HSC revision – Paper 1, Section I

# English Standard

Written and collated by the English curriculum team.

## **Table of contents**

[HSC revision – Paper 1, Section I 1](#_Toc79744811)

[English Standard 1](#_Toc79744812)

[Table of contents 2](#_Toc79744813)

[List of tables 2](#_Toc79744814)

[Resource overview 3](#_Toc79744815)

[Links to third-party websites 3](#_Toc79744816)

[Use of NESA resources 4](#_Toc79744817)

[Paper 1, Section I – HSC examination specifications 5](#_Toc79744818)

[The module statement 6](#_Toc79744819)

[Texts and human experiences 6](#_Toc79744820)

[Activity 1 – revision of the module statement 7](#_Toc79744821)

[Activity 2 – discussion 9](#_Toc79744822)

[Paper 1, Section I – common module unseen texts 10](#_Toc79744823)

[Texts in Section I 10](#_Toc79744824)

[Useful knowledge – metalanguage 11](#_Toc79744825)

[Activity 3 – annotating texts 13](#_Toc79744826)

[Tips and strategies for short answer responses 16](#_Toc79744827)

[Writing about representation 17](#_Toc79744828)

[Activity 4 – understanding command terms 17](#_Toc79744829)

[Text 1 – image – ‘Enough is Enough’ 22](#_Toc79744830)

[Text 2 – poem – ‘Dirty White’ 23](#_Toc79744831)

[Activity 5 – unpacking unseen texts 24](#_Toc79744832)

[Activity 6 – guided short answer responses 26](#_Toc79744833)

[Activity 7 – constructing responses 27](#_Toc79744834)

[Text 3 – excerpt from a speech 31](#_Toc79744835)

[Text 4 – poem 33](#_Toc79744836)

[Activity 8 – practice paper 35](#_Toc79744837)

[Appendices 36](#_Toc79744838)

### List of tables

[Table 1 – deconstruction of the module statement 7](#_Toc79744843)

[Table 2 – historic overview of HSC examination questions for Section I 14](#_Toc79744844)

[Table 3 – recognising how the command term shapes a response 18](#_Toc79744845)

[Table 4 – human experiences in texts 24](#_Toc79744846)

[Table 5 – textual analysis graphic organiser 24](#_Toc79744847)

[Table 6 – planning and unpacking the exploration of human experiences 26](#_Toc79744848)

[Table 7 – sample of the common module statement deconstructed 36](#_Toc79744849)

Note: as you add content to this booklet you can update the contents table to accurately reflect the page numbers within the resource. To update the table of contents, right click on the table and select ‘update table’ (in the online version) and ‘update field’ and then select ‘update entire field’ (in the desktop version). Your table numbers should then update to reflect your changes.

### 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. The purpose of this resource is to provide strategies that will assist students to revise their knowledge of the common module, revise the features of texts, engage with a range of short texts and respond to a range of short-answer style questions. The strategies and advice provided will be useful if students sustain engagement with the content until the external HSC examinations for English.

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

### Links to third-party websites

Please note that the provided reading and viewing material and third-party hyperlinks are a suggestion only and implies no endorsement, by the New South Wales Department of Education, of any author, publisher or book title. School principals and teachers are best placed to assess the suitability of resources that would complement the curriculum and reflect the needs and interests of their students.

If you use the links provided on this website to access a third party's website, you acknowledge that the terms of use, including licence terms set out on the third party's website apply to the use which may be made of the materials on that third party website or where permitted by the Copyright Act 1968 (Cth).

The department accepts no responsibility for content on third-party websites.

If this resource contains links to your website and you have any objection to such link, please contact [english.curriculum@det.nsw.edu.au](mailto:english.curriculum@det.nsw.edu.au).

If you have any questions regarding use of material available in this digital platform, please contact [english.curriculum@det.nsw.edu.au.](mailto:english.curriculum@det.nsw.edu.au. )

### Use of NESA resources

Users of this content are reminded of the following advice from NESA.

‘The [NESA website](https://educationstandards.nsw.edu.au/wps/wcm/connect/f2ef71a2-ea7c-4b96-92f6-398fe141925c/english-stage-6-prescriptions-2019-2023.pdf?MOD=AJPERES&CVID=)[[1]](#endnote-2) holds the **only** official and up-to-date versions of these documents available on the internet. **Any** other copies of these documents, or parts of these documents, that may be found elsewhere on the internet might not be current and are **not** authorised. You **cannot** rely on copies from any other source.

The documents on the NESA website contain material prepared by NESA for and on behalf of the Crown in right of the State of New South Wales. The material is protected by Crown copyright.

All rights reserved. No part of the material may be reproduced in Australia or in any other country by any process, electronic or otherwise, in any material form, or transmitted to any other person or stored electronically in any form without the prior written permission of NESA, except as permitted by the Copyright Act 1968.

When you access the material you agree:

* to use the material for information purposes only
* to reproduce a single copy for personal bona fide study use only and not to reproduce any major extract or the entire material without the prior permission of NESA
* to acknowledge that the material is provided by NESA
* to include this copyright notice in any copy made
* not to modify the material or any part of the material without the express prior written permission of NESA.

The material may contain third-party copyright materials such as photos, diagrams, quotations, cartoons and artworks. These materials are protected by Australian and international copyright laws and may not be reproduced or transmitted in any format without the copyright owner’s specific permission. Unauthorised reproduction, transmission or commercial use of such copyright materials may result in prosecution.

NESA has made all reasonable attempts to locate owners of third-party copyright material and invites anyone from whom permission has not been sought to contact the Copyright Officer.

Phone: (02) 9367 8289, Fax: (02) 9279 1482, Email: copyright@nesa.nsw.edu.au

© 2017 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.’

## **Paper 1, Section I – HSC examination specifications**

To be prepared for Paper 1, Section I you should be familiar with the exam specifications.

**Important information:**

* This examination is 1 hour and 40 minutes long. You will have 1 hour 30 minutes working time and 10 minutes reading time. You are advised to use this time wisely by reading all texts in their entirety.
* There are two sections.
* You are advised to use 45 minutes of the writing time on Section I.
* Section I is marked out of 20.

