Practice examination 2

## English Studies

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 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 practice paper

Attempt this exam under timed conditions. Complete the exam in 2 hours and 40 minutes: 10 minutes reading time and 2 hours 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 any other future HSC examinations 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 Studies question and writing booklet

### Texts and Human Experiences

#### General instructions

* **Reading time – 10 minutes**
* **Working time – 2 hour and 30 minutes**
* **Write using a black pen**
* **A stimulus booklet is included with this booklet**

#### **Total marks – 70**

##### Section I – 20 marks

* **Attempt questions 1 – 5**
* **Allow about 45 minutes to answer these questions**

##### ****Section II – 20 marks****

* Attempt **one** question from questions 6 – 11
* Allow about 45 minutes to answer this question

**Section III – 15 marks**

* **Attempt question 12**
* **Allow about 30 minutes for this section**

**Section IV – 15 marks**

* **Attempt question 13**
* **Allow about 30 minutes for this section**

### Section I

20 marks

Attempt questions 1 – 5

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 (5 marks)**

**Text 1 – prose fiction extract**

**(a) Identify an example of imagery and explain how it is used to highlight a particular human experience. (2 marks)**

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**(b) How is language used to highlight the contrasting emotions of the mother and daughter’s move to Australia? (3 marks)**

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**Question 2 (3 marks)**

**Text 2 – image**

How is the nature of human experience represented in this image?

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**Question 3 (4 marks)**

**Text 1 and text 2 – prose fiction extract and image**

In your view, which text most effectively depicts the experience of sacrifice: the prose fiction extract or the image?

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**Question 4 (4 marks)**

**Text 3 – poem**

How does the poet represent the emotions arising from human experiences?

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**Question 5 (4 marks)**

**Text 4 – nonfiction extract**

Analyse how ‘Soles of my Feet’ represents the writer’s strong connection to place.

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### Section II

20 marks

Attempt **one** question from questions 6 – 11

Allow about 45 minutes for this section

Answer the question in a writing booklet.

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 6 (20 marks)**

**Prose Fiction**

Prose fiction ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use narrative point of view to challenge assumptions about the collective human experience?

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’

**Or**

**Question 7 (20 marks)**

**Poetry**

Poetry ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use figurative language to challenge assumptions about the collective human experience?

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’

**Or**

**Question 8 (20 marks)**

**Drama**

Drama ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use dialogue to challenge assumptions about the collective human experience?

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’

**Or**

**Question 9 (20 marks)**

**Non-fiction**

Nonfiction ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use factual language to challenge assumptions about the collective human experience?

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’

**Or**

**Question 10 (20 marks)**

**Film**

Film ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use music to challenge assumptions about the collective human experience?

The prescribed text is:

* Stephen Daldry, ‘Billy Elliot’

**Or**

**Question 11 (20 marks)**

**Media**

Media ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use mise-en-scene to challenge assumptions about the collective human experience?

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’

### Section III – Elective Modules

15 marks

Attempt Question 12

Allow about 30 minutes for this section

Answer the question in a Writing Booklet.

Your answer will be assessed on how well you:

* demonstrate understanding of the key ideas of the module that has been studied
* demonstrate understanding of ways that language has shaped meaning in texts
* organise, develop and express ideas using language appropriate to audience, purpose and form

**Question 12 (15 marks)**

You have been asked by your teacher to write a formal letter to your school principal. Explain why English Studies has been a beneficial course for your understanding of significant issues within society.

In your letter you should make close reference to at least two texts you have studied within **one** module that you have studied in English Studies.

Identify the module/s you have chosen at the top of your answer booklet.

The modules for study are listed below.

Table 1 – modules for study

|  |  |
| --- | --- |
| Modules A – G | Modules H – N |
| * Module A: We are Australians
* Module B: Telling us all about it
* Module C: On the Road
* Module D: Digital Worlds
* Module E: Playing the Game
* Module F: MiTunes and text
* Module G: Local Heroes
 | * Module H: Part of a Family
* Module I: Discovery and Investigation
* Module J: In the Marketplace
* Module K: The Big Screen
* Module L: Who do I think I am?
* Module M: Landscapes of the Mind
* Module N: The Way We Were
 |

### Section IV – Writing Skills

15 marks

Attempt Question 13

Allow about 30 minutes for this section

Answer the question in a writing booklet.

Your answer will be assessed on how well you:

* organise, develop and sustain your ideas
* control language appropriate to audience, purpose and form

**Question 13 (15 marks)**

‘The things I did because I was excited, and wanted to see them exist in reality, have never let me down, and I’ve never regretted the time I’ve spent on any of them’*.*

Neil Gaiman, Art Matters[[2]](#endnote-3)

Use the above quote as inspiration for a piece of imaginative, reflective or persuasive writing.

# English Studies

## Stimulus Booklet

**Section I**

Text 1 – prose fiction extract

Text 2 – image

Text 3 – poem

Text 4 – non-fiction extract

### Text 1 – prose fiction extract

Many people assume that everyone wants to come to Australia. I have wondered whether my mother ever wanted to.

Mum, like many parents, came to this country for her children. She wanted my siblings and me to have a better life, or at least a chance to try to make something of ourselves. No matter how bad her country was, she was industrious enough to have survived - maybe even thrived. I had seen her create magic from little. She ran a small business in the Kakuma refugee camp, in northern Kenya. She negotiated for land to build our home in an area denied to refugees for a long time. We never went a single day without food in Kakuma, when many struggled.

I have always felt that my mother would have stayed in Africa were it not for us. I knew this after our trip to Africa, because she glowed when we were there. She seemed more alive. That light appears to diminish each day she stays in Australia. In coming to Australia, my mother made a sacrifice necessitated by war, and by love - a love for her children.

I cannot escape the fact that I was a big reason for that sacrifice: as her own light grew weak, mine was made brighter by immigrating to Australia.

We came to Australia from a refugee camp that had no running water or electricity and barely met our basic needs for survival. My family depended on food rations distributed fortnightly by the United Nations.

At the time, I attended Kakuma Secondary College, one of three secondary schools servicing the refugee camp of nearly 90,000 people. In choking heat, I sat in a class of about sixty to eighty students. On each bench, around four students sat together on desks that stretched less than an arm's length. I was approaching the end of my secondary schooling and was desperate to leave the camp. There was no university in Kakuma, and my mother could not afford to pay for further education outside the camp.

