English Stage 5 (Year 10) – core formative tasks

Reshaping the world

This document contains the core formative tasks that accompany the Year 10 teaching and learning program, ‘Reshaping the world’.

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**Updating the table of contents**

Want to update the table? Have you added content to the document and noticed the page numbers have changed? As you add content to this report, you can update the table of contents to accurately reflect the page numbers within the resource. To update the table:

* Right click on the table and select ‘Update table of contents’ (in the browser version) or ‘Update field’ (in the desktop app). In the browser version, it will automatically update the entire table.
* In the desktop app, you will then need to select ‘Update entire table’. Your table numbers should then update to reflect your changes.

# About this resource

This core formative tasks booklet has been developed to assist teachers in NSW Department of Education schools to create and deliver assessment practices that align with the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022).

## Purpose of resource

This core formative tasks booklet is not a standalone resource and aligns with the following support materials:

* Sample assessment notification – Reshaping the world – examination – Term 2
* Sample examination – Reshaping the world – examination – Term 2
* Core formative task 6 – Reshaping the world – practice examination and peer marking of practice examination
* Core texts booklet – Reshaping the world
* Resource booklet – Reshaping the world
* Teaching and learning program – Reshaping the world
* Phase 1, resource 1 – ideas and values of Romanticism – PowerPoint
* Phase 2, resource 3 – applying punctuation for effect in poetry – PowerPoint
* Phase 3, resource 2 – form, rhyme structure and meter – PowerPoint
* Phase 3, resource 6 – using active and passive voice in analytical writing – PowerPoint
* Phase 4, resource 1a – using noun groups to develop academic writing – PowerPoint
* Phase 4, resource 1b – supplementary slides for using noun groups to develop academic writing – PowerPoint
* Phase 4, resource 1c – summarising politics, freedom and revolution in the Romantic period – PowerPoint
* Phase 4, resource 3 – allusion in William Blake’s ‘London’ – PowerPoint
* Year 10 scope and sequence.

All documents associated with this resource can be found on the [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) webpage.

This resource is intended to support teachers to provide a model of syllabus-aligned programming and assessment practice.

It is acknowledged that many schools have their own examination templates. The content in examination questions is student facing and there are teacher-facing ‘teacher notes’, however, this can be modified for students.

**Teacher note**: the text in the blue feature boxes are instructions for the classroom teacher engaging with the resource. This is to be deleted by the teacher before issuing the core formative tasks to students.

## Target audience

The core formative tasks are intended to guide interpretation of the syllabus and provide a model of syllabus-aligned assessment practice. The content provided is educative and is intended to support the teacher and their practice as they design assessment tasks for their students. The structure and content is influenced by the department’s [Effective assessment practices – a guide for teachers and leaders](https://resources.education.nsw.gov.au/api/v1/blob-store/ZXF1X2N1cnJpY3VsdW1yZWZvcm1fRUFQLTAwMDk==/ZWZmZWN0aXZlLWFzc2Vzc21lbnQtcHJhY3RpY2VzLWEtZ3VpZGUtZm9yLXRlYWNoZXJzLWFuZC1sZWFkZXJzLXNjb3JtMTItMFRnM1NFSTYuemlw=/c2Nvcm1jb250ZW50=/aW5kZXguaHRtbA===?versionid=#/) and the [Strengthening assessment](https://education.nsw.gov.au/teaching-and-learning/assessment/strengthening-assessment) advice. The tasks provided also align with NESA’s [Assessment Principles](https://curriculum.nsw.edu.au/assessment-and-reporting/assessment-principles) and their advice on [Formative Assessment](https://curriculum.nsw.edu.au/assessment-and-reporting/formative-assessment). These tasks provide opportunities for teachers to gather evidence about student achievement in relation to syllabus outcomes.

## When and how to use

The core formative tasks are intended to guide students as they gradually work towards their formal assessment for the program, ‘Reshaping the world’. Students will develop their skills in analysis, reflection and applying structural conventions. The core formative tasks are written specifically to develop students’ knowledge, understanding and skills in preparation for the formal assessment task, which is an examination. If a different method of assessment is selected, the core formative tasks should be adapted to prepare students for the knowledge, understanding and skills that they are required to demonstrate in the task.

## Opportunities for collaboration

The following is an outline of some of the ways this core formative task booklet can be used with colleagues.

