Paper 1 – practice examination 1

## English Standard – Common Module

This sample examination has been written and collated by the English curriculum team.

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Resource overview

This booklet has been designed for use by HSC students as a resource for revision in the lead up to the trial and HSC examinations. This will be useful if students sustain engagement with the content until the external HSC examinations for English.

The content in this resource has been prepared by the English curriculum team, unless otherwise credited.

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2021 English curriculum team paper 1 practice paper

Attempt this exam under timed conditions. Complete the exam in 1 hour and 40 minutes: 10 minutes reading time and 1 hour and 30 minutes working time.

The format of this practice examination is modelled off the material in the 2020 HSC examination.

Per NESA advice, this does not suggest that the 2021 HSC examination will be formatted in this way. In particular, NESA has outlined that Paper 1 Section I will contain ‘**five to six short-answer questions**’. The sample questions below are designed to support you to explore unseen texts in reasonable depth.English Standard, paper 1, question and writing booklet

### Texts and human experiences

#### General instructions

* Reading time – 10 minutes
* Working time – 1 hour and 30 minutes
* Write using a black pen
* A stimulus booklet is included with this booklet

#### Total marks – 40

##### **Section I – 20 marks**

* Attempt questions 1 – 4
* Allow about 45 minutes to answer these questions

##### **Section II – 20 marks**

* Attempt **one** question from questions 5 - 10
* Allow about 45 minutes to answer this question

### Section I

20 marks

Attempt Questions 1 – 4

Allow about 45 minutes for this section

Read the texts in the Stimulus Booklet carefully and then answer the questions in the question and answer booklet. These spaces provide guidance for the expected length of response.

Your answers will be assessed on how well you:

* demonstrate understanding of human experiences in texts
* analyse, explain and assess the ways human experiences are represented in texts

**Question 1 (4 marks)**

**Text 1 – poster**

Explain how visual and language features in ‘Road to Change*’* represent the benefits of engaging in the experience of change.

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**Question 2 (4 marks)**

**Text 2 – prose**

Analyse how humour is used to represent the impact of experiences on emotions.

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**Question 3 (6 marks)**

**Text 3 – poem and Text 4 – poem**

Compare the representation of challenging experiences in ‘Dirty White’ and ‘Barter’.

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**Question 4 (6 marks)**

**Text 5 – non-fiction extract**

Evaluate how features of form are used to reveal the insights gained from the experience of travel.

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### Section II

20 marks

Attempt **one** question from questions 5 – 10

Allow about 45 minutes for this section

Answer the question in the Section II writing booklet. Extra writing paper is available.

Your answer will be assessed on how well you:

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

**Question 5 (20 marks)**

**Prose Fiction**

How has your understanding of particular lives and cultures been shaped by the author’s use of setting in your prescribed text?

The prescribed texts are:

* Anthony Doerr, ‘All the Light We Cannot See’
* Amanda Lohrey, ‘Vertigo’
* George Orwell, ‘Nineteen Eighty-Four’
* Favel Parrett, ‘Past the Shallows’

**Question 6 (20 marks)**

**Poetry**

How has your understanding of particular lives and cultures been shaped by the poet’s use of imagery in your prescribed text?

The prescribed texts are:

* Rosemary Dobson, *Rosemary Dobson Collected*

The prescribed poems are:

* + ‘Young Girl at a Window’
  + ‘Over the Hill’
  + ‘Summer’s End’
  + ‘The Conversation’
  + ‘Cock Crow’
  + ‘Amy Caroline’
  + ‘Canberra Morning’
* Kenneth Slessor, *Selected Poems*

The prescribed poems are:

* + ‘Wild Grapes’
  + ‘Gulliver’
  + ‘Out of Time’
  + ‘Vesper-Song of the Reverend Samuel Marsden’
  + ‘William Street’
  + ‘Beach Burial’

**Question 7 (20 marks)**

**Drama**

How has your understanding of particular lives and cultures been shaped by the playwright’s use of tension in your prescribed text?

The prescribed texts are:

* Jane Harrison, ‘Rainbow’s End’, from Vivienne Cleven et al., *Contemporary Indigenous Plays*
* Arthur Miller, ‘The Crucible’
* William Shakespeare, ‘The Merchant of Venice’

**Question 8 (20 marks)**

**Nonfiction**

How has your understanding of particular lives and cultures been shaped by the writer’s use of perspective in your prescribed text?