It had been a couple of years since we had submitted our application for resettlement to Australia. We had heard nothing. My mother would sing gospel songs and pray each night, pleading with God that our application be approved. Sometimes I sang along with her, but most of the time I listened silently, waiting for my turn to persuade God on the 'wisdom' of letting my family and me resettle in Australia.

When Mum stopped singing, I would take over. I waited until my mother had finished singing and praying because I thought God would be in a better mood. When all was quiet, so quiet that I could clearly hear my thoughts, I would begin negotiating with God. I pleaded and promised that if my family made it to Australia, and I got a university education, I would be a good Christian; I would always be grateful, never complain and always, always listen to my mother.

The day our approval for resettlement arrived was the most joyous of my life. On the night before our travel to Australia, I tried to memorise the numbers on our tickets - all ten of them. I was afraid they would get lost and we would not be allowed on the plane. I was not taking any chances. On the day of our departure I remember being very angry at my mother: she was taking too long to say goodbye, and I was afraid we would miss the plane and our chance for a better life.

We arrived in Melbourne on the night of 15 March. As the plane descended towards Melbourne, I thought the world had been literally turned upside down. It was dark above, but below was a magnificent display of lights that twinkled like a million stars. I could not contain my excitement. For my mother, this journey across oceans to the unknown might have been a sacrifice. For me it was a chance of a new home.

Extract from Her Mother’s Daughter by Nyadol Nyuon[[3]](#endnote-4)

### Text 2 – image

The image for Text 2 is available on [Shaun Tan’s website](https://www.shauntan.net/cicada-book). The full title of the image is ‘[Desk Job, 2017, acrylic and oil on paper, 40 x 60cm](https://www.shauntan.net/cicada-book#:~:text=Desk%20Job%2C%202017%2C%20acrylic%20and%20oil%20on%20paper%2C%2040%20x%2060cm)’. The image is part of Tan’s text ‘Cicada’.

Page excerpt – ‘Desk Job’ visual image accompanying the text ‘Cicada work in tall building. Data entry clerk. Seventeen year. No sick day. No mistake, Tok, Tok, Tok.’ from ‘Cicada’ by Shaun Tan[[4]](#endnote-5).

### Text 3 – poem

The poem for Text 2 is available on the ‘[Genius](https://genius.com/Shel-silverstein-whatif-annotated)’ website. The full title of the poem is ‘Whatif’ and it is written by Shel Silverstein[[5]](#endnote-6) and is part of the anthology ‘[A Light in the Attic’](https://www.penguin.com.au/books/a-light-in-the-attic-9781846143854).

### Text 4 – nonfiction extract

The extract for Text 4 is available on pages 17-24 of the nonfiction text ‘A Man Called Yarra’ by Stan Yarramunua & Robert Hillman[[6]](#endnote-7). The extract is titled ‘The Soles of My Feet’ and opens with the sentences ‘Before I was ten I was nine, eight, seven, six and so on. I was born in Swan Hill, up on the Murray in Victorias and spent many of the ‘so on’ years in a shack outside of town.’ and ends with the sentence ‘That was special, when my feet told me the story of everything that lives, everything that has ever lived, people, rocks, the blue sky itself, goannas, galahs.’

Marking criteria and suggested answers

The following are the marking criteria and suggested answers.

## 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 1a – text 1, prose fiction extract

Identify an example of imagery and explain how it is used to highlight a particular human experience.

Table 2 – marking criteria for question 1a

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Identifies an example of imagery from the text and explains how this highlights a particular human experience
 | 2 |
| * Identifies an example of imagery OR a human experience from the text
 | 1 |

### General Advice

* The number of marks allocated to a question and the space provided to write your answer should be used to guide the level of detail you provide in your response.
* This is a two-mark question which means you need to provide the level of detail required to achieve 2 marks. While not a strict rule, a two-mark question usually requires you to provide two pieces of information. In this case, Question 1a requires you to identify an example of imagery **and** explain how this example highlights a chosen human experience from the text.
* Each question in the HSC examination will include an active verb which will indicate what the question is asking you to do and the level of depth required in your answer. The [NESA Glossary of Keywords](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords) provides a list of verbs commonly used in examination questions. You should identify the verbs within each question as this helps you understand the type of response that is required.
* You must answer all parts of the question. For example, Question 1a requires you to:
	+ identify an example of imagery from the text
	+ identify a human experience evident in the text
	+ explain how the example of imagery highlights this human experience.

Be sure to read the question carefully. Break down its components to ensure that you are addressing all parts of the question. For example, Question 1a asks for ‘**an** example’ and ‘**a** human experience’. This means that you only need to provide one example.

* Question 1a asks you to ‘**identify** an example of imagery’ and ‘**explain** how it is used to highlight a particular human experience’. According to the [NESA Glossary of Keywords](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords), ‘identify’ is defined as ‘recognise and name’. This means that you must locate an example of imagery from within the text. ‘Explain’ is identified as ‘relate cause and effect; make the relationship between things evident; provide why and/or how’. This means that you should outline the relationship between your chosen example of imagery and the human experience it exemplifies. Some examples have been provided in the ‘answers could include’ section.
* The ‘answers could include’ section has been provided to you to help your thinking about the text. You are not expected to provide all the details below in your response.
* Note that in the HSC, the English Studies and English Standard examination papers will have some questions in common. This question **is not** a common question.

#### Answers could include

**Nature of human experience**

* The individual experience of providing for your children as a single parent.
* The individual experience of displacement during wartime.
* The individual and collective experience of attaining an education.
* The individual and collective experiences of maintaining faith during periods of hardship.
* The individual experience of migrating to a new country.
* The individual experience of hope for a new life.
* The individual experience of growing up and developing a greater sense of awareness.

