moves and the intensity of the individual experience of dancing for him.

## Part 5 – Supporting student approaches to planning

### Graphic organisers

Graphic organisers can be used to scaffold student essay planning.

Figure 2 – Affinity diagram example 1

Figure 3 – Affinity diagram example 2

Figure 4 – Affinity diagram example 3

Figure 5 – Concept map example 1

Figure 6 – Concept map example 2

### Note making

Note making as a strategy is highlighted in the [HSC professional learning](https://education.nsw.gov.au/teaching-and-learning/professional-learning/hsc-pl) resource. The [Cornell method](https://en.wikipedia.org/wiki/Cornell_Notes) is often recommended as a tool to take and make notes. Ideally, these notes should be created based on coursework materials as content is being studied, but can be used during the revising for the HSC trials period of Year 12 to condense notes or summarise the key points of essays or summative tasks that have been completed over the course of the year.

Table 20 – Cornell note-making template

|  |  |
| --- | --- |
| Key words/ comments/ questions | Topic |
| New language and its definition (make sure the definition is relevant to the topic) | Write new and important vocabulary here. |
| Cue (most important ideas from notes go in this column) | Write your main notes and any questions here. |
| Summary – what have I learnt? | Write your summary here. |

### Digital tools

The department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/) contains a range of learning strategies and learning tools that can be particularly useful when students are revising for their HSC trials. The table below outlines some of the tools available and an outline of what they offer.

Table 21 – Digital learning tools

|  |  |
| --- | --- |
| Digital learning tool | Possibilities for use |
| [Pear Deck](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/627) | This tool incorporates questions, polls, and quizzes, and can be a useful tool for introductory recall-style revision. |
| [Socrative](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/587) | This tool can be used to create online quizzes and whole class activities, with students responding in real time. This could serve as a discussion starter to see what shared memory and knowledge exists at the beginning of a revision period. |
| [Mentimeter](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/140) | This tool can be used to create online quizzes and whole class activities, with students responding in real time. This could serve as a discussion starter to see what shared memory and knowledge exists at the beginning of a revision period. |
| [Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593) | This tool is part of Google Workspace and can be used as a collaborative brainstorming and sticky note style noting tool. |
| [Microsoft OneNote](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/121) | This tool provides a space for students to collaborate on and store notes in a highly sequenced and organised fashion. |
| [Padlet](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/592) | This tool is a collaborative tool which teachers and students can use to share content and brainstorm online. |
| [Loom](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/623) | This tool allows teachers to record themselves and their screens to create videos. This could be useful in creating lecture-style revision materials for students to view in their own time. |
| [Peergrade](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/588) | This tool can be used in conjunction with Google Docs for students to provide anonymised feedback on their peers’ work and then use feedback to improve their own writing. |

## Part 6 – Feedback and conferencing

### Excerpts from CESE

The Centre for Education Statistics and Evaluation reports the following key understandings from the research on feedback:

* “Feedback that focuses on tasks, processes and student self-regulation is the most effective.
* Feedback in the classroom should focus on students’ performance on specific tasks, clearly identifying for students where and why mistakes have been made and emphasising opportunities to learn and improve.
* Forms of feedback that appear to be particularly effective include feedback about a student’s process or effort, for example, ‘I can see you tried hard to improve X. The result is much better than last time because you did Y’; and feedback that encourages students’ self-regulation, for example, ‘You already know the key features of the opening of an argument. Check to see whether you have incorporated them in your first paragraph’” (CESE, 2020b, p. 18).

### Marker’s feedback code

Use a feedback code such as the one below to create a shared feedback language with students. The code written in the left margin indicates ‘work needed’ or ‘this element is missing’, while the code in the right margin indicates ‘elements well done’.

Table 22 – Example feedback code to be used on student work

|  |  |  |  |
| --- | --- | --- | --- |
| Code | Element | Code | Element |
| I | Introduction: structure and components | **F** | Form |
| OS | Opening sentence (of intro) | **C** | Conclusion |
| LA | Line of argument (in intro) OR Link to line of argument (in body paragraphs) | **R** | Retell |
| TS | Topic sentence | **Exp** | Expression |
| D | Detail from text to support idea | **Squiggly underline** | Problematic syntax |
| A | Analysis in relation to the question | **Tick** | Excellent point or expression |

### Feedback strategies

* Return 4 introductions to a group of 4 students. Give them the feedback without saying which feedback belongs to which introduction. The group must match the pairs.
* Colour-code sentences in a paragraph according to co-constructed criteria.
* Display the process of feedback and re-drafting. Paste first drafts with accompanying teacher feedback somewhere public like a classroom window; student then re-drafts. Indicate the changes made by annotations or colour-coding. This helps to demystify the success that some students have – it’s based on their hard work and response to feedback (and not starting the night before, of course).
* Start with an entry/exit ticket – what do students currently do with feedback?
* Use (co-constructed) peer feedback sheets.