The prescribed texts are:

* Tim Winton, *The Boy Behind the Curtain*

The prescribed chapters are:

* + ‘Havoc: A Life in Accidents’
  + ‘Betsy’
  + ‘Twice on Sundays’
  + ‘The Wait and the Flow’
  + ‘In the Shadow of the Hospital’
  + ‘The Demon Shark’
  + ‘Barefoot in the Temple of Art’
* Malala Yousafzai and Christina Lamb, ‘I am Malala’

**Question 9 (20 marks)**

**Film**

How has your understanding of particular lives and cultures been shaped by the director’s use of mise-en-scene in your prescribed text?

The prescribed text is:

* Stephen Daldry, ‘Billy Elliot’

**Question 10 (20 marks)**

**Media**

How has your understanding of particular lives and cultures been shaped by the director’s use of dialogue in your prescribed text?

The prescribed texts are:

* Ivan O’Mahoney, *Go Back to Where You Came From*

The prescribed episodes are:

* + Series 1: Episodes 1, 2 and 3
  + and
  + ‘The Response’
* Lucy Walker, ‘Waste Land’

## English Standard, paper 1

## Stimulus Booklet

### Texts and Human Experiences

**Section I**

Text 1 – poster

Text 2 – prose

Text 3 – poem

Text 4 – poem

Text 5 – nonfiction extract

### Text 1 – poster

**Road to Change**



2011 National NAIDOC Poster © Matthew Humphries [[2]](#endnote-2)Text 2 – prose

##### ****A Curse and a Prayer****

My eldest son is cursed. It’s a small curse but it’s still there. I was raised in Buloburde, a town where every adult was another pair of eyes for parents. The eyes are hidden but all around whenever I go. Reporting back to my parents. Now, I’m in my lounge room, palms upwards and begging forgiveness for whatever sin compelled God to punish me with a son who got a fresh piercing on his ear like it was nothing. What a curse.

‘Bismillah, have you lost your mind, Hamid?’ I screamed in Somali as the devil gleamed from my son’s ear. ‘Have you been possessed by jinn?’

‘It’s just an earring!’ my son shouted back. His eyebrows narrowed as he ran into the dining room. Look at him, shouting back at his mother!

‘Just an earring, ya Allah?’ I screamed, face upwards as though searching for God in the ceiling. ‘You look like an idiot.’

My son sat down at the dining table. My belief that he was cursed was reaffirmed. His wild, bushy afro was now practically reaching the sun. There was no cutting, no taming and no respect for the way he made me look as a mother. Sure, now he was using the organic coconut oils I brought to him after I burst into his bedroom, holding hair clippers in my hand like a pistol two nights ago. A screaming match had ensued. My son leapt off his chair and grabbed my hand. Grabbed it so hard my black skin paled to white where he held it, the colour only rushing back when he slapped the clippers to the floor. He stood eye level to me. When in Allah’s name did he catch up?

‘Hamid. Use your brain. What will people think? Do you not care how this makes you look?’ I knew better than to use dishonour as a threat. It stopped working early in his teens.

‘I don’t need to impress people who get worked up over an earring,’ Hamid told me bluntly, swaying his legs as his feet gently kicked the wobbly table leg. He hadn’t even taken his Adidas shoes off when coming into the house. He really was cursed.

My phone buzzed, and I answered, choosing to deal with Hamid later. It was Halima, my cousin. ‘Assalamu alaykum, Layla,’ she started, a high note to her voice. I couldn’t return the greeting in time before she continued. ‘Hawa gave birth to a boy.’ And then, ‘Jamila’s daughter got suspended.’ And then, ‘There was a lot of music and yelling coming from your house last night. Were you home?’ Relaying all the local gossip over phone calls was Halima’s way of asserting her place as the community informant.

I stared at my son who was still sitting by the dining table, which had an assortment of school bags, dirty jumpers, skirts and loose papers of homework. A large picture of Buloburde hung on the wall. We lived in a four-bedroom villa in Merrylands rented from an old Croatian landlord. When we first moved in he’d stroll into the house every other week, bobbing his head under sinks, tapping on walls with his knuckles. The inspections became less frequent over the years. The last time he was here I was pregnant with my youngest, Sumayah, now two years old.