* Use and adapt the sample core formative tasks if selecting different poems or a different method of formal assessment.
* Use the core formative task booklet as inspiration for designing student-specific tasks in line with the backward design process to support success in formal assessment.
* Examine the core formative task booklet during faculty meetings or planning days to provide opportunities for collaborative resource development, or the sharing of student work samples.
* Use the core formative tasks booklet as the basis for professional learning in the faculty. This document can facilitate discussions around embedding formative assessment in faculty assessment processes.

## Core texts

A list of the core texts and publication information has been provided.

Table 1 – core texts

|  |  |
| --- | --- |
| Core text | Where the text is used |
| Wordsworth W (1807) ‘I wandered lonely as a cloud’ in Moods of my own Mind*. A* version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/12383/pg12383-images.html#section3a:~:text=1804%0AMain%20Contents-,%22I%20wandered%20lonely%20as%20a%20cloud%22,-Composed%201804.%E2%80%94Published). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/). | This poem is explored in Phase 3 of the teaching and learning program. Students will use the knowledge and understanding developed about Romanticism through their study of this poem to support their response to **Core formative task 2 – short answers to an unseen text**.If Option A is selected for Part 2 of the formal examination, students may write about this poem in comparison to one of the unseen texts. |
| Blake W (1794) ‘London’ in Songs of Innocence and of Experience*. A* version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/574/pg574-images.html#:~:text=drink%20and%20apparel.-,LONDON,-I%20wandered%20through). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/). | This text is explored in Phase 4 of the teaching and learning program. Students use their knowledge of this text to complete **Core formative task 3 – analytical paragraph**. If Option A is selected for Part 2 of the formal examination, students may write about this poem in comparison to one of the unseen texts. |
| Wordsworth W (1798) ‘Lines Written in Early Spring’ in Coleridge S and Wordsworth W Lyrical Ballads, with a Few Other Poems. A version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/9622/pg9622-images.html#poem11:~:text=LINES%20WRITTEN%20IN%20EARLY%20SPRING.). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/). | This text is explored in Phase 5 of the teaching and learning program. Students annotate this poem as part of **Core formative task 4a – annotation of ‘Lines Written in Early Spring’ by William Wordsworth**. Students use their knowledge of Romanticism developed through Phases 1 to 4 to analyse this poem in comparison to Ellen van Neerven’s ‘All that is loved (can be saved)’ in **Core formative task 5 – comparative paragraph**. If Option B is selected for Part 2 of the formal examination, students will write about this poem and ‘All that is loved (can be saved)’. |
| van Neerven E (2020) ‘All that is loved (can be saved) in Throat, University of Queensland Press, Queensland.  The reproduction of this poem has been made possible as permission has been granted by Ellen van Neerven and the University of Queensland Press. The poem used in this resource is licensed up until June 2027. | This text is explored in Phase 5 of the teaching and learning program. Students annotate this poem as part of **Core formative task 4b – annotation of poems**. Students develop an understanding of the thematic connections between Romantic poetry and poetry written by Aboriginal and Torres Strait Islander peoples. Students compare this poem with William Wordsworth’s ‘Lines Written in Early Spring’ in **Core formative task 5 – comparative paragraph**. If Option B is selected for Part 2 of the formal examination, students will write about this poem and ‘All that is loved (can be saved)’. |
| Blake W (1794) ‘Night’ in Songs of Innocence and Experience*.* A version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/574/pg574-images.html#:~:text=from%20your%20door.-,NIGHT,-The%20sun%20descending). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/). | This poem is used as the unseen material to which students respond in **Core formative task 2 – short answers to unseen text**. Students do not explore this poem in detail as part of the teaching and learning experience. Students should use their knowledge of Romanticism to respond to the unseen questions about this poem. |
| Wordsworth W (1807) ‘My heart leaps up when I behold’ in *Moods of my own Mind. A* version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/12145/pg12145-images.html#section66a:~:text=own%20Mind.%22%E2%80%94Ed.-,The%20Poem,-text). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/). | This poem is used as the unseen material to which students respond in **Phase 6, activity 4 – practice examination**,which is used to facilitate **Core formative task 6 – practice examination and peer marking of practice examination**. Students do not explore this poem in detail as part of the teaching and learning experience. Students should use their knowledge of Romanticism to respond to the unseen questions about this poem. |
| Blake W (1794) ‘The Tyger’ in Songs of Innocence and Experience*.* A version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/574/pg574-images.html#:~:text=on%20my%20head.-,THE%20TYGER,-Tyger%2C%20tyger%2C%20burning). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/). | This poem is used as the unseen material to which students respond in **Phase 6, activity 4 – practice examination**,which is used to facilitate **Core formative task 6 – practice examination and peer marking of practice examination**. Students do not explore this poem in detail as part of the teaching and learning experience. Students should use their knowledge of Romanticism to respond to the unseen questions about this poem. |

# Reshaping the world – core formative tasks

**Teacher note**: a short description of each task is provided. This description is written in plain language. If the tasks are modified, the description should include a clear outline of the audience, purpose and context of the task. This helps students and teachers plan for the style, form and the necessary language, forms and features required.