**The examination material for Paper 1 includes 3 booklets:**

* A question and answer booklet for Section 1. Each question will be followed by space for you to write your response. The lines provide an indication of the suggested length of the response. If you require extra space for a response, additional paper is available. The format of this booklet is demonstrated in the [2019 English Standard Paper 1 sample format paper](https://www.educationstandards.nsw.edu.au/wps/wcm/connect/9a214ff1-5c1f-4e87-bd07-1e24a8edba5b/english-standard-2017-sample-examination-format-paper-1-2019-pdf.pdf?MOD=AJPERES&CVID=).[[2]](#endnote-3)
* A stimulus booklet – the unseen texts for Section I will be printed in this booklet.
* A writing booklet for Section II.

**What can you expect in Section I?**

* There will be ‘five or six short-answer questions’, per the advice in the [English Standard HSC examination specifications](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/assessment-and-reporting)[[3]](#endnote-4) (within the Assessment and Reporting information) and the [English Standard (updated November 2020): Sample Examination Materials](https://www.educationstandards.nsw.edu.au/wps/wcm/connect/0a850596-eb7b-4ece-80fb-0f9703df7098/english-standard-paper-1-sample-hsc-questions-november-2020.pdf?MOD=AJPERES&CVID=)[[4]](#endnote-5). These questions will be about the unseen texts in the stimulus booklet.
* Each question will ask you to consider an idea about human experiences. This idea may be from the module statement (for example: qualities or emotions arising from or associated with human experiences; paradox, anomaly or inconsistency in human emotion and behaviour and so on). Alternatively, the idea could be drawn from the text (for example, a theme or idea in the text could be specified) and how this has been communicated by the composer.
* You will be assessed on your ability to demonstrate your understanding of human experiences in texts.
* You will be assessed on your ability to demonstrate your understanding of the ways that language has shaped meaning in texts.
* You will be assessed on your ability to analyse, explain and assess the ways human experiences are represented in texts.
* You will be assessed on your ability to organise, develop and sustain your ideas (this information is often indicated in the question itself so make sure you pay attention to the specific requirements of each question).

To see examples of the types of questions that may be asked in Paper 1, you should examine the [English Standard (2017): Sample Examination Materials for Paper 1](https://www.educationstandards.nsw.edu.au/wps/wcm/connect/0a850596-eb7b-4ece-80fb-0f9703df7098/english-standard-paper-1-sample-hsc-questions-november-2020.pdf?MOD=AJPERES&CVID=). To see an example of the examination format for Paper 1, you should consult the [English Standard (2017): Sample Examination Format Paper 1 (2019)](https://www.educationstandards.nsw.edu.au/wps/wcm/connect/9a214ff1-5c1f-4e87-bd07-1e24a8edba5b/english-standard-2017-sample-examination-format-paper-1-2019-pdf.pdf?MOD=AJPERES&CVID=)[[5]](#endnote-6), the [2019 HSC English Standard exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-standard-2019-hsc-exam-pack+) or the [2020 HSC English Standard exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2020/english-standard-2020-hsc-exam-pack+)[[6]](#endnote-7).

The information provided above has been extracted from the [NESA webpage for English Standard](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017)[[7]](#endnote-8). The material referenced (sample questions and sample exam format) was last updated in November 2020 and is accurate at the time this resource was developed in July 2021. To ensure this information is up-to-date you should check the live site. In addition to the sample examination material hyperlinked in the content above, you may also go to the [NESA website](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/assessment-and-reporting) for further advice about live updates.

### The module statement

The module statement for Texts and Human Experiences (provided below) provides a comprehensive outline of the key concepts and ideas you are required to think about for Paper 1.

Note: need a refresher of the module statement? Don’t forget the HSC hub resource: [Common module – unpacking the module statement](https://www.hschub.nsw.edu.au/english-items/common-module-unpacking-the-module-statement).

### Texts and human experiences

In this common module students deepen their understanding of how texts represent individual and collective human experiences. They examine how texts represent human qualities and emotions associated with, or arising from, these experiences. Students appreciate, explore, interpret, analyse and evaluate the ways language is used to shape 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 motivations, inviting the responder to see the world differently, to challenge assumptions, ignite new ideas or reflect personally. They may also consider the role of storytelling 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 considered 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 judgements 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 world.

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 informed judgements about texts. Students further develop skills in using metalanguage, correct grammar and syntax to analyse language and express a personal perspective about a text. **[[8]](#endnote-9)**

#### Activity 1 – revision of the module statement

1. Organise the module statement content into ‘content’ and ‘skills’: Use the stem ‘students will understand why’ to fill in the column labelled ‘Content’.
2. Use the stem ‘students will know how to’ to fill in the column labelled ‘Skills’.

Paragraph 1 has been completed as a model. You may choose to delete these examples to complete the activity.

Table 1 – deconstruction of the module statement

|  |  |  |
| --- | --- | --- |
| Module statement | Content – I will know why | Skills – I will know how to |
| In this common module students deepen their understanding of how texts represent individual and collective human experiences. They examine how texts represent human qualities and emotions associated with, or arising from, these experiences. Students appreciate, explore, interpret, analyse and evaluate the ways language is used to shape these representations in a range of texts in a variety of forms, modes and media. | * 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. |
| Students explore how texts may give insight into the anomalies, paradoxes and inconsistencies in human behaviour and motivations, inviting the responder to see the world differently, to challenge assumptions, ignite new ideas or reflect personally. They may also consider the role of storytelling 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 considered 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 judgements 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 world. |  |  |
| 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 informed judgements about texts. Students further develop skills in using metalanguage, correct grammar and syntax to analyse language and express a personal perspective about a text. |  |  |

1. Reflection activity - compare the statements you wrote to complete the table with the examples provided in Appendix 1. Ensure you consider what could be added to your statements.

#### Activity 2 – discussion

Use the Wordle word cloud to discuss the key ideas and concepts represented in the module statement.

1. Which words stand out?
2. The premise of a word cloud is that a chunk of text is added to an online generator. The program for this generator will extract the key ideas and concepts and create a word cloud of the most used vocabulary. The larger the word, the more it was repeated in the text added to the generator. What conclusions can you draw about the focus in the common module?