I stood up and sat in the chair next to Hamid, quickly ending the call with Halima mid-sentence. Send all the eyes. Hamid continued to look at his own phone. The dull thud of his feet kicking the table started giving me a headache. ‘Why Hamid? Why?’ I asked, my throat stinging. ‘You’re failing subjects, getting piercings and playing loud music with who knows who! Don’t you know what you have?’

Hamid bowed his head. His kicking coming to an end as he stared at the kitchen tiles. I couldn’t help it. I started to cry. He wrapped an arm around my shoulder, his clumsy boy hands held mine tight. My chest tightened. ‘It’s okay, Hooyo.’ These breakdowns had become common in the past years. I’m still not sure why.

Hamid held my hands and there were a few seconds of silence as I took a deep breath. Hamid rose from his chair and walked to his room, finally taking his Adidas shoes off. There was a gentle lock. And soon after, just faintly, I could hear the lowered sound of rap music playing. I sighed, buried my face into my hands and began praying again.

Naima Ibrahim [[3]](#endnote-3)

### Text 3 – poem

**Dirty White**

Our Revesby house is a box painted dirty white. The grass

of the scuzzy backyard is freckled with torn leaves from the

zoeng bei syu – elephant nose tree. Its fat grey trunk and

coiling branches form brittle trails for climbing feet, and I

explore its crown until my palms are covered in splinters.

When Ma sees me, she rants about my being gaam dumb,

yells and yells until her neck blotches red. Her black hair

in my face as she rips each splinter out with eyebrow tweezers.

Then our White neighbours complain of invasion. They protested

at roots crawling into their pipes, stray leaves scuttling

into their gutters, branches that dare slink knotted knuckles over

their fence. Ma argues, babbling on about good feng shui.

The next morning, we find a severed limb strewn across our

driveway. Twigs crushed, leaves loose and trampled.

Two days later, a second amputated bough appears, then

a third. When a fourth branch is dumped at our doorstep,

Ma rings up the tree removal company. The workmen come

on a Friday and I watch them take what was left of the zoeng bei syu

in less than an hour. They cleave the stump apart and

tear the roots up from the ground, tying the branches into

neat clusters for Bankstown Council to collect. ‘You’re

getting too big to climb trees anyway,’ Ma says when she

sees my face. ‘But look, the neighbours saved us money.

They did half the job for us!’ I hate how wide the sky

now stretches, deep and dark over strides of ruined earth.

My hands clench and ache, remembering the knots and

pocks of the zoeng bei syu. Grey branches fanning out to

blind half the sky. Splinters, stinging under my skin.

Annie XY Zhang [[4]](#endnote-4)

### Text 4 – poem

**Barter**

Life has loveliness to sell,

All beautiful and splendid things,

Blue waves whitened on a cliff,

Soaring fire that sways and sings,

And children's faces looking up

Holding wonder like a cup.

Life has loveliness to sell,

Music like a curve of gold,

Scent of pine trees in the rain,

Eyes that love you, arms that hold,

And for your spirit's still delight,

Holy thoughts that star the night.

Spend all you have for loveliness,

Buy it and never count the cost;

For one white singing hour of peace

Count many a year of strife well lost,

And for a breath of ecstasy

Give all you have been, or could be.

Sara Teasdale[[5]](#endnote-5)

### Text 5 – non-fiction extract

**A Stroll around Australia**

It was summertime when I left Sydney, and summer stayed with me until I reached the Queensland border, over 2,000 miles away my route lay up the east coast through Tamworth, Armidale, Glen Innes and Tenterfield to the Queensland border, some 492 miles. This country is some of the most fertile in New South Wales and carries a large population.

Around the Queensland border the orchardist owns sway. Here are large and magnificent orchards surrounding the go-ahead towns where, on market days, one meets prosperous farmers and merchants, everyone intent on the progress and prosperity of the district and town.

The country changed after a while, and I climbed up on the Darling Downs. Here I entered a new but still prosperous, district? Wheat and sheep hold this country, and still fine towns were passed.