Supplementary information can be provided later in the document or listed within the ‘Relevant resources’ heading provided for each task. This reduces the cognitive load experienced while using the overviews and provides easy reference points for teachers as they navigate the multiple documents connected to this program.

In this program, students will engage with a range of poems from the Romantic era and one contemporary poem by Aboriginal composer Ellen van Neerven.

The core formative tasks build students’ capacity to demonstrate their understanding in the formal assessment task. This includes imaginative composition, responding under timed conditions, identifying and annotating texts, and composing analytically and comparatively.

## Core formative task 1 – engaging creatively with Romanticism

**Teacher note**: **Core formative task 1 – engaging creatively with Romanticism** can be found in Phase 2. The purpose of this task is for students to engage creatively with some of the language and stylistic features of poetry. The poem activates background knowledge, developed during the study of poetry in previous programs, such as [**Poetic purpose – Year 9, Term 3**](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/poetic-purpose) and [**Knowing the rules to break the rules – Year 8, Term 1,**](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/knowing-rules-break-rules-year-8-term-1) before engaging closely with Romantic poetry in Phases 3 to 5. Relevant resources and activities have been identified below. Upon the completion of each core formative task, consider adapting **Phase 6, activity 2 – activating prior knowledge** to support students to consolidate their learning.

Phase 2 and **Core formative task 1 – engaging creatively with Romanticism** are designed to introduce students to the ideas explored and language and stylistic features of Romantic poetry.

1. Students create a poem that reflects their understanding of Romanticism from Phases 1 and 2. In the poem, they should use the ideas and features of Romantic literature. They engaged with this learning in Phases 1 and 2. This poem must be at least 8 lines in length and include:

* personification of a celestial body (moon, stars and or sun)
* two language devices commonly used in Romantic poetry (these could include symbolism and imagery)
* a strict rhyme structure of abab, cdcd
* consistent number of syllables per line
* purposeful use of punctuation for effect.

**Teacher note**: **this task presents a valuable opportunity to be creative with your class. If time and context permits, consider:**

* using a piece of Romantic art or music as a source of inspiration for the poem
* asking students to use a memory or experience that they have had with a celestial body, such as searching for shooting stars, as a source of inspiration for their poem
* randomly allocating the subject matter by students drawing from a hat: one celestial body, one emotion and one setting around which they build their poem
* taking students outside into the natural world around the school, for example, the playground, the oval, a walking track, and asking them to record what they see, hear, taste, smell and feel
* having students present their work digitally and include a soundscape as a ‘backing track’ for their composition.

### Relevant resources

* **Core formative task 1 – engaging creatively with Romanticism**
* **Pre-reading resource 2 – glossary of key terms used throughout the resources and activities**
* **Pre-reading resource 3 – vocabulary strategies**
* **Phase 2, activity 3 – glossary of poetic devices**
* **Phase 2, resource 3 – applying punctuation for effect in poetry – PowerPoint**

**Teacher note:** this task connects to the following content points:

**EN5-URA-01**

* **Code and convention – analyse how** language forms, features and structures, specific or conventional to a text’s medium, **context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses**
* **Connotation, imagery and symbol – analyse how figurative language and devices can be used to represent complex ideas, thoughts and feelings to contribute to larger patterns of meaning in texts**, and experiment with this in own texts

**EN5-ECA-01**

* **Text features** –experiment with a range of poetic forms to explore ideas and express personal perspectives
* **Sentence-level grammar and punctuation** – apply punctuation to suit text purpose, support clarity and meaning, for effect, and to control reader response
* **Word-level language** –make vocabulary choices that enhance stylistic features of writing, and shape meaning through connotation

**Teacher note**: bold content is not assessed in the core formative task.

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## Core formative task 2 – short answers to an unseen text

**Teacher note**: **Core formative task 2 – short answers to an unseen text** can be found in Phase 3. Relevant resources and activities for each poem have been identified below. Upon the completion of each core formative task, consider adapting **Phase 6, activity 2 – activating prior knowledge** to support students to consolidate their learning.