**Features of composition (how)**

* The individual experience of providing for your children as a single parent
	+ Figurative language – ‘I had seen her create magic from little’ shows the mother’s resourcefulness to provide for her children.
	+ High modality language – ‘We never went a single day without food in Kakuma, when many struggled’ highlights the mother’s determination to care for her family.
* The individual experience of migrating to a new country
	+ Symbolism - ‘…she glowed when we were there. She seemed more alive. That light appears to diminish each day she stays in Australia.’ Light is used as a symbol of happiness and fulfillment, demonstrating the detrimental impact that disconnection with culture can have on an individual and their identity.
	+ Guilty/regretful tone - ‘I was a big reason for that sacrifice: as her own light grew weak, mine was made brighter by immigrating to Australia.’ demonstrates that individual experiences of the same event can have different consequences for the individuals involved.
* The individual experience of hope for a new life
	+ Anaphora – ‘I pleaded and promised that if my family made it to Australia, and I got a university education, I would be a good Christian; I would always be grateful, never complain and always, always listen to my mother.’ establishes the desperation of the child to migrate to Australia.
	+ Dramatic irony – ‘On the day of our departure I remember being very angry at my mother: she was taking too long to say goodbye, and I was afraid we would miss the plane and our chance for a better life.’ infers that the mother does not want to leave and highlights the daughter’s lack of understanding of her mother’s sacrifice.
	+ Juxtaposition – ‘As the plane descended towards Melbourne, I thought the world has been literally turned upside down. It was dark above, but below was a magnificent display of lights that twinkled like a million stars. I could not contain my excitement.’ The city lights of Melbourne contrasting the black sky are used to juxtapose with the black earth and star-filled sky of Kenya.
	+ Symbolism - ‘As the plane descended towards Melbourne… below was a magnificent display of lights that twinkled like a million stars.’ The lights symbolise the character’s feelings that this new location will be connected to a positive and hopeful future.

### Question 1b – text 1, prose fiction extract

How is language used to highlight the contrasting emotions of the mother and daughter’s move to Australia?

Table 3 – marking criteria for question 1b

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| --- | --- |
| Marking criteria | Marks |
| * Explains effectively how language is used to highlight the contrasting emotions of the mother and daughter’s move to Australia
 | 3 |
| * Describes how language is used to highlight the contrasting emotions of the mother and daughter’s move to Australia
 | 2 |
| * Provides some relevant information
 | 1 |

### General Advice

* The number of marks allocated to a question and the space provided to write your answer should be used to guide the level of detail you provide in your response.
* This is a three-mark question which means you need to provide the level of detail required to achieve 3 marks. While not a strict rule, a three-mark question usually requires you to provide two pieces of information to attain two marks, with the third mark allocated to indicate the quality of the response. In this case, Question 1b requires you to explain how language is used to highlight the contrasting emotions of the mother and daughter’s move to Australia within an effective response.
* Each question in the HSC examination will include an active verb which will indicate what the question is asking you to do and the level of depth required in your answer. The [NESA Glossary of Keywords](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords) provides a list of verbs commonly used in examination questions. You should identify the verbs within each question as this helps you understand the type of response that is required.
* You must answer all parts of the question. For example, Question 1b requires you to:
	+ identify the contrasting emotions of the mother and daughter towards the move the Australia
	+ provide evidence from the text that highlights these contrasting emotions
	+ indicate the language device being used in the example
	+ explain how your example from the text highlights the contrasting emotions (to show a contrast you must be able to show you understand both experiences)
	+ structure your response logically and clearly so that your explanation is effectively conveyed.

Be sure to read the question carefully and break down its components to ensure that you are addressing all parts of the question.

* Question 1b asks you ‘how’ language is used in the text. The verb ‘how’ is not included in the NESA Glossary of Key Words. However, NESA states that ‘… examination questions for the HSC will continue to use self-explanatory terms such as 'how', or 'why' or 'to what extent'.’ This means that terms like ‘how’ or ‘why’ should be read in the context of the question in which they are being used. In Question 1b ‘how’ is asking you to explain. According to the [NESA Glossary of Key Words](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords), ‘explain’ is defined as ‘relate cause and effect; make the relationship between things evident; provide why and/or how’. This means that you should discuss the effect of the composer’s use of language in your chosen example in highlighting your chosen human experience. Some examples have been provided in the ‘answers could include’ section.
* The ‘answers could include’ section has been provided to you to help your thinking about the text. You are not expected to provide all the details below in your response.
* Note that in the HSC, the English Studies and English Standard examination papers will have some questions in common. This question **is not** a common question.

#### Answers could include:

**Nature of human experience**

* Experiences of the same or similar events can have very different consequences for individuals.
* The human emotions that arise from similar experiences can vary from person to person.

**Features of composition (how)**

* Mother’s sadness
	+ Symbolism - ‘I have always felt that my mother would have stayed in Africa were it not for us. I knew this after our trip to Africa, because she glowed when we were there. She seemed more alive. That light appears to diminish each day she stays in Australia.’ The symbolic use of light represents the mother’s happiness when connected to place and culture; likewise, the diminishing of that light highlights the negative affect of a disconnection from extended family and culture.
	+ Factual tone - ‘Mum, like many parents, came to this country for her children. She wanted my siblings and me to have a better life, or at least a chance to try to make something of ourselves.’; ‘In coming to Australia, my mother made a sacrifice necessitated by war, and by love - a love for her children.’ These factual statements outline the motivation for the mother’s move and highlight the paradoxical nature of human behaviour; that individuals will make decisions for the benefit of others, even if to their own detriment.
	+ Metaphor - ‘No matter how bad her country was, she was industrious enough to have survived - maybe even thrived. I had seen her create magic from little.’ This metaphor establishes the mother as resourceful and competent in her homeland despite her circumstances, evoking a sense of both pride and empathy when it is established that she is deprived of this confidence and sense of accomplishment in Australia.
* Daughter’s joy
	+ Symbolism - ‘I was a big reason for that sacrifice: as her own light grew weak, mine was made brighter by immigrating to Australia.’ The symbolic use of light is continued here to represent that while the mother’s sadness is exacerbated by a move to Australia, the daughter experiences joy at the benefits provided by the move.
	+ Juxtaposition - ‘On the day of our departure I remember being very angry at my mother: she was taking too long to say goodbye, and I was afraid we would miss the plane and our chance for a better life.’ Through this memory recount the audience can infer the mother’s reluctance to leave her friends and country despite the benefits of this for her family. This is juxtaposed with the daughter’s excitement at leaving and frustration for the delay.
	+ Imagery - ‘As the plane descended towards Melbourne…, below was a magnificent display of lights that twinkled like a million stars. I could not contain my excitement. For my mother, this journey across oceans to the unknown might have been a sacrifice. For me it was a chance of a new home.’ The twinkling lights of Melbourne are connoted positively as a mirror to the starry sky of Kenya and represent the hope associated with the migration to Australia.
* Mother and daughter’s desperation and determination to migrate
	+ Desperate tone - ‘My mother would sing gospel songs and pray each night, pleading with God that our application be approved. Sometimes I sang along with her, but most of the time I listened silently, waiting for my turn to persuade God on the 'wisdom' of letting my family and me resettle in Australia.’ The word choice in ‘pleading’ and ‘persuade’ demonstrates the intense desire of the daughter to leave Kenya.
	+ Anaphora - ‘I pleaded and promised that if my family made it to Australia, and I got a university education, I would be a good Christian; I would always be grateful, never complain and always, always listen to my mother.’ The repetition of the word ‘I’ highlights the daughter’s desperation through the cumulative listing of personal promises and bargaining.