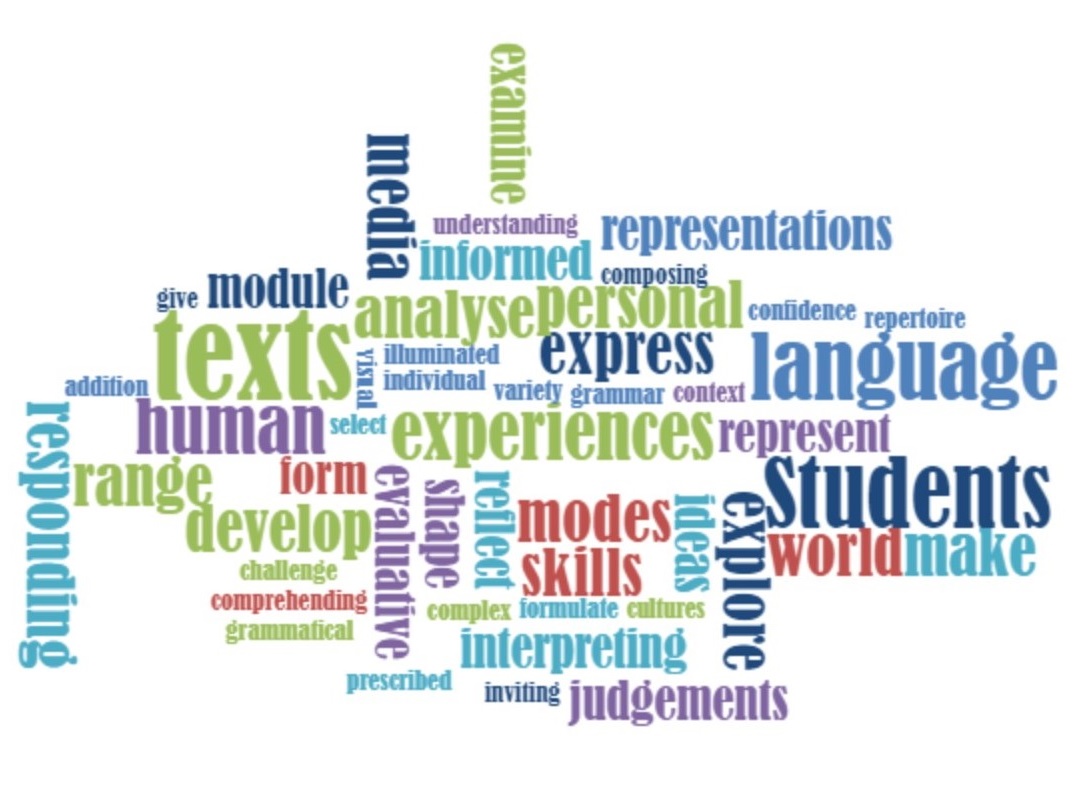


Image 1 – Common module word cloud

## **Paper 1, Section I – common module unseen texts**

In Paper 1, Section I, you will be tested on numerous aspects of your knowledge and skills through reading, and responding to, unseen texts. These aspects include the topic, the purpose, the audience, the perspective presented and how these aspects are represented. In summary, you will show understanding of:

* A range of texts and their features.
* The concepts in the module ‘Texts and Human Experiences’.
* Representation – that is, how the composer constructs the text to position readers in a particular way.

The question may ask you to focus on a particular idea in relation to human experiences and this means you must refer to how meaning is shaped. To write about this effectively it helps to know the metalanguage - the features of composition used to shape meaning. Knowing these terms will allow you to write about the compositional choices made by the composer to represent ideas in a particular way.

### Texts in Section I

What types of texts (form) can you expect in Paper 1, Section 1? The answer is quite simple – any text that can be read in print mode.

A few examples include:

* prose: fiction, non-fiction, novel, biography, memoir, novella, autobiography
* script: theatre, television, dialogue
* interview transcript: print, audio, television, radio
* poetry: sonnet, ballad, spoken poetry transcript, free verse
* song: lyrics transcript (classic, contemporary and/or pop for example)
* advertisement: print media, internet, billboard, television screen-shot
* images: cartoon, comic, painting, photograph, collage and book/DVD/CD jackets.

Keep adding to this list and be sure to read widely so you are familiar with the features of form common to these texts.

Note: In the 2019 and 2020 HSC for Paper 1, Section I, the following text forms were used: feature article extract, internet article, illustration, poem, prose fiction extract and a magazine cover.

### Useful knowledge – metalanguage

**What is metalanguage?**

Essentially, metalanguage is the word used to categorise terms that discuss language. The prefix ‘meta’ means ‘self-referential’ or referring to oneself. For example, metadata is data about data. Meta-memes are memes about memes. Metalanguage, therefore, is language about language.

While not exhaustive and complete, this list provides some common features associated with the textual mediums listed. It is the product of a brainstorm which aims to list some of the more common features in each of the textual mediums listed. Where a dot point is extended with additional lines underneath the bullet point, this indicates that the metalanguage terms are associated or build on one another.

**Prose texts**

For example, novel, memoir, speech, interview, article, letter, fiction, non-fiction, autobiography, et cetera.

* Narrative point of view
  + first, second, third person
  + omniscient, omniscient limited, intrusive, focalised
* Characterisation
* Dialogue: internal monologue, speech, dialect, emotive language, tone
* Plot development
  + orientation, climax, foreshadowing, twist, dénouement
* Imagery
  + visual, auditory, tactile, olfactory, gustatory
* Figurative language
  + metaphor, simile, analogy, allegory, symbolism
* Tone of the text
  + word choice – diction, register, voice, connotation and denotation
* Parts of speech
  + nouns, verbs, adjectives, superlatives, adverbs, pronouns, preposition, conjunction, interjection, article
* Punctuation
  + exclamations, rhetorical question, ellipsis, inverted commas
* Syntax
  + sentence structure, sentence length, word order, inversion
* Modality & register
  + sentence type, formal, informal, colloquial, slang, high and low modality words
* Extended metaphor
  + trope, motif, allegory

**Poetry**

For example, free verse, ballad, sonnet, song lyrics, slam poetry, et cetera.