**Core formative task 2 – short answers to an unseen text** and Phase 3 are designed to support students to deepen their understanding of the style and perspectives represented in Romantic poetry. After engaging in a close analysis of one poem, students will respond to questions under timed conditions on an unseen poem. This task is designed to support students to transfer their knowledge from the poem studied to the unseen poem. It also supports students to compose in the same conditions as those which will be present in their formal assessment task. **Core formative task 2 – short answers to an unseen text** directly follows the distribution of the assessment notification.

The unseen poem for this task is ‘Night’ by William Blake. This poem has been selected for 3 reasons:

* The poem explored in detail in Phase 3 is ‘I wandered lonely as a cloud’ by William Wordsworth. There are similarities between the poems in relation to their natural imagery and religious allusion.
* The first poem in the short answer part of the formal examination is also a Blake poem – ‘The fly’.
* The second poem in the short answer section of the formal examination is similar in terms of celestial imagery – ‘Stars’ by Emily Bronte.

To complete this task, students should be:

1. allocated 20 minutes in which to read the poem and respond to 2 short answer questions
2. provided with model responses to the questions, after they have attempted the task independently (this can be found in **Core formative task 2 – short answers to an unseen text** sample answers**)**
3. given the opportunity to self-assess and then adjust their answers in response to the model responses.

#### Question 1

How does the poem ‘Night’ reflect the style and structure of poetry from the Romantic movement? In your answer, give at least 2 examples from the poem. (4 marks)

#### Question 2

How does ‘Night’ demonstrate a Romantic perspective of the close connection between spirituality and the natural world? (6 marks)

### Relevant resources

* **Phase 3, resource 6 – using active and passive voice in analytical writing – PowerPoint**
* **Phase 3, resource 7 – preparing for short answer responses**
* **Phase 3, activity 11 – model response**
* **Core formative task 2 – short answers to an unseen text**

**Teacher note**: **these questions are driven by the following content points:**

**EN5-RVL-01**

* **Reading, viewing and listening for meaning** – draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts
* **Reading, viewing and listening for meaning** – analyse the main ideas and thematic concerns represented in texts

**EN5-ECA-01**

* **Writing** – develop a personal and informed voice that generates ideas and positions an audience through selection of appropriate word-level language and text-level features

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## Core formative task 3 – analytical paragraph

**Teacher note**: **Core formative task 3 – analytical paragraph** can be found in Phase 4. The task is designed to build upon the analytical writing skills that students have developed in the [Novel voices – Year 10, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices) program and to prepare them for the extended response in the formal assessment for this program. Upon the completion of each core formative task, consider adapting **Phase 6, activity 2 – activating prior knowledge** to support students to consolidate their learning.

**Core formative task 3 – analytical paragraph** and Phase 4 are designed to support students to refine their analytical writing skills. Students will compose an analytical paragraph, not under timed conditions, in response to the following question:

1. ‘How does William Blake use poetic forms and language devices to explore the concerns of his context? In your response, include detailed analysis of his poem ‘London’.
2. After completing their analytical paragraph, students engage in a feedback protocol and refine their paragraph. It is important that teachers implement best practice and strategies for effective feedback as it contributes to learning and achievement. [Feedback practices and strategies](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/feedback-to-students/feedback-practices-and-strategies) are provided on the department’s website. The feedback protocol should be teacher selected, dependent on context, but could draw from self, peer- or teacher-feedback protocols that have been included in previous programs. A list of relevant resources has been provided below.

### Relevant resources to support poetry analysis

* **Phase 3, resource 3 – teacher annotations for common sound devices in ‘I wandered lonely as a cloud’**
* **Phase 3, activity 8 – short answer response to sound devices**
* **Phase 3, activity 10 – short answer response to figurative language devices**
* **Phase 3, activity 11 – model response**
* **Phase 4, activity 5 – reading in context**
* **Phase 4, activity 6 – rhyming structure, form and meter of ‘London’**
* **Phase 4, activity 8 – allusion in William Blake’s ‘London’**
* **Phase 4, resource 4 – sample annotation of London’ stanzas 1 and 2**
* **Phase 4, resource 5 – sample annotation of London’ stanzas 3 and 4**
* **Phase 4, activity 11 – exploring thematic messages**

Other Department of Education resources that can be adapted to support students to annotate a poem include:

* [Annotating – ‘Dulce et Decorum Est’](https://sites.google.com/education.nsw.gov.au/secondary-lfh-sequences/stage5/english/stage-5-english-week-b/stage-5-english-week-b-lesson-2)
* Stage 4 – reading [Literary devices](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-literary-devices#:~:text=Literary%20devices%20(PDF%20592%20KB)) Appendix 8 – Poem analysis – Literary devices table
* Stage 5 reading – [Literary devices](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-literary-devices#:~:text=Literary%20devices%20(PDF%20990%20KB)) ‘Personification in a poem’.