### Question 2 – text 2, image

How is the nature of human experience represented in this image?

Table 4 – marking criteria for question 2

|  |  |
| --- | --- |
| Marking criteria  | Marks  |
| * Clearly articulates the nature of the human experience represented
* Analyses the features of visual literacy that shape this representation
 | 3 |
| * Explains the nature of the human experience represented
* Explains the use of some features of visual literacy that shape this representation
 | 2 |
| * Describes the text – may or may not refer to metalanguage
 | 1 |

### General Advice

* The number of marks allocated to a question and the space provided to write your answer should be used to guide the level of detail you provide in your response.
* This is a three-mark question which means you need to provide the level of detail required to achieve 3 marks. While not a strict rule, a three-mark question usually requires you to provide two pieces of information to attain two marks, with the third mark allocated to indicate the quality of the response. In this case, Question 2 requires you to analyse how the nature of human experience is represented in the image within a clearly articulated response.
* Each question in the HSC examination will include an active verb which will indicate what the question is asking you to do and the level of depth required in your answer. The [NESA Glossary of Keywords](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords) provides a list of verbs commonly used in examination questions. You should identify the verbs within each question as this helps you understand the type of response that is required.
* You must answer all parts of the question. For example, Question 2 requires you to:
	+ identify an aspect of human nature from within the text
	+ identify how this is represented within the text
	+ provide example/s from the text that highlights how visual features have been used to represent this experience
	+ name the visual devices being used in the example/s
	+ analyse how your example/s from the text highlights the identified human experience
	+ structure your response logically so that your explanation is articulated clearly.

Be sure to read the question carefully and break down its components to ensure that you are addressing all parts of the question.

* Question 2 asks you ‘how’ the nature of human experience is represented in the text. The verb ‘how’ is not included in the NESA Glossary of Key Words. However, NESA states that ‘… examination questions for the HSC will continue to use self-explanatory terms such as 'how', or 'why' or 'to what extent'.’ This means that terms like ‘how’ or ‘why’ should be read in the context of the question in which they are being used. In Question 2, ‘how’ is asking you to analyse. According to the [NESA Glossary of Key Words](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords), ‘analyse’ is defined as ‘identify components and the relationship between them; draw out and relate implications’. This means that you should discuss the effect of the composer’s use of visual devices in highlighting your chosen human experience on the reader/viewer. Some examples have been provided in the ‘answers could include’ section.
* The ‘answers could include’ section has been provided to you to help your thinking about the text. You are not expected to provide all the details below in your response.
* Note that in the HSC, the English Studies and English Standard examination papers will have some questions in common. This question **is** a common question.

#### Answers could include:

**Nature of human experience**

* The individual experience of loneliness and isolation.
* The individual experience of office work.
* The sad existence of workaholics who don’t have a work-life balance.
* The isolated existence of a migrant worker with little access to the rights of workers

**Features of composition (how)**

* Colour - dull greys suggest the environment is dreary and draining - the character’s suit is of the same shade, showing the impact of such an experience will eventually ‘wear off’ (pun intended) on the worker.
* Setting and long shot - the location is represented as monotonous and extensive, yet restrictive. The cubicles are confined and separate the workers, positioning the reader to recognise the irony of working in such proximity to others and yet being isolated.
* Framing - the character is boxed in and surrounded by the office objects. This symbolism highlights he is confined by his work and that it constitutes his entire existence. This is amplified by the time on the clock, which alarmingly shows 11pm, shocking the responder with the realisation that the character has isolated himself by choosing to stay at work this late.
* Metaphor - the character’s four arms are foreshadowing the people we will become - we will recreate ourselves with additional limbs to try to do more work. While dark humour, this serves to warn us of the impact of our inability to balance work and life.

### Question 3 – text 1 and text 2, prose fiction extract and image

In your view, which text is most effective in depicting the experience of sacrifice: the prose fiction extract or the image?

Table 5 – marking criteria for question 3

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Well-developed justification of which text is most effective in depicting the experience of sacrifice
 | 4 |
| * Justifies which text depicts the experience of sacrifice most effectively
 | 3 |
| * Describes an experience of sacrifice in the text
 | 2 |
| * Makes a relevant point about the text
 | 1 |

### General Advice

* The number of marks allocated to a question and the space provided to write your answer should be used to guide the level of detail you provide in your response.
* This is a four-mark question which means you need to provide the level of detail required to achieve 4 marks. While not a strict rule, a four-mark question usually requires you to provide three pieces of information to attain three marks, with the fourth mark allocated to indicate the quality of the response. In this case, Question 3 requires you to compare two texts and justify your personal opinion as to which is more effective in depicting the human experience of sacrifice within a well-developed response.
* Each question in the HSC examination will include an active verb which will indicate what the question is asking you to do and the level of depth required in your answer. The [NESA Glossary of Keywords](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords) provides a list of verbs commonly used in examination questions. You should identify the verbs within each question as this helps you understand the type of response that is required.
* You must answer all parts of the question. For example, Question 3 requires you to:
	+ consider how texts 1 and 2 offer depictions of the human experience of sacrifice
	+ determine which text you believe offers a more effective depiction
	+ justify your opinion by providing quote/s and example/s from the text
	+ name the visual and language devices being used in your chosen example/s and discuss their effectiveness in depicting sacrifice
	+ structure your argument logically so that your explanation is articulated clearly.