Passing through Toowoomba and Maryborough, both big towns, with fine streets and shops, I came to a land new and full of interest—the land of the sugar cane.

Here, huge fields of cane in various stages of growth, met the eye. Tramways were everywhere and led to fine mills. Cane-cutters' camps dotted the fields, and everywhere was activity. About the mills, towns had grown up with clubs for the workers and well-equipped stores.

Through Rockhampton, Mackay and Townsville I walked, ever north, until I came to Cairns, the end of my first long lead.

…

Over the ridge to Georgetown was the next stretch of country. Here were no railways, but the roads were good. As a mining town, Georgetown is almost dead. Houses have been pulled down and abandoned. One queer thing I noted. Georgetown at one time had a local newspaper, but with the downfall of mining the paper lapsed and, when I visited Georgetown, the printing press was standing out in the street.

On to Croydon, another mining town, with, alas, the few mines operating in the hands of tributers and half the town dismantled.

Here I again found a railway and followed it to Normanton, a small port on the Gulf of Carpentaria. Normanton was once a big town exporting an immense quantity of gold, won at the Croydon gold mines.

My next port of call was Burketown, a small agricultural port on the Gulf, and noteworthy to me as the last Queensland town I was to visit.

Two hundreds of miles westward from Burketown I began to climb on to the Barclay Tableland. Lawn Hill Station was the last place I passed in Queensland, and then I came to Herbertvale Station on the Queensland-Northern Territory border.

I entered the territory ten miles southwards of Herbertvale through the gate on the rabbit-proof fence. Twelve miles on I saluted my first Territorian at Gallipoli, a sub-station of the huge Alexandra Station, containing some 14,000 square miles of country.

Then on to Brunette Downs Station, a still larger cattle run, across large plains of fine grass.

The Barclay Tablelands I consider some of the finest grazing lands in Australia. On them I have travelled plains 20 to 30 miles across and never anything but grass. Miles and miles of it, some of the finest grazing in Australia. One wonders if these plains have an ending.

Then a dark line appears on the horizon. Later it resolves into a belt of gidyea trees, with coolibar trees standing before it. These belts of trees are never more than a few hundred yards across. And then out on to another plain, appearing almost illimitable in extent.

Overhead, a fierce tropical sun beats down on this shadeless plain and, throughout the day, dances the mirage.

Scenes of water, vast lakes, with villages, stations and people, the mirage dances the whole day long. How many men have seen these beautiful illusions and taken them for realities? How many men have wandered from the track and finally laid down under some tree to face the inevitable end? One has to set one's face sternly to the one path and disregarded the tempting vision.

…

Here I passed through some of the finest agricultural land in Australia. Let my readers look at a map and draw a line south from Darwin along the railway from Emungalen and then to Wave Hill Station. Turn your pencil westwards to Hall's Creek and then along the Margaret and Fitzroy rivers to Derby. The country enclosed will be some of the finest plantation land in the world and will one day furnish our country with all the rubber, indigo, tobacco, tea, coffee and cocoa it needs.

Aidan De Brune[[6]](#endnote-6) Marking criteria and suggested answers

The following are the marking criteria and suggested answers.

## Paper 1, section I guidelines

Use the provided marking criteria and possible answers to self-assess your achievement in this section and to guide your preparation for the HSC examination.

The guidelines for answers are not an exhaustive list. There could be more examples added to the subheading ‘answers could include’.

### Question 1 – text 1, poster

1. Explain how visual and language features in ‘Road to Change’represent the benefits of engaging in the experience of change.

Table 1 – marking criteria for question 1

|  |  |
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| Marking criteria | Marks |
| * Presents a clear explanation about the benefits of engaging in the experience of change * Uses well-chosen supporting evidence of how language and visual features are used to substantiate the explanation | 4 |
| * Presents an explanation about the benefits of engaging in the experience of change * Uses supporting evidence of how language and visual features are used to substantiate the explanation | 3 |
| * Describes some aspects of the language or visual features which represent change and/or the benefits of change | 2 |
| * Identifies an idea in the text that has some relevance to the experience of change | 1 |

##### Answers could include:

**Benefit –qualities of resilience and/or strength**

* Visual features
  + the road is a metaphor showing the people are moving forward despite the challenges they have experienced
  + The vector of the road symbolises the people are focused on the future
* Language features
  + high modality in the statement ‘change: the next step is ours’ highlights the determination of the people
  + positive connotation in phrases such as ‘Mabo proud’ which symbolises they are not tied down by the past.