### Conferencing – general advice

* Timetable 15 minutes per student.
* Structure classwork so you are not interrupted.
* Use one specific sample of the student's writing to discuss areas for improvement.
* Organise for the student to keep a record.
* Set up routines so that the student takes responsibility for specific focus (see 3 to 4 that come out of feedback codes).
* Ensure that the student demonstrates action they have taken, for example, showing you re-drafted introductions, not just discussing the original one.

## Part 7 – Spotlight on resources

Links to all the resources outlined in the session can be found below.

### NESA resources

* [NESA HSC Exam Papers](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-exam-papers), with marking guidelines and HSC marking feedback, are available for each course.
* English Studies
* [English Studies 2019 HSC exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-studies-2019-hsc-exam-pack)
* [English Studies 2020 HSC exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2020/english-studies-2020-hsc-exam-pack)
* [English Studies 2021 HSC exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2021/english-studies-2021-hsc-exam-pack)
* English Standard
* [English Standard 2019 HSC exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-standard-2019-hsc-exam-pack)
* [English Standard 2020 HSC exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2020/english-standard-2020-hsc-exam-pack)
* [English Standard 2021 HSC exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2021/english-standard-2021-hsc-exam-pack)
* English Advanced
* [English Advanced 2019 HSC exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-advanced-2019-hsc-exam-pack)
* [English Advanced 2020 HSC exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2020/english-advanced-2020-hsc-exam-pack)
* [English Advanced 2021 HSC exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2021/english-advanced-2021-hsc-exam-pack)
* NESA HSC sample examination materials are available via the syllabus pages for each course.
* [English Studies Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-studies-2017)
* [English Standard Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017)
* [English Advanced Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017)
* NESA have summarised their advice in the [NESA HSC Examination Advice video (11:53)](https://www.youtube.com/watch?v=yAyQyi-hYPk), also available on each syllabus page.
* NESA have published [standards materials](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-standards-materials) for all English courses. These are available on the HSC Standards Materials page, or at the bottom of each syllabus page under the 'Support Materials' tab.
* [English Studies Stage 6 HSC standards materials](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-standards-materials/english-std-material/english-studies-hsc-standards-materials)
* [English Standard Stage 6 HSC standards materials](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-standards-materials/english-std-material/english-standard-hsc-standards-materials)
* [English Advanced Stage 6 HSC standards materials](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-standards-materials/english-std-material/english-advanced-hsc-standard-materials)

### Department resources

* [HSC Hub](https://www.hschub.nsw.edu.au/) – high-quality, on-demand resources developed by the English curriculum team. Many videos come with accompanying resource booklets. These can be used in whole-class instruction or as individual revision.
* [HSC Professional Learning Bites](https://education.nsw.gov.au/teaching-and-learning/professional-learning/hsc-pl-bites.main-education--category---catalogue---key-learning-area---english.nameAsc.1.grid#catalogue_auto) – professional learning resource for teachers in relation to quality assessment in Stage 6. Each bite guides teachers to assess, investigate, review, and reassess responses to determine what has been specifically answered well, and what could be improved in line with the marking guidelines. Each bite focuses on one question from the 2019 HSC examination and includes a range of actual HSC student responses and corresponding marker annotations from the HSC marking centre.
* [HSC Professional Learning](https://education.nsw.gov.au/teaching-and-learning/professional-learning/hsc-pl) – a system-wide routine of PL that is inspiring for teachers, high-quality, fit for purpose, and progressively evaluated, and is responsive to the analysis of data and improved using a research and evidence base.
* Join the [English statewide staffroom](https://teams.microsoft.com/l/team/19%3A88aaff1954984b3d821940244a27a355%40thread.skype/conversations?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) to connect with the English curriculum team and colleagues across the state.
* Revision resources from the English curriculum team, including sample HSC papers, revision support, and overviews of exam specifications:
* [HSC support resources – English Studies](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources/hsc-support-resources)
* [HSC support resources – English Standard](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources/english-standard-hsc-support-resources)
* [HSC support resources – English Advanced](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources/english-advanced-hsc-support-resources)
* [Microwriting – Getting practical in English](https://web.microsoftstream.com/video/5eed4a19-272a-426f-b9eb-38aeef0478e7) – a recording is available of our most recent statewide staffroom event, Microwriting – getting practical in English. This session explored ways to embed microwriting activities in Stage 6 to maximise student engagement, confidence, and success in writing. The strategies discussed would be excellent to use as revision for the Craft of Writing.
* [Digital Learning Selector](https://app.pre.education.nsw.gov.au/learning-tools-selector/) – a department resource that contains a range of learning activities and learning tools that can be used both in the classroom and in a digital setting.

## Share your experiences

If you employ an exam revision strategy in your classroom, reach out to the English curriculum team. We would love to hear about your experience. You may also like to consider elaborating on exam revision success for our ‘Voices from the Classroom’ section of our newsletter. All submissions can be sent to english.curriculum@det.nsw.edu.au.