Be sure to read the question carefully and break down its components to ensure that you are addressing all parts of the question.

* Question 3 asks you ‘which’ text is most effective in its depiction. The verb ‘which’ is not included in the NESA Glossary of Key Words. However, NESA states that ‘… examination questions for the HSC will continue to use self-explanatory terms such as 'how', or 'why' or 'to what extent'.’ This means that terms like ‘which’ should be read in the context of the question in which they are being used. In Question 3, ‘which’ is asking you to compare the two texts, decide between the two texts and justify this opinion. According to the [NESA Glossary of Key Words](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords), ‘compare’ is defined as ‘showing how things are similar or different’. This means that you need to consider both texts and draw out the ways in which the elements of each text are the same or contrasting. The elements to be compared should be determined by the question; in this case, the elements compared should be the visual and language features used by the composer’s and the textual forms. ‘Justify’ is defined as ‘support an argument or conclusion’. This means that once you have compared the texts, you should offer a clear opinion on the question and then present your reasons for this decision through supporting evidence from the text. Some examples have been provided in the ‘answers could include’ section.
* The ‘answers could include’ section has been provided to you to help your thinking about the text. You are not expected to provide all the details below in your response.
* Note that in the HSC, the English Studies and English Standard examination papers will have some questions in common. This question **is not** a common question.

#### Answers could include

Important note:

* This question asks for a personal opinion; ‘in your view’. As such, it is appropriate to use the pronoun ‘I’ when composing your response.
* Effective compare responses offer an ‘active’ comparison of the texts. This means that your response should not be dominated by one text, but rather ‘actively’ move between both texts as you compare them. Some sentence stems to support you in this include:
	+ ‘While Text A does this…Text B…’
	+ ‘Text B offers this…However, Text A…’
	+ ‘Although different in this way…both Text A and B…’
* When comparing texts, it is not necessary to compare the same language features or devices. For example, if you discussed the use of colour in Text 2 – image, you would not be able to discuss this same device in Text 1 – prose fiction extract, as it does not use colour as a print text. Instead, draw on the features of each text that support your argument best. You might use symbolism for example (colour symbolism associated with the colours of the sky and land in both countries) and refer to the way the composer uses this within her prose.

**Experiences of sacrifice – prose fiction extract**

* The individual and collective parental experience of sacrifice in migrating to a new country to provide opportunities for their children.
* The mother’s individual sacrifice in leaving friends, family and culture in order to provide a better life for her children.
* The mother’s individual sacrifice of her own happiness so that her children can be happy.
* The mother’s individual sacrifice of her own potential success in order to provide greater opportunity for her children.

**Features of composition (how)**

* Tone – The daughter’s reflective tone when considering her mother’s desire to move to Australia demonstrates a reconsideration of her mother’s decisions and sacrifice through a reflective lens brought about by age and maturity – ‘I have wondered whether my mother ever wanted to…’
* Tone – The daughter’s factual tone in recounting the reasons for migrating to Australia – ‘Mum, like many parents, came to this country for her children. She wanted my siblings and me to have a better life, or at least a chance to try and make something of ourselves’. This also highlights that the parental sacrifice endured by the mother is representative of the collective experience of many immigrant parents who move to other countries to provide a better life for their children.
* Figurative language – The positive characterisation of the mother establishes her as ‘industrious’ and resourceful through the use of figurative language – the metaphor – ‘I had seen her create magic from little’. This is later juxtaposed by her representation as unhappy and/or unfulfilled through the metaphor of light – ‘…she glowed when we were there. She seemed more alive. That light appears to diminish each day she stays in Australia.’
* Connotation – The connotation of the word ‘escape’ highlights the guilt experienced by the daughter. The daughter’s guilty and/or regretful tone is established as she considers herself the reason for her mother’s choices and ultimate unhappiness through the continuation of the light metaphor – ‘I cannot escape the fact that I was a big reason for that sacrifice: as her own light grew weak, mine was made brighter by immigrating to Australia.’

**Experiences of sacrifice – image**

* The individual experience of sacrifice by staying in an unfulfilling job.
* The individual sacrifice of health through loyalty or dedication to a workplace.
* The individual sacrifice of health and wellbeing through a lack of access to workplace rights due to one’s status in the workplace.
* The individual sacrifice of personal wellbeing through loyalty or dedication to a workplace.

**Features of composition (how)**

* Gesture – The bleak and passive expression highlights the dissatisfaction/lack of enjoyment experienced by cicada in the workplace.
* Colour – The grey tones connote the drudgery and unfulfilling existence of cicada in the workplace. The grey suit in the same tone suggests a that the individual has been consumed by the workplace
* Mise-en-scene, framing – The shape and size of the cubicles moving endlessly into the distant background highlights the endlessness of the drudgery.
* Parataxis – The use of multiple, simple and choppy sentences - ‘Cicada work in tall building. Data entry clerk. Seventeen year. No sick day. No mistake, Tok, Tok, Tok.’ – is suggestive of a character with English as their second language. The conditions under which they have worked is communicated in short, sharp sentence, establishing a sense of pity for Cicada and is representative of the sacrifices that many migrants make in order to provide for their families. It also highlights the challenging circumstances in which many people are forced to work because of the pressures they face to provide for their families. ‘No sick day’ implies an inability to take advantage of basic rights because of these pressures.
* Positioning – The depiction of Cicada as alone symbolises his isolation, creating sympathy for the character. This is exacerbated by the late hour on the clock, representing Cicada as hardworking and loyal; qualities that are ultimately unnoticed and unappreciated, and this creates a pitiful tone.

### Question 4 – text 3, poem

How does the poet represent the emotions arising from human experiences?