### Relevant resources to support analytical writing

**In** Year **10, Term 2 – Reshaping the world, refer to:**

* **Phase 3, activity 11 – model response**
* **Phase 4, resource 1a – using noun groups to develop academic writing – PowerPoints**
* **Phase 4, activity 7 – writing scaffold for sound devices.**

**In** [Novel voices – Year 10, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices)**, refer to:**

* **Phase 4, activity 10 – Think, Puzzle, Explore**
* **Phase 4, activity 11 – crafting analytical paragraphs**
* **Phase 4, resource 6 – Seldon method or This does that for textual analysis**
* **Phase 4, activity 12 – Seldon method or This does that for textual analysis**
* **Phase 4, resource 7 – synonyms for ‘shows’**
* **Phase 4, resource 8 – annotated WAGOLL paragraph.**

Within the [Knowing the rules to break the rules – Year 8, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/knowing-rules-break-rules-year-8-term-1) scaffolds may assist with the basic construction of an analytical paragraph that may suit your students better. The relevant resources that could be enhanced or adapted for this program can be located in:

* **Phase 2, activity 1 – paragraph response scaffold**
* **Phase 3, activity 6 – paragraph scaffold for sound devices**
* **Phase 3, activity 7 – analytical paragraph response scaffold**
* **Phase 4, resource 7a – modelled paragraph response comparing the poems.**

### Relevant resources to support feedback practices and strategies

The following resources can be revisited to support student development of feedback practices and strategies:

* [**Year 7 Escape into the world of the Novel**](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-escape-into-the-world-of-the-novel)**, Phase 6, resource 6 – feedback advice for teachers**
* [**Year 7 Speak the speech**](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/speak-the-speech-year-7-term-4)**, Phase 6, resource 11 – feedback advice for teachers**
* [**Year 8 Knowing the rules to break the rules**](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/knowing-rules-break-rules-year-8-term-1)**, Phase 6, resource 11 – feedback advice for teachers**
* [**Year 9 Representations of Life experiences**](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-1-representation-of-life-experiences)**, Phase 6, activity 4 – actioning feedback to refine your writing**

**Teacher note**: this core formative task draws on the following content points, some content points that are bolded are not addressed in this task.

**EN5-RVL-01**

* **Reading, viewing and listening for meaning** – analyse the main ideas and thematic concerns represented in texts

**EN5-URA-01**

* **Connotation, imagery and symbol** **–** analyse how figurative language and devices can be used to represent complex ideas, thoughts and feelings to contribute to larger patterns of meaning in texts, **and experiment with this in own texts**
* **Code and convention** – use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts

**EN5-URB-01**

* **Perspective and context –** analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose
* **Style –** appreciate how the style of a text can represent larger ideas of literary movements and genres

**EN5-ECA-01**

* **Writing** – select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, **informative, persuasive, discursive and/or imaginative**
* **Text features** – express ideas, using appropriate structures for purpose and audience, that reflect an emerging personal style
* **Sentence-level grammar and punctuation** – craft elaborated noun and/or verb groups for effect, clarity or complexity of description

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## Core formative tasks 4a and 4b – annotation of ‘Lines Written in Early Spring’ by William Wordsworth and annotation of ‘All that is loved (can be saved)’ by Ellen van Neerven

**Teacher note**: **Core formative task 4a – annotation of ‘Lines Written in Early Spring’ by William Wordsworth and Core formative task 4b – annotation of ‘All that is loved (can be saved)’ by Ellen van Neerven can be found in Phase 5.** Students will independently annotate their copy of the poem and, through guided instruction, expand these annotations. This core formative task focuses on developing their revising, synthesising and analytical skills. They will create a resource that they will be able to bring into the exam. To support students to complete this task, provide them with an unmarked copy of the poem. Relevant resources and activities for each poem have been identified below. Upon the completion of each core formative task, consider adapting **Phase 6, activity 2 – activating prior knowledge** to support students to consolidate their learning.

Students begin the learning sequences focused on these poems by engaging in an annotation of the poems **Core text 3 – ‘Lines Written in Early Spring’ by William Wordsworth** and **Core text 4 – ‘All that is loved (can be saved)’ by Ellen van Neerven**. Resources have been provided on the context of both poems and a glossary of possibly unfamiliar terms used in ‘Lines Written in Early Spring’ by William Wordsworth. The purpose of this is to provide students with a deeper understanding of the context surrounding the poems and allow orientation before beginning their annotation. Students then return to, and add to, their annotations once they have completed activities on the poems. Annotations should be thorough and include contextual information, analysis of poetic form, meter, style as well as poetic devices.