* Style or literary movement
  + subject, theme, war poetry, romanticism, postmodern
* Stanza organisation
  + enjambment, octet, sestet
* Imagery
  + visual, aural, olfactory, visceral, gustatory
  + onomatopoeia, alliteration, assonance, sibilance
* Figurative language
  + simile, metaphor, personification
* Types of phrases
  + rhetorical questions, statements, truncation, apostrophe
* Extended metaphor
  + trope, motif, allegory

**Visual texts**

For example, cartoon, comic, photograph, painting, graffiti, advertisement, collage, poster, book jacket, et cetera.

* Layout
  + salience
  + vector
  + framing: foreground, middle ground, background
  + angles: overhead, high angle, neutral, low angle, undershot, dutch angle
  + shot size: close-up, medium-shot, long-shot, full-shot
* Symbolism
  + colour and shading
  + visual metaphor
  + motif
  + intertextuality or appropriation
* Language features
  + instructional language: multiple narrative voices, first/second/third person, imperative
  + informative language: facts, statistics, quotes
  + humour: puns, irony, sarcasm, caricature, exaggeration
  + persuasive language: high modality, inclusive language, emotive language, evaluative words, repetition

**Digital Texts**

For example, website, webpage, app, digital software

In addition to the features common to the visual texts listed above, this section may also include multimodal texts that are formatted for an online context. In this case you will need to know the metalanguage for online texts. This metalanguage includes:

* Calls to action
* Reading path
* Interactive elements
  + hyperlinks
  + embedded video or audio links
  + chat function
  + clickbait
* Icons, images, gifs
* Visual organisers
  + graphs, charts

#### Activity 3 – annotating texts

1. Annotate each text from Section I of the previous HSC Paper 1 examinations; a link to each paper is provided below. A good strategy is to annotate with the question in mind. This way, the annotations you make will be useful for the answer you need to construct. This is a strategy you could carry into the HSC examination.

Tip: as you read the texts during your reading time, begin thinking about what the question has asked you to demonstrate and what key aspects of the text will help support your perspective. As soon as the reading time finishes, make quick notes on the texts so you do not forget your valuable ideas; a tip has been provided for each question to help you in this revision activity. In future, as you read each question, make sure you identify the focus of the question.

Examine the [2020 HSC Paper 1 stimulus booklet texts (pp. 3-7 in the second section of the PDF).](https://educationstandards.nsw.edu.au/wps/wcm/connect/7b378a20-55d5-456d-808b-1ec2f23e44ef/2020-hsc-english-standard-paper-1.pdf?MOD=AJPERES&CACHEID=ROOTWORKSPACE-7b378a20-55d5-456d-808b-1ec2f23e44ef-nEJoPnb)

* Text 1 – feature article: ‘Look Alive’ by Lorin Clarke

Tip - one focus in the question: how readers are encouraged to view the world.

* Text 2 – prose fiction extract: ‘The Movie People’ by Fiona McFarlane

Tip - one focus in the question: representation of both the individual and community experiences.

* Text 3 – internet article: from ‘On Writing’ by Michael Frayn and Text 4 – illustration by Julie Paschkis

Tip - one focus in the question: representation (through a variety of language forms and features) to communicate ideas about being creative.

* Text 5 – poem: ‘It Begins with Darkness’ by Andy Kissane

Tip - one focus in the question: exploration of the power of storytelling.

[2019 HSC Paper 1 stimulus booklet texts (pp. 2-6 in the second section of the PDF)](https://educationstandards.nsw.edu.au/wps/wcm/connect/1262e215-0029-48d9-b749-ff65b2b8fba1/2019-hsc-english-standard-p1.pdf?MOD=AJPERES&CACHEID=ROOTWORKSPACE-1262e215-0029-48d9-b749-ff65b2b8fba1-no2GFWy)

* Text 1 – magazine cover: ‘The New Yorker’

Tip - one focus in the question: how diverse experiences are represented in the visual text.

* Text 2 – poem: ‘The Red Sweater’ by Jospeh O Legaspi

Tip - one focus in the question: how the reader is invited to share in the experiences represented in the poem.

* Text 3 – poem: ‘Boomerangs in a Thunderstorm’ by Samuel Wagan Watson

Tip - one focus in the question: how ideas about connection are conveyed.

(Note: this question required students to write about text 3 and text 1).

Tip - one focus in the question: representation of an intense moment

(Note: text 3 has two questions).

* Text 4 – prose fiction extract: from ‘A Kindness Cup’ by Thea Astley

Tip - one focus in the question: how the experience of returning home is shaped.

**Working with your peers?**

1. Record at least one annotation for each text in a [Jamboard](https://jamboard.google.com) created for this activity. After each Jamboard is completed, your teacher may download this and share to the learning management system.
2. Extension task – write answers to each question and check your answers using the [2019](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-standard-2019-hsc-exam-pack+) or [2020](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2020/english-standard-2020-hsc-exam-pack+) marking centre feedback.

**Working on your own?**

1. Use the table below to make notes about the features of texts and examples you would use to write a response which is relevant to the focus in the question. An example is provided.