#### English curriculum team’s resource evaluation

Please complete the two-minute [online feedback form](https://forms.office.com/Pages/ResponsePage.aspx?id=muagBYpBwUecJZOHJhv5kc4fVcO91xlNuopc7PjoDUNUMDZDSEFBSTFGNVgwNDlLOEVEWjdSQUxIVyQlQCN0PWcu). This will help the English curriculum team improve the resources and support provided on the website and in the English Statewide Staffroom.

#### Further support

Need additional support? You can contact the English curriculum team by emailing english.curriculum@det.nsw.edu.au.

## Quality assurance alignment

**School Excellence Framework:** This resource aligns to the School Excellence Framework in numerous ways. Within the learning domain, the elements of curriculum (curriculum provision and teaching and learning programs) and assessment (formative assessment and student engagement) are demonstrated. Within the teaching domain the element effective classroom practice (explicit teaching) is applied. This resource helps teachers implement explicit teaching strategies. It provides a model for how to create further resources that support and lift student attainment. These can be embedded within teaching and learning programs. This resource also provides the opportunity to provide and obtain feedback on teaching practices. This supports continuous tracking of progress and achievement. Teachers are also provided a syllabus aligned resource for designing teaching and learning activities that build students’ content knowledge and skills.

**Australian Professional Standards for Teachers:** This resource supports teachers to address Australian Professional Teaching Standards 1.1.2, 2.1.2, 3.3.2, 3.4.2 and 5.2.2 as it helps teachers plan and implement teaching and learning resources reflective of curriculum requirements.

**NSW Syllabus:**

* [English Advanced Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017) © 2017 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, accessed 27 July 2022.
* [English Standard Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017) © 2017 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, accessed 27 July 2022.
* [English Studies Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-studies-2017) © 2017 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, accessed 27 July 2022.
* **Author:** The content in this resource booklet has been prepared by the English curriculum team, unless otherwise credited.

**Reviewed by and/or trialled by:** English teachers participating in the English SWS professional learning event.

**Resource:** Revising for the HSC trial examinations.

**Universal Design for Learning Tool:** [Universal Design for Learning planning tool](https://education.nsw.gov.au/teaching-and-learning/learning-from-home/teaching-at-home/teaching-and-learning-resources/universal-design-for-learning). Support the diverse learning needs of students using inclusive teaching and learning strategies.

**Creation date: June 2022.**

**Review date: 15 December 2023.**

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## References and evidence base

### Evidence base

This resource supports teachers to engage in explicit teaching practices as part of the teaching and learning cycle. Practical strategies for explicit teaching, as outlined in the [What works best 2020 update](https://education.nsw.gov.au/about-us/educational-data/cese/publications/research-reports/what-works-best-2020-update), include providing opportunities for guided, and then independent practice, in conjunction with using high-quality exemplars which are supported by detailed annotations. This resource is designed to support such teaching and learning, and adopts the principle that new content and skills are more effectively retained when students are provided ‘explicit guidance accompanied by practice and feedback’ (CESE 2020b).

CESE (Centre for Education Statistics and Evaluation) (2017) ‘[Cognitive load theory: Research that teachers really need to understand](https://education.nsw.gov.au/about-us/educational-data/cese/publications/literature-reviews/cognitive-load-theory)’, Literature reviews, NSW Department of Education website, accessed 27 July 2022.

CESE (2018) ‘[Cognitive load theory in practice](https://education.nsw.gov.au/about-us/educational-data/cese/publications/practical-guides-for-educators/cognitive-load-theory-in-practice)’, Practical guides for educators, NSW Department of Education website, accessed 27 July 2022.

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CESE (2020b) ‘[What works best 2020 update](https://education.nsw.gov.au/about-us/educational-data/cese/publications/research-reports/what-works-best-2020-update)’, Research reports, NSW Department of Education website, accessed 27 July 2022.

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### Further reading

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Pearson PD and Gallagher MC (1983) ‘[The Instruction of Reading Comprehension](https://www.sciencedirect.com/science/article/abs/pii/0361476X8390019X?via%3Dihub)’, Contemporary Educational Psychology, 8(3):317–344, doi:10.1016/0361-476X(83)90019-X, accessed 27 July 2022.

### Curriculum

[NESA website](https://educationstandards.nsw.edu.au/wps/portal/nesa/home) © 2021 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

[2019 English Advanced Paper 1 sample format paper](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017#:~:text=Read%20the%20English%20Stage%206%20Draft%20HSC%20Examination%20Specifications%20Consultation%20Report%20(PDF%2C%2040%20pages%2C%20237KB)) © 2017 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, accessed 27 July 2022.

[Common Module: Texts and Human Experiences](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/modules#:~:text=Common%20Module%3A%20Texts%20and%20Human%20Experiences) © 2021 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, accessed 27 July 2022.

[HSC exam papers](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-exam-papers#:~:text=Engineering%20Studies-,English%20Advanced,-English%20Advanced%202021) © 2021 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, accessed 27 July 2022.

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[HSC standards materials](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-standards-materials#:~:text=Creative%20Arts-,English,-English%20(EAL/D) © 2021 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, accessed 27 July 2022.

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