**Benefit – sustaining an optimistic mindset**

* Visual features
  + symbolism of the family facing the sun, a metaphor for a brighter future
  + vector of the road – the First Nations family are moving forward, focused on what lies ahead
  + bright colours and large sun – this mindset is a positive, bright one
* Language features
  + imperative ‘empower us now’ at the top of the road to accentuate the first nations family is focused on their journey to empowerment
  + connotation in numerous words or phrases – tradition, bringing them home, which show the family have remained connected with their First Nations heritage.

### Question 2 – text 2, prose

1. Analyse how humour is used to represent the impact of experiences on emotions.

Table 2 – marking criteria for question 2

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Presents an effective explanation about the impact of experiences on emotions * Uses well-chosen examples to effectively evaluate how features of humour represent this impact on emotions | 4 |
| * Presents an explanation about the impact of experiences on emotions * Uses well-chosen examples to evaluate how features of humour represent this impact on emotions | 3 |
| * Explains the emotions represented in the text * Describes examples of humour in the text | 2 |
| * Describes ideas in text | 1 |

##### Answers could include:

**Impact of the experience on the mother’s emotions**

* The experience described, wherein the mother discovers her son has pierced his ear, surprises her because it goes against her cultural principals. This surprise inflates the emotional reaction of the mother, who is represented as melodramatic.

**Features of humour**

* Hyperbole – ‘Bismillah, have you lost your mind, Hamid?’ I screamed in Somali as the devil gleamed from my son’s ear. ‘Have you been possessed by jinn?’ - mother’s furious reaction to her son getting a piercing so extreme it is ludicrous
* Dialogue – ‘Hawa gave birth to a boy.’ And then, ‘Jamila’s daughter got suspended.’ And then, ‘There was a lot of music and yelling coming from your house last night. Were you home?’ – the cousin’s (Layla) dialogue is presented in snippets to endorse the narrator’s deep concerns (and embarrassment) about gossip. This evokes humour because the snippets are of ordinary events with little detail which emphasises those who gossip are fickle
* Aside point of view – ‘He hadn’t even taken his Adidas shoes off when coming into the house. He really was cursed.’ – creates a commentary by the mother, which adds to her characterisation as an emotionally stung woman who is afraid of being judged.

### Question 3 – text 3, poem and text 4, poem

1. Compare the representation of challenging experiences in ‘Dirty White’ and ‘Barter’.

Table 3 – marking criteria for question 3

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| Marking criteria | Marks |
| * Presents an effective comparison of the representation of challenging experiences in an integrated, balanced explanation of the poems * Uses well-chosen examples from each poem to effectively explain the representation of these challenging experiences | 6 |
| * Presents a comparison of the representation of challenging experiences in a structured explanation of the poems * Uses examples from each poem to explain the representation of these challenging experiences | 4 – 5 |
| * Compares some ideas between the two poems * Describes experiences in each poem | 2 – 3 |
| * Describes an idea in each of the poems | 1 |

##### Answers could include:

* In ‘Dirty White*’*, Zhang uses an anecdote to recall the specific challenging experience of an unfriendly neighbour who treats the migrant family poorly, driven by racism. On the other hand, in ‘Barter’, Teasdale alludes to challenging experiences, through vague references such as ‘many a year of strife well lost’ or ‘soaring fire,’ focusing instead on the belief that from such challenging experiences we gain an appreciation of life
* While Teasdale uses low modality and positive connotation to brush aside the impact of challenging experiences, Zhang laments the loss of her childhood perspective, prior to this experience which she evocatively declares will remain a ‘splinter, stinging under [her] skin’
* The metaphor of commercialism is employed by Teasdale who describes the benefits of enduring challenging experiences through the ‘transaction’’ it generates. Life ‘sells’ us ‘blue waves whitened on a cliff’ and ‘soaring fire that sways and sings’. Extending this metaphor, Teasdale uses an imperative to encourage readers to ‘spend all they have’ heralding the idea that people should focus on the renewed perspective – ‘the breath of ecstasy’ which cannot be measured in ‘cost’ because challenging experiences will pass and be forgotten. In stark contrast, Zhang’s exposes the long term impact of challenging experiences - laments her flouted childhood play and hence innocence. Her use of the nature imagery signifies the decay in the perspective of the racist neighbour who leaves the narrator focused on ‘torn leaves,’ ‘coiling branches,’ ‘brittle trails’ and ‘splinters.’
* Teasdale’s descriptive image of ‘children’s faces looking up, holding wonder like a cup’ is unmatched in Zhang’s poem.