Table 2 – historic overview of HSC examination questions for Section I

|  |  |  |  |
| --- | --- | --- | --- |
| HSC Year and Text | One suggested focus within the question | Features of text and or examples to be used in the answer | How will this support the focus in the question? |
| 2020 HSC, Text 1 – feature article: ‘Look Alive’ | how readers are encouraged to view the world |  |  |
| 2020 HSC, Text 2 – prose fiction extract: ‘The Movie People’ | representation of both the individual and community experiences |  |  |
| 2020 HSC, Text 3 – internet article: from ‘On Writing’ and Text 4 – illustration | representation (through a variety of language forms and features) to communicate ideas about being creative. | Text 3: Rich connotation and evocative verbs - ‘lures you on’.   * Anadiplosis – ‘the idea for the way to tell the story’ leads into ‘the story suggests the means’ and extends to ‘the means suggests the story’.   Text 4   * Writing represented as a metaphorical journey – boat is named ‘the pencil’ and the oar is a pencil * Contrast – ‘flee’ and ‘flew’ * Forceful verbs – ‘plummet’ and ‘plunge’ make up the surface and depth of the waves. | Text 3: Creativity is a process that extends from one moment to another.   * The process of creativity cannot be controlled, and this will shape the next stage of the composition.   Text 4:   * The creative journey will be an adventure that can take us to unchartered waters. * The creative process may lead us to run away or allow us to soar. * This process may be positive or negative. |
| 2020 HSC, Text 5 – poem: ‘It Begins with Darkness’ | exploration of the power of storytelling |  |  |
| 2019 HSC, Text 1 – magazine cover: ‘The New Yorker’ | how diverse experiences are represented in the visual text |  |  |
| 2019 HSC, Text 2 – poem: ‘The Red Sweater’ | how the reader is invited to share in the experiences represented in the poem |  |  |
| 2019 HSC, Text 3 – poem: ‘Boomerangs in a Thunderstorm’ | how ideas about connection are conveyed (note, this question required students to write about text 3 and text 1) |  |  |
| 2019 HSC, Text 3 – poem: ‘Boomerangs in a Thunderstorm’ | representation of an intense moment (note, text 3 has two questions) |  |  |
| 2019 HSC, Text 4 – prose fiction extract: from ‘A Kindness Cup’ | how the experience of returning home is shaped |  |  |

### Tips and strategies for short answer responses

Write a structured response. Start by rewording the question to form an opinion statement and elaborate on the main idea. The best way to elaborate is to draw from the module statement (if this is not already a part of the question). If the question includes a focus from the module, elaboration should be from the text. In either case, be sure to:

* address the question in its entirety
* elaborate beyond the main idea in the question – rewriting the question is not an answer
* use examples that are relevant to the idea you are proving (keep these short and sharp)
* use metalanguage to support your answer
* relate ideas to the responder and how they are positioned to feel
* assume that the statement does not contribute to your marks - all the supporting examples and elaborations proving your argument after the statement are what achieve the marks.

Be mindful of the imperative verb in the question (that is, the verb addressing you). This is the command term. Examples include: ‘explain’, ‘compare’, ‘analyse’ and ‘evaluate’. Sometimes, the question might not use these words. Instead, a word or phrase that connotes the verb is used. For example, the question may begin with **‘how’** instead of **‘analyse’**. Another example is **‘to what extent’** instead of **‘evaluate’**.

Understanding the level of skill linked to each verb is important because it provides some guidance for the purpose of your response and the depth required of your answer.

### Writing about representation

To write about representation, your answer will need to show an awareness of how the composer uses features of form and language to position responders so that the purpose of the text is achieved.

You can hone the writing skills required for this section by engaging with a range of sample texts and writing short answer responses. To build your confidence in approaching unseen texts, you need to have an awareness of the generic conventions of various textual forms (the list ‘Useful Knowledge – metalanguage’ is a good reminder of some of these conventions) and you need to understand the requirements of the command terms within the question.

#### Activity 4 – understanding command terms

1. To ensure you understand how the command term shapes your response, it is beneficial to revise the [Glossary of key words](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords/!ut/p/z1/tVNLc4IwEP4tHjhmsgnh4ZG-RKrVaaVKLk4MQbHyEChqf32h0x6Vdpzmlsx-j939gjleYJ6KOl6LKs5SsWvuATeXbOgC6EBH4JoUHG9sD2eGpxPDxPOvAuoQk7iMPE4GNgFnNiEm9Sw68Q3MWzyhA0JsOgaLWuA8T2-nd-4DhZHxjYczx4Hf4S8U8Mv-XzHHXKZVXm1wkB-WMksrlVYa5EW2VbJCB7XSIFWl0IAQRKgGm1JqoI4iQSKsY6lQocrsvZCq1GC9y8pSFCf0pk6HrAjLlj6XcYgDFtm60ScRopGhI7aSOhKMCWRGoQxZ2Gd9af20c94vvzyteavXsZAujqDxYJ31MGJ4XsfqgP00K5ImIi9_bNHtVCBXKnTQW1fSe12Zaj5NvN3vudMkq43TscKL_4hWnvi-n9h68xSN73UWePXHzRPigdPrfQJrlL0Y/dz/d5/L2dBISEvZ0FBIS9nQSEh/?urile=wcm%3Apath%3A%2Fpw_content%2Fproject-web%2Fnesa%2F11-12%2Fhsc%2Fexam-advice-resources%2Fglossary-keywords) provided by NESA for HSC assessment.
2. The more common command terms used in Section I are listed and defined in column 1 of table 3. In column 2, there is an example of a question for each command term. These questions are based on text 1, the photograph ‘Enough is enough’. In column 3, there is an excerpt of an answer for each question. This sample showcases the level of writing and skills required to fulfil the demands of the command term.
3. Your task is to complete column 4.
4. You need to explain how the sample answers reflect the requirements of each command term. Identify the characteristics in the response which fulfil the requirements of the command term in column 1. Draw on the definition of the command term to support your response. Use the example explanation, provided in column 4, as a guide.
5. Now that you know what is expected in an explanation, your task is to complete column 4 by reading each sample answer and writing your own critique in response.
6. Write your responses to the tasks outlined in the table.

Note: the sample responses refer to text 1. Be sure you are aware of which text you are responding to.