The following instructions apply to both **Core formative task 4a – annotation of ‘Lines Written in Early Spring’ by William Wordsworth** and **Core formative task 4b – annotation of ‘All that is loved (can be saved)’ by Ellen van Neerven**.

1. Students read and follow the guidelines for annotations.
2. Explain to students that they are permitted to bring an annotated copy of the poems studied in class into the examination. The annotations:
3. must be handwritten on the hard copy of the poem(s)
4. may be written on the side of the paper on which the poem appears – notes may not be written on the back side of the paper
5. may highlight the poetic devices used in the poem(s)
6. may include a brief explanation of the effect of the poetic devices used
7. may include brief notes on contextual influences evident in the poem(s)
8. must not exceed 100 words per poem.

**Please note**: annotations must not be written in full sentences. Students may not bring pre-prepared responses, paragraphs or sentences into the examination. Explain to students that doing so will prevent them from engaging effectively with the given question and will result in them forfeiting the right to use their copies of the poem(s) to support them in this task.

**EN5-URA-01**

* **Code and convention** – use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts.

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### Relevant resources

* **Core formative task 4 – annotations of poems**
* **Core text 3 – ‘Lines Written in Early Spring’ by William Wordsworth**
* **Core text 4 – ‘All that is loved (can be saved)’ by Ellen van Neerven**
* **Phase 5, resource 1 – glossary and context for ‘Lines Written in Early Spring’ by William Wordsworth**
* **Phase 5, resource 3 – analysis of ‘Lines Written in Early Spring’ by William Wordsworth**
* **Phase 5, activity 4 – context of Ellen van Neerven**
* **Phase 5, resource 4 – analysis of ‘All that is loved (can be saved)**

**Teacher note**: this core formative task draws on the following content points:

**EN5-RVL-01**

* **Reading, viewing and listening skills** – apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts
* **Reading, viewing and listening for meaning** – investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement

**EN5-URA-01**

* **Code and convention – use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts**
* **Connotation, imagery and symbol –** analyse how Aboriginal and Torres Strait Islander authors use figurative language and devices to represent culture, identity and experience

**ENA-URB-01**

* **Perspective and context** – appreciate the significance and value of expressions of cultural context in texts constructed using elements of languages and dialects, including Standard Australian English, **Aboriginal and/or Torres Strait Islander Languages, and Aboriginal English**

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## Core formative task 5 – comparative paragraph

**Teacher note**: **Core formative task 5 – comparative paragraph** can be found in Phase 5. Relevant resources and activities have been identified below. Upon the completion of each core formative task, consider adapting **Phase 6, activity 2 – activating prior knowledge** to support students to consolidate their learning.

**Core formative task 5 – comparative paragraph** and Phase 5 have been designed to support students to further extend their critical thinking skills by making connections between texts and contexts. For this core formative task, students compose an analytical paragraph in response to 2 poems set for study. This core formative task aims to prepare students for the analytical and comparative writing that is assessed in the second part of the formal examination – the extended response.

1. Students respond to the question (below) using the following steps:

‘Context determines the ways in which similar issues are explored across texts.’

Discuss this statement considering the similarities and differences between the poems ‘I wandered lonely as a cloud’ by William Wordsworth and ‘All that is loved (can be saved)’ by Ellen van Neerven.

1. Students return to **Phase 5, activity 8 – writing an extended response introduction** to ensure appropriate structure and cohesion across their comparative analytical response.
2. They select one ‘main idea’ from their plan to form the basis of this comparative paragraph.
3. Students review their responses to **Phase 5, activity 6 – preparing for the comparative paragraph** to complete the following steps:
4. Isolate 3 to 4 pieces of evidence that demonstrate their ‘main idea’.
5. Connect each piece of evidence to a language form, feature and/or structural device used by the author.
6. Explain the effect of the device, in the text and on their understanding in the context of the question.
7. Students compose a response. The teacher should remind students that they will have a different, yet related question in the examination.