### Question 4 – text 5, non-fiction excerpt

1. Evaluate how features of form are used to reveal the insights gained from the experience of travel.

Table 4 – marking criteria for question 4

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| Marking criteria | Marks |
| * Effectively articulates what insights are gained from the experience of travel * Uses well-chosen examples to effectively evaluate how features of form are used to reveal the insights gained from the experience gained | 6 |
| * Articulates what insights are gained from the experience of travel * Uses examples to evaluate how features of form are used to reveal the insights gained from the experience gained | 4 – 5 |
| * Uses examples to explain or describe how features of writing are used to reveal the insights gained from the experience gained | 2 – 3 |
| * Describes some ideas from the text | 1 |

##### Answers could include:

**Insights gained**

* Geographical understanding
* Appreciation of other people's way of living
* Appreciation of the simple things in life
* Insight into the land’s generous offering
* Awareness of what makes us different.

**Features of form**

* Objective description of the landscape from his limited perspective, fleshed out by facts and statistics
* Precision with description and factual information to accentuate the geographical understanding gained from this ‘stroll’ around Australia
* Chronological account of the stroll, through clever use of paragraphing, with details about each phase to emphasise this insight is valuable as we enhance our appreciation of the vastness and difference of each region. Generates a sense of awe in a land that may have been regarded as mediocre
* Superlative descriptions – ‘some of the finest plantation land’.

Paper 1, section II guidelines

This marking criteria is modelled off the marking criteria for the HSC. However, a third column has been added to the grid, which is intended for use as a self-assessment tool by the student.

The self-assessment checklist provides some guidelines for the characteristics common to each grade. They are not exhaustive nor are they definitive. That is, other characteristics of an A-grade response could be added to this list.

1. Use the checklist to determine the mark you could receive for your answer to **one of these questions:**

* How has your understanding of particular lives and cultures been shaped by the author’s use of setting in your prescribed text?
* How has your understanding of particular lives and cultures been shaped by the poet’s imagery in your prescribed text?
* How has your understanding of particular lives and cultures been shaped by the playwright’s use of tension in your prescribed text?
* How has your understanding of particular lives and cultures been shaped by the writer’s perspective in your prescribed text?
* How has your understanding of particular lives and cultures been shaped by the director’s use of mise-en-scene in your prescribed text?
* How has your understanding of particular lives and cultures been shaped by the director’s use of dialogue in your prescribed text?