Table 6 – marking criteria for question 4

|  |  |
| --- | --- |
| Marking criteria  | Marks  |
| * Presents an articulate statement about emotions arising from human experiences
* Analyses effectively how poetic features are employed to convey the emotions arising from human experiences
* Engages with at least 2 – 3 examples and relevant features to support ideas
 | 4 |
| * Analyses effectively how poetic features are employed to represent emotions
* May not clearly state the emotional reaction represented
* Engages with at least 2 examples and features to support ideas
 | 3 |
| * Explains how features are used in the poem
* Makes some connection to emotions
 | 2 |
| * Describes the poem – may or may not refer explicitly to emotions
 | 1 |

### General Advice

* The number of marks allocated to a question and the space provided to write your answer should be used to guide the level of detail you provide in your response.
* This is a four-mark question which means you need to provide the level of detail required to achieve 4 marks. While not a strict rule, a four-mark question usually requires you to provide three pieces of information to attain three marks, with the fourth mark allocated to indicate a high quality response. In this case, Question 4 requires you to analyse how the text represents the emotions arising from human experiences, supporting your response with multiple examples from the text to construct an articulate statement.
* Each question in the HSC examination will include an active verb which will indicate what the question is asking you to do and the level of depth required in your answer. The [NESA Glossary of Keywords](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords) provides a list of verbs commonly used in examination questions. You should identify the verbs within each question as this helps you understand the type of response that is required.
* You must answer all parts of the question. For example, Question 4 requires you to:
	+ identify the human experience/s represented in the poem
	+ identify the emotions that arise from this/these experiences
	+ discuss how this is represented within the text
	+ provide multiple relevant examples from the text that highlights how poetic features have been used to represent the emotions identified
	+ name the poetic features being used in the example/s
	+ analyse the effectiveness of these features in conveying these emotional experiences
	+ structure your response logically and use language purposefully to offer an articulate analysis.

Be sure to read the question carefully and break down its components to ensure that you are addressing all parts of the question. For example, Question 4 asks for ‘emotion**s**’. The use of the plural means that you need to discuss multiple emotions.

* Question 4 asks you ‘how’ the poet represents the emotions arising from human experiences. The verb ‘how’ is not included in the NESA Glossary of Key Words. However, NESA states that ‘… examination questions for the HSC will continue to use self-explanatory terms such as 'how', or 'why' or 'to what extent'.’ This means that terms like ‘how’ or ‘why’ should be read in the context of the question in which they are being used. In Question 4, ‘how’ is asking you to analyse. According to the [NESA Glossary of Key Words](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords), ‘analyse’ is defined as ‘identify components and the relationship between them; draw out and relate implications’. This means that you should discuss the effect of the composer’s use of poetic features and structure in highlighting the emotions that arise from your chosen human experience on the reader. Some examples have been provided in the ‘answers could include’ section.
* The ‘answers could include’ section has been provided to you to help your thinking about the text. You are not expected to provide all the details below in your response.
* Note that in the HSC, the English Studies and English Standard examination papers will have some questions in common. This question **is** a common question.

#### Answers could include:

**Emotions associated with the human experience**

* The individual experience of fear of the unknown.
* The individual experience of the subconscious mind and the impact of dreams on our ways of thinking about the world.
* The individual experience of anxiety and worry in response to change, new people, places and experiences.
* The anxiety associated with the inability to control all aspects of our lives.

**Features of composition (how)**

* The actual experience conveyed in the poem is that of being unable to sleep, due to a sense of anxiety about what the speaker may experience during the next day. The framing of the poem with the personification of ‘whatif’ ‘Whatifs crawled inside my ear’ and ‘nighttime whatifs’ accentuates that this apprehension will dominate our emotions and potentially culminate in an emotional breakdown, symbolised in the ‘Whatif I start to cry?’
* The personification of ‘whatif’ and its use as a motif and metaphor immediately establishes an emotional reaction to upcoming experiences. This trope conjures the sense of trepidation and feelings of anxiety people experience when facing new experiences.
* From every new or impending human experience, emotions inevitably arise and while these vary, often they create negative connotations, primarily due to the individual's fear of the unknown.
* Predominantly composed with a series of rhetorical questions that pile on top of one another, as cumulative listing and the poet generates a sense of fear which culminates in a concoction of emotions, catalysed by the fear that the speaker might cry. While this is the only explicit reference to an emotional response, the connotations and emotive language in the subsequent ‘whatifs’ amplify the overt emotional response to the potential experiences one might encounter.

### Question 5 – text 4, nonfiction extract

Analyse how ‘Soles of my Feet’ represents the writer’s strong connection to place.

Table 7 – marking criteria for question 5

|  |  |
| --- | --- |
| Marking criteria  | Marks  |
| * Clearly articulates the writer’s strong connection to place
* Uses judicious examples to substantiate the ideas explored
* Effectively analyses how this representation is created, through implicit or explicit references to features of language
 | 4 |
| * Articulates the writer’s strong connection to place
* Uses examples to substantiate the ideas explored
* Explores how this representation is created, through implicit or explicit references to at least one feature of language
 | 3 |
| * Describes the ideas in the text and may make implicit or indirect reference to the writer’s connection to place
 | 2 |
| * Describes some aspects of the text
 | 1 |

### General Advice

* The number of marks allocated to a question and the space provided to write your answer should be used to guide the level of detail you provide in your response.
* This is a four-mark question which means you need to provide the level of detail required to achieve 4 marks. While not a strict rule, a four-mark question usually requires you to provide three pieces of information to attain three marks, with the fourth mark allocated to indicate a high quality response. In this case, Question 5 requires you to analyse how the text represents the writer’s strong connection to place, supporting your response with multiple examples from the text to construct a clear and articulate response.
* Each question in the HSC examination will include an active verb which will indicate what the question is asking you to do and the level of depth required in your answer. The [NESA Glossary of Keywords](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords) provides a list of verbs commonly used in examination questions. You should identify the verbs within each question as this helps you understand the type of response that is required.
* You must answer all parts of the question. For example, Question 5 requires you to:
	+ establish and articulate the writer’s connection to place
	+ discuss how this connection is represented within the text
	+ provide multiple relevant examples from the text that highlights how language and form features have been used to represent the strong connection to place
	+ name the language features and devices being used in the example/s
	+ analyse the effectiveness of these features and devices in conveying a strong sense of connection
	+ structure your response logically and use language purposefully to offer an articulate analysis.

Be sure to read the question carefully and break down its components to ensure that you are addressing all parts of the question. For example, Question 5 refers to the writer’s ‘strong connection to place’. The use of the word ‘strong’ indicates a powerful and meaningful connection; you should ensure that your examples and analysis highlight this aspect of the text. The use of the word ‘connection’ is open to interpretation and gives you the opportunity to personalise and specify your line of argument. This could include discussing the physical, intellectual, spiritual, emotional or cultural connection, or a combination of these elements.