### Relevant resources

* **Core formative task 5 – comparative paragraph**
* **Core text 3 – ‘Lines Written in Early Spring’ by William Wordsworth**
* **Core text 4 – ‘All that is loved (can be saved) by Ellen van Neerven**
* **Core formative task 4a – annotation of ‘Lines Written in Early Spring’ by William Wordsworth**
* **Core formative task 4b – annotation of ‘All that is loved (can be saved)’ by Ellen van Neerven**
* **Phase 5, activity 3 – comparing poetry from different contexts**
* **Phase 5, activity 6 – preparing for the comparative paragraph**
* **Phase 5, resource 5 – using discourse markers**
* **Phase 5, activity 7 – implementing discourse markers**
* **Phase 5, activity 8 – writing an extended response introduction**

**Teacher note**:this core formative task helps to prepare students for the formal assessment and draws on elements of the following content points:

**EN5-RVL-01**

* **Reading for challenge, interest and enjoyment – engage in sustained and varied reading that presents increasingly diverse and complex perspectives and experiences, including those of Aboriginal and Torres Strait Islander Peoples, and respond in a range of ways, including through extended written responses**
* **Reading for challenge, interest and enjoyment – consider how the social, cultural and ethical positions represented in texts represent, affirm or challenge views of the world**

**EN5-URA-01**

* **Code and convention** – analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses
* **Connotation, imagery and symbol** – analyse how figurative language and devices can be used to represent complex ideas, thoughts and feelings to contribute to larger patterns of meaning in texts, **and experiment with this in own texts**
* **Connotation, imagery and symbol** – analyse how Aboriginal and Torres Strait Islander authors use figurative language and devices to represent culture, identity and experience

**EN5-URC-01**

* **Intertextuality** – examine how meaningful connections made between texts can enrich the experience and understanding of literature and culture

**EN5-ECA-01**

* **Writing** – select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative
* **Writing** – develop a personal and informed voice that generates ideas and positions an audience through selection of appropriate word-level language and text-level features
* **Text features** – use the structural conventions of analytical writing purposefully, including a well-articulated and considered thesis, a sustained and cohesive progression of supporting points, and a rhetorically effective conclusion

**Teacher note**: **content points that are bolded are not addressed in this task.**

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## Core formative task 6 – practice examination and peer marking of practice examination

**Teacher note**: the practice examination required to complete **Core formative task 6 – practice examination and peer marking of practice examination** can be downloaded from[Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) webpage**.** Marking criteria and sample answers **are included in this document.** Upon the completion of each core formative task, consider adapting **Phase 6, activity 2 – activating prior knowledge** to support students to consolidate their learning.

Phase 6 and **Core formative task 6 – practice examination and peer marking of practice examination** are focused on developing students’ ability to respond to questions under timed conditions. After completing a practice examination, students use the marking criteria to mark the examination of a peer. The purpose of this task is to support students to develop an understanding of the requirements of short answer questions and of the marking criteria in preparation for their formal examination. Alternately, students could mark the sample answers provided in accompaniment to the marking criteria.

### Question 1

Use **Text 1 – ‘My heart leaps up when I behold’ by William Wordsworth** to answer this question.

How does Wordsworth capture the positive impact of humanity’s engagement with nature? (3 marks)

**Teacher note:** this question requires students to locate examples of language features from the text and explain them in relation to the key words of the question. The following content points informed the structure of this question:

**EN5-RVL-01**

* **Reading, viewing and listening for meaning – analyse the main ideas and thematic concerns represented in texts**

**EN5-URA-01**

* **Code and convention** – analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses

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### Question 2

Use **Text 2 – ‘The Tyger’ by William Blake** to answer this question.

Identify one language device that is used by Blake in ‘The Tyger’. Provide an example of this language device from the poem. (2 marks)

**Teacher note:** this question requires students to identify and locate examples of language features from the text. The following content point informed the structure of this question:

**EN5-URA-01**

* **Code and convention** – analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses

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### Question 3

Use **Text 2 – ‘The Tyger’ by William Blake** to answer this question.

How does Blake communicate a Romantic perspective of the close connection between God and the natural world in ‘The Tyger’? (4 marks)

**Teacher note**:this question requires students to use their knowledge of Romanticism developed through their study of poetry in this program. Students use their knowledge of the religious contextual perspectives that influenced the poetry of the Romantic era. The following content points informed the structure of this question:

**EN5-RVL-01**

**Reading, viewing and listening for meaning – analyse the main ideas and thematic concerns represented in texts**

**EN5-URA-01**

* **Connotation, imagery and symbol** – analyse how figurative language and devices can be used to represent complex ideas, thoughts and feelings to contribute to larger patterns of meaning in texts, **and experiment with this in own texts**

**EN5-URB-01**

* **Perspective and context** – analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose

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### Question 4

Use **BOTH** **Text 1 – ‘My heart leaps up when I behold’ by William Wordsworth** and **Text 2 – ‘The Tyger’ by William Blake** to answer this question.