Table 5 – marking criteria and self-assessment checklist for section 2

|  |  |  |
| --- | --- | --- |
| Marking criteria | Mark | Self-assessment checklist |
| * Expresses deep understanding of the representation of particular lives and cultures in the prescribed text * Presents an insightful response with detailed analysis of the form feature nominated in the question, supported by well-chosen textual references * Writes a coherent and sustained response using language appropriate to audience, purpose and context. | 17 - 20 | * A skilful thesis is established and sustained for the duration of the response. * The representation of particular lives and cultures remains the focus of the response. * A specific idea or concept, which is drawn from the prescribed text, is used to elaborate on the particular lives and cultures represented in the text. * The response is purposeful and shows deep understanding of the relevance of reader response in the common module. * Analysis of ‘particular lives and cultures’ is shaped by textual analysis relevant to the form feature nominated in the question. * Analysis is informed by purposeful use of quotes and features of writing, which are embedded into the writing. * Analysis is written from ‘outside the text’ and there is a constant focus on the way the form feature nominated in the question has been used by the composer to construct the ideas in the text. * Textual evidence is used in a skilful way to build the argument. * The response is articulate, clear and purposeful and control of the writing mechanics is sustained. |
| * Expresses clear understanding of the representation of particular lives and cultures in the prescribed text * Presents a purposeful response with effective analysis of the form feature nominated in the question, supported by well-chosen textual references * Writes an organised response using language appropriate to audience, purpose and context | 13 - 16 | * An effective thesis which engages with the representation of particular lives and cultures in the prescribed text is established. * There are some lapses in the writing where the thesis is not clearly leading the response. * The representation of particular lives and cultures is address in parts. The focus of this statement could have been narrowed by selecting a specific idea from the prescribed text, which would tighten the thesis. * Reader response is included in a methodical way but is not always clearly reflecting how ‘your understanding’ is shaped by the nominated form feature. That is, the textual examples are not always directly linked to this form feature, or they may not extend off analysis of this form feature. * Analysis of ‘particular lives and cultures’ needs to be more tightly linked to textual analysis of the form feature nominated in the question. * Extensive analysis is often a characteristic of these responses and hence they are often (unnecessarily) long. Some textual references over-crowd the analysis because they are not clearly relevant to the question or the thesis. * An information dump has occurred – that is, there are too many examples and language devices are listed, which detracts from the analysis. * Analysis is at times written from ‘outside the text’ and some textual references are effectively analysed to explore representation. * The response is clear and organised, and control of the writing mechanics is mostly maintained. |
| * Expresses understanding of the representation of lives and cultures in the prescribed text * Presents a response with some analysis of the form feature nominated in the question, supported by some relevant textual features * Writes an adequate response using language appropriate to audience, purpose and context | 9 - 12 | * The thesis is simple and while it engages with some parts of the question, it does not embrace a holistic focus on the representation. * The thesis is stated at the beginning and end of each paragraph but is not clearly developed throughout the analysis. * Engagement with the representation of particular lives and cultures is literal. This is not narrowed to a particular focus which is drawn from the text. * There are a limited references to reader response and hence representation. * The response is written from ‘inside the text’ - more explicit references to the composer and to the form feature specified in the question could lift the explanations provided. * The response is mostly shaped by descriptions of the ‘particular lives and cultures’ represented in the prescribed texts. * Textual evidence is sound but at times generalised * Description is used to engage with textual references and there may be bouts of storytelling throughout the response. |
| * Expresses limited understanding of the representation of particular lives and cultures in the prescribed text * Describes aspects of the text * Writes a limited response | 5 - 8 | * The response is descriptive and relies on storytelling what the prescribed text is about. * There may be some references to key words in the question, but these are not engaged with or elaborated. * Textual evidence is descriptive and quotes are limited or irrelevant. * References to features of composition are limited. * The form feature nominated in the question is barely addressed. * The response does not consider reader response or audience positioning. * This is often a limited (short) response. |
| * Refers to the prescribed text in an elementary way * Attempts to compose a response | 1 - 4 | * The response is short and limited engagement with the question is evident. * Control of writing is elementary and there are substantial lapses in written expression. * The prescribed text is described in a brief way, and this is heavily reliant on storytelling. |

1. [NESA website.](https://educationstandards.nsw.edu.au/wps/portal/nesa/home) © 2017 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales. [↑](#endnote-ref-1)
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3. Naima Ibrahim. (2019). A Curse and a Prayer. In [*Sweatshop Women Volume One*](https://www.sweatshop.ws/movement)(2019)*.*Sweatshop.Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Sweatshop Literacy Movement Inc.   [↑](#endnote-ref-3)
4. Annie XY Zhang. (2019). Dirty White. In [*Sweatshop Women Volume One*](https://www.sweatshop.ws/movement)(2019)*.*Sweatshop.Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Sweatshop Literacy Movement Inc.   [↑](#endnote-ref-4)
5. Sara Teasdale. (1920). Barter. Downloaded from [Poetry foundation](https://www.poetryfoundation.org/poets/sara-teasdale). Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. Accessed on 09/07/2021. [↑](#endnote-ref-5)
6. Aidan De Brune. A Stroll around Australia. (1923). Published in The Moora Herald and Midland Districts Advocate. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. Downloaded from [Project Gutenberg Australia](http://gutenberg.net.au/plusfifty-a-m.html#letterA) on12/07/2021. [↑](#endnote-ref-6)