* Question 5 asks you to ‘analyse’ how the writer’s strong connection to place is represented in the text. According to the [NESA Glossary of Key Words](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords), ‘analyse’ is defined as ‘identify components and the relationship between them; draw out and relate implications’. This means that you should discuss the effect of the composer’s use of language in representing his strong connection to place on the reader. Some examples have been provided in the ‘answers could include’ section.
* The ‘answers could include’ section has been provided to you to help your thinking about the text. You are not expected to provide all the details below in your response.
* Note that in the HSC, the English Studies and English Standard examination papers will have some questions in common. This question **is not** a common question.

#### Answers could include:

**Strong connection to place**

* The land as a symbol of freedom.
* The landscape as the backdrop for positive and emotional memories of family and childhood.
* Positive descriptions of place with the backdrop of memories from childhood.
* The landscape as a canvas for childhood curiosity and possibility.
* The land as a conduit to a greater understanding of natural history.
* The land as a conduit for cultural connection.

**Features of composition (how)**

* Nostalgic tone – Yarramanua’s detailed descriptions establish the family home as the backdrop for fond childhood memories despite the dilapidated state of the building – ‘A fair bit of wear and tear on the Dryden family home: the corrugated iron roof crusty, rusty, spouting in a sorry state, the weatherboards desperate for a coat of paint, dirt floor.’
* Reflective tone – Yarramunua reflects on his childhood, when he lived with his extended family in a ‘shack’ which ‘makes a crowd, but I never felt cramped - Just the opposite.’ And experienced intense joy and familial love and support.
* Symbolism - The outdoor landscape serves as a symbol of freedom – ‘I didn’t need more space when I was indoors, and when I was outdoors, I had all the space in the world.’ This sense of freedom is formed through connection with the land, rather than as a means of escape - ‘On riverbanks, out in the mulga, looking up at the clouds: that’s where I felt freedom.’
* Imagery – detailed descriptions of the land, and the protagonist’s experiences on it, create idyllic depictions of place – ‘Like paradise some days. An orchard on the Murray was not a bad place at all for a kid to grow up. I had the sunshine three hundred and sixty-five days of the year and an endless supply of oranges. And the river itself, for swimming.’ There is a clear sense of freedom as well as emotional and physical nourishment provided by this space.
* The reflective tone ‘not a bad place at all for a kid to grow up’ reinforces that understanding that freedom is not just a breaking of boundaries but rather a sense of belonging to a place as it becomes part of your identity.
* Jargon – the cumulative listing of flora using horticultural jargon establishes a deep knowledge and understanding of the land – ‘A lot of cider gum was up on the Murray, red gums, spinning gums, black wattle, blue skin wattle.’
* Listing - The landscape provides the means for childhood exploration, curiosity and adventure - ‘I stayed around the place all day or wandered about in the mulga inventing games, looking for strife, mischief, flirting with disaster. Might climb a tree, might investigate a wombat burrow by wriggling down it.’ The haphazard listing of various activities and the low modality language of ‘might’ suggests endless choice and possibility.
* Didactic, factual statement to conclude the passage – ‘Aborigines, we’re made for the outdoors’ – this realisation is built up throughout the extract.
* Accumulation – the characteristics of the outdoors, followed by a declarative realisation, he accentuates that he has come to appreciate his place which marries with his culture. For example, ‘The sun, the soil – that’s the best thing. On riverbanks, out in the mulga, looking up at the clouds: that’s where I felt freedom.’
* Symbolism – the protagonists bare feet act as both a literal and symbolic connection to the land – ‘Doing nothing a lot of the time. Except listening. Except seeing. Except feeling the story of the earth through the soles of my feet.’ (Anaphora with the word ‘except). The emotional, cultural and educative experiences of connecting to place are further explored through cumulative listing – ‘That was special, when my feet told me the story of everything that lives, everything that has ever lived, people, rocks, the blue sky itself, goannas, galahs.’

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.

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

* Question 6 – Prose Fiction ‘expresses that which cannot be put into words and that which cannot remain silent’. Victor Hugo

How does the composer of your prescribed text use narrative point of view to challenge assumptions about the collective human experience?

* Question 7 – Poetry ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use figurative language to challenge assumptions about the collective human experience?

* Question 8 – Drama ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use dialogue to challenge assumptions about the collective human experience?

* Question 9 – Nonfiction ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use factual language to challenge assumptions about the collective human experience?

* Question 10 – Film ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use music to challenge assumptions about the collective human experience?

* Question 11 – Media ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use mise-en-scene to challenge assumptions about the collective human experience?

### General Advice

* If the question includes a stimulus quote, you could engage with it directly to form your thesis or use it in a subtle way. In any case, you must acknowledge and embedded the concepts within the quote into your response.
* A quick scan of the other questions would allow you to observe that the stimulus quote is identical (bar the text form). It puts forward the idea that composers use texts to explore issues that must be represented and should not remain silent because they present us with important observations and understanding of our world. This establishes the purpose of the text you have studied.
* The paradox in the statement is evocative and should be engaged with - when issues are so challenging that society initially wants to sweep them under the carpet, composers use their texts as a way of resurfacing these issues and thus find a way to express what had previously been inexpressible. In doing this, they represent what had previously been silenced. In doing this, composers challenge our assumptions.
* The collective human experience should be addressed and specified. This could be presented through an ideology significant to the text. For example: the struggle for empowerment within the Aboriginal community in ‘Rainbow’s End’; loss and community support in ‘Vertigo’; mass hysteria born of speculation and mob mentality in ‘The Crucible’; racial vilification of ‘the other’ in ‘Go Back to Where you Came From’; the power of community spirit and hope in ‘Billy Elliot’ and ‘Waste Land’.
* The module statement states that texts will invite us (to see the world differently) or challenge us (our assumptions) or ignite us (with new ideas) or prompt us to reflect (personally). The 2019 HSC question focused on the way we are invited by texts to consider ideas. However, this practise question focuses on how we are made uncomfortable by texts - that’s the connotation of challenge. This is a significant aspect of the question and you should focus on the way we are positioned as readers through this lens.
* Writing outside the text in the common module is imperative to an A-range response. References to the composer and the way s/he manipulates textual features to express ideas ensure the analysis stays focused on representation and could allow you to avoid lapsing into storytelling. The marker is very familiar with the texts and your focus must remain on analysing how ideas are represented by the composer.