Using evidence from **BOTH the** texts, **Text 1 – ‘My heart leaps up when I behold’ by William Wordsworth** and **Text 2 – ‘The Tyger’ by William Blake**, answer the question below.

How do the poems ‘My heart leaps up when I behold’ by William Wordsworth and ‘The Tyger’ by William Blake reflect your understanding of the perspectives and style of Romantic poetry? (6 marks)

**Teacher note**: this question requires students to use their knowledge of Romanticism developed through their study of poetry in this program. In particular, students draw on their knowledge of the contextual perspectives that influenced the poetry of the Romantic era. Students are also required to demonstrate an ability to discuss ideas from more than one text in their response. The following content points informed the structure of this question:

**EN5-RVL-01**

* **Reading, viewing and listening for meaning – analyse the main ideas and thematic concerns represented in texts**

**EN5-URB-01**

* **Perspective and context** – analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose
* **Style** – appreciate how the style of a text can represent larger ideas of literary movements and genres

**EN5-ECA-01**

* **Writing** – select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative

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### Question 5

How do poets use different structural features to communicate similar representations of personal and cultural values? (15 marks)

In your response, you should use evidence from **BOTH of the following poems:**

* ‘Lines Written in Early Spring’ by William Wordsworth
* ‘All that is loved (can be saved)’ by Ellen van Neerven

Your response should be written using the structural conventions of analytical writing, including a thesis, body paragraphs and a conclusion.

**Teacher note:** this question requires students to write about 2 poems that they have previously studied in this program. Students should use their knowledge of these poems to craft an analytical response that answers the question. Students should use the structures of analytical writing, including a thesis, body paragraphs and a conclusion. They should also use the language of comparison to highlight the connection between the texts in relation to the question. The following content points informed the structure of this question:

**EN5-RVL-01**

**Reading, viewing and listening for meaning – analyse the main ideas and thematic concerns represented in texts**

**EN5-URB-01**

* **Perspective and context** – analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose
* **Style** – examine the way an author’s distinct personal style shapes meaning in their work

**EN5-ECA-01**

* **Writing** – select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative
* **Writing** – develop a personal and informed voice that generates ideas and positions an audience through selection of appropriate word-level language and text-level features
* **Text features** – use the structural conventions of analytical writing purposefully, including a well-articulated and considered thesis, a sustained and cohesive progression of supporting points, and a rhetorically effective conclusion

**EN5-ECB-01**

* **Planning, monitoring and revising –** develop an effective thesis for extended analytical and persuasive texts that is based on critical thinking about a text or topic

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### Relevant resources

* **Core formative task 6 – practice examination and peer marking of practice examination**
* **Phase 6, resource 2 – feedback on sample answers**

# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools.

## Share your experiences

If you use the core formative tasks in your faculty and school context, reach out to the English curriculum team. We would love English teams from across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7–12 newsletter. Send submissions to [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

## Support and alignment

**Alignment to system priorities and/or needs**: this resource is evidence-based, as outlined below and supports English curriculum leaders to advance equitable outcomes, opportunities and experiences for their students. It also provides guidance that enhances the delivery of outstanding leadership and supports the planning of [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching) practices as per the goals of the [Plan for Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education). It is an example of [Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) and aligns to the [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468). It is designed to support school and curriculum leaders as they plan syllabus implementation. It can be used during the design and delivery of collaborative curriculum planning, monitoring and evaluation.

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) element of assessment (formative assessment, summative assessment, student engagement).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [Proficient Teacher Standard Descriptors](https://www.nsw.gov.au/education-and-training/nesa/teacher-accreditation/proficient-teacher/standard-descriptors) 5.1.2, 5.2.2, 5.3.2

**Consulted with**: subject-matter experts from the Curriculum and Reform’s Explicit teaching team, Strategic Delivery, Literacy and Numeracy and Multicultural education teams, and teachers and head teachers from across NSW.

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**Syllabus outcomes**: EN5-RVL-01, EN5-URA-01, EN5-URB-01, EN5-URC-01, EN5-ECA-01, EN5-ECB-01

**Author:** English curriculum 7–12 team

**Resource**: core formative task booklet

**Related resources:** there is a sample assessment notification, examination, practice examination, resource booklet, program and a core texts booklet aligned. Further resources to support Stage 5 English can be found on the [English K–12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page.

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