Table 3 – recognising how the command term shapes a response

|  |  |  |  |
| --- | --- | --- | --- |
| Command term and definition | Example question | Sample answer | Explain how the sample answer reflects the requirements of the command term |
| Identify – recognise and name | Identify a human experience represented in this photograph and explain how it is represented. | The human experience of oppression is represented in this photograph. | The student has succinctly identified a particular human experience. The next step would be to explain how this is represented. |
| Describe – provide characteristics and features | Describe the emotional experience of the woman represented in the photograph. | The fear experienced by the woman in this photograph is due to the oppressive regime which governs over her and has been ‘killing our children’. The woman is afraid her child will be killed, which is why she wraps her arms so protectively across the child who she is trying to protect by tucking him into her. |  |
| Explain – make the relationship between things clear; explain cause and effect | Explain the significance of the background. | The background of the photograph provides significant context for the body language of the woman represented. The phrases in this background allude to the horrific oppressive regime that governs over this woman. Despite this, the backdrop also conveys the resilience of human kind who demand ‘stop killing our children’ because the people who are suffering have realised ‘enough is enough’. |  |
| Compare – show how things are similar or different | Compare the representation of the collective human experience in Text 1 and Text 2. | Task – practise writing   * Using Texts 1 and 2 provided below, write the answer and identify how the answer fulfils the requirements of the command term. |  |
| Analyse – identify components and the relationship between them. Draw out and relate implications | Referring to Text 1 and Text 2, how are visual and language features employed to represent the impact of suffering? | The human experience of suffering at the hands of an oppressive regime could lead to the victims becoming more resilient and eventually standing up for their rights. This is represented in ‘Enough is Enough’ through the backdrop which alludes to the nature of suffering, whereby the children in this community are being killed. The imperative commands deplore the oppressor’s – ‘enough is enough’ – and demand ‘stop killing our children’. Combined with the defiant facial expression of the mother, whose gaze extends beyond the frame of the image, readers are positioned to contemplate their own potential complicity in the oppressive regime. The mother’s resilience is symbolised through a number of features, including the capitalisation of the words in the backdrop, to highlight her determination. In addition, the aforementioned facial expression of the woman shows a strength which belies her circumstances and galvanises the responder’s emotional engagement in the situation.  Task – this answer is incomplete, re-write your response to this question including your exploration of Text 2.  (Note: If this question was worth 5-6 marks, the response would need to be continued to achieve the marks. In other words, this is not a full-length response). |  |
| Evaluate – make a judgement; determine the value of | Referring to Text 1 and Text 2, evaluate how visual and language features are employed to engage the responder in the family experience. | (Note: the response for analysis has been reproduced and added to, to exemplify how analysis is extended to include evaluation.)  Ironically, the human experience of suffering at the hands of an oppressive regime could lead to the victims becoming more resilient and eventually standing up for their rights. This is showcased in ‘Enough is Enough’ through the backdrop which exposes the nature of suffering, whereby the children in this community are being killed. Though, what stands out in this backdrop is the imperative commands deploring the oppressor’s – ‘enough is enough’ - and demanding they ‘stop killing our children’. Combined with the defiant facial expression of the mother, whose gaze extends beyond the frame of the image, responders are led to recognise their own potential complicity in the oppressive regime if they don’t speak out against the oppressors. Having generated this consciousness in readers, the composer subsequently accentuates the mother’s resilience: capitalisation of the words in the backdrop highlights her determination; her facial expression shows a strength which belies her circumstances. Consequent to this, the responder’s emotional engagement in the situation is galvanised and they are positioned through this moral call to action for responders to pay attention and act in response to campaign for freedom.  This is in contrast to the domestic nature of the poem that explores…  Task – this answer is incomplete, re-write your response to this question including your exploration of Text 2.  (Note: If this question was worth 5-6 marks, the response would need to be continued to achieve the marks. In other words, this is not a full-length response). |  |

1. Discuss with your peers what you identified about each of the sample answers. Consider these points:
2. Why do the answers integrate key words from the question?
3. Why didn’t the answer for the ‘explain’ question include features of writing?
4. Why did the answer for the ‘analyse’ question include reference to readers even though this is not stated in the question?
5. Now that you have thought about the information that is required in response to a question using each of these common command terms, complete the practise writing tasks in column 2 for Text 2.

### Text 1 – image – ‘Enough is Enough’[[9]](#endnote-10)

### https://lh5.googleusercontent.com/_IkLYLhtFfnbUxn0WqMGUTRtsEK6F5vLIFEwYV42sZQ6H1UQigCvm712BpF2H0WVfQPPv7DkHe4B3AU8LKnA0dwbWsJNmUIAg0dr-C3XQcmPuBEj8m_iPevER8c-sHKtbUANPbNa

Figure 1 'Enough is enough', 2017, photograph by Karen Yager

### Text 2 – 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 [[10]](#endnote-11)

#### Activity 5 – unpacking unseen texts

The following activity is designed to develop your understanding of the way human experiences are represented in texts. You do not have time within the examination to unpack a text in this detail but practising in this way will help develop your understanding of textual form, structure, features and devices and improve your capacity to engage with questions more quickly when working under examination conditions. Engaging in a structured analysis of the composer’s representations within the text and the impact on you as a responder will help you develop an informed personal response. You can also use the activity and graphic organisers (below) to help organise your response to your prescribed text.

1. In response to text 1 and 2 complete table 4. Identify the key human experiences represented in each text.

Table 4 – human experiences in texts

|  |  |  |
| --- | --- | --- |
| Instructions | Text 1 | Text 2 |
| Identify the human experiences represented in each text. |  |  |
| Add a new row for each experience. |  |  |
| Aim to identify at least three. |  |  |

1. For each human experience, fill in table 5 (shown below). You will need to create extra copies of the table. This activity is designed to help you:
   1. begin developing thematic statements about the human experiences represented
   2. identify relevant textual evidence
   3. analyse a text’s form (style and structure), language features and devices.

Table 5 – textual analysis graphic organiser

|  |  |
| --- | --- |
| Requirement | Ideas and observations |
| The human experience |  |
| Characters, narrator, focaliser or persona (depending on the text) that explore or present the human experience |  |
| Identify what the composer is commenting on? What comment is being made about human experience? |  |
| Examples – moments in time (character’s and/or persona’s experiences) |  |
| Synonyms and related vocabulary – identify and use a range of words when exploring the idea or experience |  |
| Related experiences – identify related or contradictory experiences |  |
| Learning – what have you learned through the representation of this human experience? |  |
| Thesis statements – construct two to three thesis statements about the representation of human experiences in the text |  |

**Suggested sequence:**

1. Identify the human experience in the **top row**.
2. Identify the **key characters, narrator, focaliser or persona** (depending on the text) that explore/present aspects of the human experience.
3. What is the **composer commenting on**? What are they saying about the human experience **through the text**?
4. Identify **examples** of where aspects of the human experience are represented. Select moments in time, character’s and/or persona’s experiences relevant to those identified in step B and the ideas identified in step C.
5. Explain **how** the human experience is explored through the text – features of the textual **form and structure, language features and devices (techniques)** and give an example/s. Aim to have a range of different features. These should be linked to the moments in time, character’s and/or persona’s experiences identified in step B and the ideas identified in step C.
6. Add **synonyms and related vocabulary**. It is important that you can identify and use a range of words when exploring the idea or experience in your responses. For example, what other words link with grief: mourn, loss, sorrow and anguish?
7. What are some of the **related experiences**? It is important that you can see the links between different experiences being explored. Those links can be for related experiences but also contradictory experiences.
8. What have you **learnt** from the exploration of this experience in the text? This step is critical to developing your own critical personal response.
9. Construct **two-three statements** about the representation of human experience in the text.

#### Activity 6 – guided short answer responses

Now it is time to refine your thoughts. Using the information that you have collected on table 5, utilise table 6 and plan your response to question 1 for text 1 and question 2 for text 2.

**Questions**

1. Text 1 – Explain how the impact of a particular human experience is represented through visual and language features.

3 marks

1. Text 2 – Explain how the poem represents the challenges of suburban life.

4 marks

Table 6 – planning and unpacking the exploration of human experiences

|  |  |  |
| --- | --- | --- |
| Requirement | Text 1 – question 1 | Text 2 – question 2 |
| **Human Experience**  What is your thesis statement or line of argument in relation to the question? |  |  |
| **The purpose of the text**  What is the composer’s message/s on the human experience? |  |  |
| **Your personal response**  What have you understood, valued and/or been challenged by in relation to this human experience as a result of your interpretation of this text? |  |  |
| **Key evidence**  Which section of the text relates to the question or the idea you are exploring? |  |  |
| **Vocabulary**  What are the key terms? What synonyms would be helpful? |  |  |
| **Representation**  Which aspects of style, form, language and visual features or devices (techniques) are used to shape and represent the human experience? |  |  |
| **Connections**  What links can you make to other human experiences (similar and contrasting) in this text? |  |  |

#### Activity 7 – constructing responses

Now it is time to practise your writing skills (with a bit of assistance). Write a response to Question 1 and Question 2. There are some suggestions to help you with Question 1 – Text 1.

**Question – text 1**

1. Explain how the impact of a particular human experience is represented through visual and language features.

3 marks

**Criteria**

* Identifies a particular human experience represented.
* Explains the significance of the human experience identified.
* Refers to a relevant language feature to explain how this representation is developed.
* Refers to a relevant visual feature to explain how this representation is extended.

**Guidelines for responding to this question**

* Human experience: suffering.
* Impact of this experience: suffering makes us resilient.
* Language features: imperatives show a strong stance/defiance; highly emotive, emphasising the suffering, the repetition indicates this suffering is ongoing and has impacted the people for a long time, the capitalisation of the text highlights the authority and determination of the people.
* Visual features: backdrop of words act as a visual symbol of the peoples’ voices, indicates an inner strength – a new narrative being written; strong body language, facial expression of worry or fear mixed with defiance, dark colours symbolise the people are wrapped in suffering.

**Question – text 1**

1. Explain how the impact of a particular human experience is represented through visual and language features.

3 marks

|  |
| --- |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |

**Question – text 2**

1. Explain how the poem represents the challenges of suburban life. 4 marks

**Criteria**

* Identifies particular human experiences.
* Refers to relevant features of language in the explanation.
* Explains effectively how ‘Dirty White’ represents the challenges of suburban life using detailed and well-chosen supporting evidence.

|  |
| --- |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |

#### Text 3 – excerpt from a speech

Access the transcript of the speech ‘[The Danger of a Single Story](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story/transcript?language=en)’ by Chimamanda Ngozi Adichie[[11]](#endnote-12). Begin reading at 2:56 - ‘I come from a conventional, middle-class Nigerian family.’ Until the sentence before 5:18 - ‘...no possibility of a connection as human equals…’.

Source: [TED ideas worth spreading](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story/transcript?language=en) accessed on 8 July 2021.

**Question – text 3**

1. Analyse how the speech is constructed to position the responder to recognise the paradox in human behaviour. (5 marks)

**Criteria**

* Establishes clearly the paradox in human experiences.
* Links this to how responders are positioned to feel.
* Provides examples of paradox from the transcript and analyses how this is conveyed to engage the responder.

**Suggested ideas and examples for the answer**

* Paradox: the speaker is judgmental and presumptuous in her expectations of Fide’s family’s experiences and doesn’t realise this until she is treated the same way by her college roommate in America.
* Audience positioning: we realise the irony of our own behaviours in hindsight, when we reflect on an experience that we don’t appreciate.

**Quotes and features of the text to include in the answer:**

* Anecdote told in retrospect – (holistic technique).
* Contrast between her perspective of Fide and the roommate’s perspective of her – ‘Their poverty was my single story of them.’ and ‘My roommate had a single story of Africa: a single story of catastrophe.’
* Direct and indirect dialogue – ‘Finish your food! Don't you know? People like Fide's family have nothing.’ and ‘She asked if she could listen to what she called my ‘tribal music,’ and was consequently very disappointed when I produced my tape of Mariah Carey.’
* Emotive language and strong verbs – ‘In this single story, there was no possibility of Africans being like her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals.’

**Question**

1. Analyse how the speech is constructed to position the responder to recognise the paradox in human behaviour.

5 marks

|  |
| --- |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |

#### Text 4 – poem

‘[Ozymandias](https://www.poetryfoundation.org/poems/46565/ozymandias)’ by Percy Shelly

I met a traveller from an antique land,

Who said – "Two vast and trunkless legs of stone

Stand in the desert. … Near them, on the sand,

Half sunk a shattered visage lies, whose frown

And wrinkled lip, and sneer of cold command,

Tell that its sculptor well those passions read

Which yet survive, stamped on these lifeless things,

The hand that mocked them, and the heart that fed;

And on the pedestal these words appear:

`My name is Ozymandias, King of Kings;

Look on my Works, ye Mighty, and despair!'

Nothing beside remains. Round the decay

Of that colossal Wreck, boundless and bare

The lone and level sands stretch far away.”

Downloaded from [The Poetry Foundation](https://www.poetryfoundation.org/) [[12]](#endnote-13)

**Question – text 4**

1. How does the poem represent the impact of human behaviour? (4 marks)

**Criteria**

* Identifies the human behaviour represented in the poem.
* Explains the impact of this human behaviour.
* Analyses relevant examples which represent the impact of the identified human behaviour.

**Guidelines for answering the question**

* Human behaviour – ambitious people are blind to their own arrogance: `My name is Ozymandias, King of Kings; / Look on my Works, ye Mighty, and despair!'
* Impact – this blindness can make them cold hearted: ‘The hand that mocked them, and the heart that fed’. As a result, their power is either ineffectual or not esteemed: ‘Nothing beside remains. Round the decay /Of that colossal Wreck, boundless and bare.’

**Features:**

* Anecdote – storytelling - a story told to the narrator by another who was also told this story – Ozymandias’ legacy only lives on in stories of stories.
* Irony of his greatness reduced to a ‘colossal wreck’.
* Symbolism – the statue is now just ‘two vast and trunkless legs of stone’.
* Visual imagery through descriptive language – ‘Half sunk, a shattered visage lies, whose frown / And wrinkled lip, and sneer of cold command.’
* Irony of the sculptor’s words ‘Look at my Works, ye mighty, and despair’, intended to refer to a vast empire but now merely referring to the broken statue as the only monument of the once powerful ruler - ‘nothing beside remains’.

**Question**

1. How does the poem represent the impact of human behaviour? 4 marks

|  |
| --- |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |

### 

#### Activity 8 – practice paper

1. On the English curriculum website, you will find a range of HSC examination support materials. Complete the [practice exams](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/english/stage-6/english-standard) under timed examination conditions. We recommend this is completed in hard copy and handwritten.
2. Use the suggested answers and marking criteria to self-assess your responses.
3. Share your responses with a peer and discuss the similarities and differences.
4. Optional: consult your teacher and discuss your responses.
5. Act upon your teacher’s feedback and refine your answers.

## **Appendices**

### Appendix 1 – sample answers for the module statement deconstruction activity

Common module statement deconstructed

Table 7 – sample of the common module statement deconstructed

|  |  |  |
| --- | --- | --- |
| Module statement | Content – students know why | Skills – students know how to |
| In this common module students deepen their understanding of how texts represent individual and collective human experiences. They examine how texts represent human qualities and emotions associated with, or arising from, these experiences. Students appreciate, explore, interpret, analyse and evaluate the ways language is used to shape these representations in a range of texts in a variety of forms, modes and media. | * 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. |
| Students explore how texts may give insight into the anomalies, paradoxes and inconsistencies in human behaviour and motivations, inviting the responder to see the world differently, to challenge assumptions, ignite new ideas or reflect personally. They may also consider the role of storytelling 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 considered response to texts. | * 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. | * 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 their understanding of the common module concepts. |
| 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 judgements 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 world. | * 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 text (prescribed and related) and their wider world. | * use short texts to further explore representations of human experiences illuminated in texts. * use their 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. * make increasingly informed judgements about how aspects of texts shape meaning. * select a related text which allows them to engage personally with ideas in the module statement. |
| 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 informed judgements about texts. Students further develop skills in using metalanguage, correct grammar and syntax to analyse language and express a personal perspective about a text. | * different modes and media use visual, verbal and/or digital language elements. * figurative language is used to communicate universal themes. * a personal perspective about the prescribed text must be supported by an analysis of representation. | * 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 and express a personal perspective about a text. |

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-2)
2. [2019 English Standard Paper 1 sample format paper.](https://www.educationstandards.nsw.edu.au/wps/wcm/connect/9a214ff1-5c1f-4e87-bd07-1e24a8edba5b/english-standard-2017-sample-examination-format-paper-1-2019-pdf.pdf?MOD=AJPERES&CVID=) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales. 2018. Accessed on 12/07/2021 [↑](#endnote-ref-3)
3. [Assessment and Reporting in English Standard Stage 6](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/assessment-and-reporting) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2018, date accessed 19/07/2020. [↑](#endnote-ref-4)
4. [English Standard: Sample Examination Materials](https://www.educationstandards.nsw.edu.au/wps/wcm/connect/0a850596-eb7b-4ece-80fb-0f9703df7098/english-standard-paper-1-sample-hsc-questions-november-2020.pdf?MOD=AJPERES&CVID=) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, updated November 2020, date accessed 12/07/2020. [↑](#endnote-ref-5)
5. [English Standard (2017): sample examination format Paper 1 (2019)](https://www.educationstandards.nsw.edu.au/wps/wcm/connect/9a214ff1-5c1f-4e87-bd07-1e24a8edba5b/english-standard-2017-sample-examination-format-paper-1-2019-pdf.pdf?MOD=AJPERES&CVID=) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2020, date accessed 12/07/2020. [↑](#endnote-ref-6)
6. [2019 and 2020 HSC English Standard exam pack](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2020/english-standard-2020-hsc-exam-pack+) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2020, date accessed 12/07/2021. [↑](#endnote-ref-7)
7. [NESA webpage for English Standard.](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, (2017). Date accessed 06/07/2021. [↑](#endnote-ref-8)
8. [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) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017, date accessed 06/07/2021. [↑](#endnote-ref-9)
9. ‘Enough is Enough’, 2018, photograph by Karen Yager. Shared on the Facebook page English Teachers Association by Karen Yager. Reproduced and made available for copying and communication by the NSW Department of Education for its educational purposes with permission from Karen Yager. Image accessed on 08/07/2021. [↑](#endnote-ref-10)
10. 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-11)
11. [TED ideas worth spreading](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story/transcript?language=en) ©, ‘[The Danger of a Single Story](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story/transcript?language=en)’ by Chimamanda Ngozi Adichie, accessed on 08/07/2021. [↑](#endnote-ref-12)
12. Percy Shelley. 1817. Ozymandias. First published in [The Examiner](https://www.britishnewspaperarchive.co.uk/titles/the-examiner) in 1818. 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-13)