Table 8 – marking criteria for questions 6-11

|  |  |  |
| --- | --- | --- |
| Marking criteria  | Marks  | Self-assessment checklist  |
| * Expresses deep understanding of how the collective human experience represented in the prescribed text (prose fiction or poetry or drama or nonfiction or film or media) to challenge assumptions of readers
* Presents an insightful response with detailed analysis of how narrative point of view or figurative language or dialogue or factual language or music or mise-en-scene challenge assumptions about the collective human experience
* 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 thesis is shaped from the concepts in the stimulus quote, either implicitly or explicitly.
* The representation of collective human experiences remains the focus of the response.
* The nature of the collective human experience is discussed in a conceptual way and this is drawn from the focus in the text.
* The reason(s) this collective human experience challenges responders is stated and supported through judicious textual examples.
* Analysis demonstrates why we are challenged by the representation of these collective experiences.
* The purpose of challenging responders is linked to the composer’s context.
* The response is purposeful and shows deep understanding of the relevance of reader response in the common module.
* Analysis of ‘collective human experiences’ 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 challenge readers.
* 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 understanding of how the collective human experience represented in the prescribed text (prose fiction or poetry or drama or nonfiction or film or media) to challenge assumptions of readers
* Presents an effective response with analysis of how narrative point of view or figurative language or dialogue or factual language or music or mise-en-scene challenge assumptions about the collective human experience
* Writes an organised response using language appropriate to audience, purpose and context.
 | 13 – 16  | * An effective thesis is established and mostly sustained for the duration of the response.
* The thesis links to the concepts in the stimulus quote, either implicitly or explicitly.
* The representation of collective human experiences is developed for most of the response.
* The nature of the collective human experience is explained in relation to key ideas in the prescribed text.
* The reason(s) this collective human experience challenges responders is stated and supported through textual examples.
* Analysis mostly engages with why we are challenged by the representation of these collective experiences.
* The composer’s context is included and loosely related to why the composer wants to challenge responders.
* The response is effective and shows understanding of the relevance of reader response in the common module.
* Analysis of ‘collective human experiences’ is extensive and some textual analysis is not clearly relevant.
* The response could have been more concise with less examples and less references to features of composition.
* 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 collective human experience represented in the prescribed text (prose fiction or poetry or drama or nonfiction or film or media)
* Presents a response with some analysis of narrative point of view or figurative language or dialogue or factual language or music or mise-en-scene
* Writes an adequate response using some language appropriate to audience, purpose and context.
 | 9 – 12  | * The thesis is simple and while it engages with some parts of the quote, it does not elaborate on this to present a conceptual thesis about representation.
* The thesis is stated at the beginning and end of each paragraph but is not clearly developed throughout the analysis. (A typical top-tail essay.)
* Engagement with the representation of the collective human experience s is literal. This is not drawn from the text in a purposeful way and the analysis remains generalised.
* 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 collective human experience 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 collective human experience represented 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.
 |

Section III Guidelines

### General Advice

* This section of the exam requires students to discuss the ideas explored within one module studied during Year 12. Given the nature of the English Studies course, and the fact that each school can elect to study different modules, students will have to select the module that they want to discuss in their response; a particular module will not be specified. As such, you should ensure that you are aware of which modules you have studied, as well as the text/s that you studied in these modules, so that you can write about them with confidence during this section of the exam.
* Given that the modules explored for English Studies differ from school to school, you will need to identify to the marker which module you are discussing. Note that Texts and Human Experiences is not an option in this section; you should not refer to this module, or the text/s studied within this module, in this section of the exam. Likewise, school-designed modules cannot be used in this section of the exam. You should check with your teacher if you are unsure whether you studied a school-designed module as part of your pattern of study.
* Your response should focus on the concept/s explored throughout the module. Each of the English Studies modules is conceptually driven, meaning that each module is focused around universal concepts and ideas. If you are unsure about these concepts, you should reread the module statement.
* Some examples include:
	+ citizenship, racism, multiculturalism, national identity in ‘We Are Australians’
	+ issues related to tourism, the exploration of different and diverse cultures, the benefits of travel on an individual’s worldview in ‘On the Road’
	+ the positive and negative impacts of technology on individuals and society in areas such as social interaction, work, leisure and instigating change in society in ‘Digital Worlds’
	+ the power of film to engage individuals and influence thinking around social issues, the use of film as a medium to express personal perspectives in ‘The Big Screen’.
* In addition to demonstrating your understanding of the module, you will also need to discuss a specific text, or texts, through which you developed your understanding of these concepts. When discussing the text/s, avoid merely recounting the plot of the text/s. Instead, discuss how the text/s explored the larger concepts or ‘big ideas’ of the module. For example:
	+ the dystopian television series ‘Black Mirror’ allows for an exploration of how various digital technologies impact negatively on human interaction within society for Module D: Digital Worlds
	+ the Adam Goodes documentary entitled ‘The Australian Dream’ offers an exploration of the issue of racism in sport for Module E: Playing the Game
	+ the study of a suite of Australian poetry offers opportunities to investigate the shifting composition of the Australian population and experiences of migration and culture in Module A: We are Australian
	+ an analysis of travel advertisements in various visual and multimodal forms allow for an investigation of the diverse motivations for travelling and benefits of engaging with different cultures in Module C: On the Road.
* The 2019 and 2020 English Studies HSC exam papers both asked for students to discuss one text studied within one module. However, this does not guarantee that the same will be asked in future HSC examinations. To understand the types of questions that you can be asked during the HSC examination, please read the [English Studies (2017) sample examination materials](https://educationstandards.nsw.edu.au/wps/wcm/connect/845b27d9-92de-43c1-b825-b77b0bac8eff/sample-questions-new-hsc-english-studies-exam-2019.pdf?MOD=AJPERES&CVID=).
* This question requires you to discuss two texts explored within one module you have studied. In preparation for the exam, you should revise the texts that you studied within each of the modules over the HSC year. While you may remember studying a core text for each module, it is likely that you studied a number of other texts also. You should review your text list with your teacher to ensure that you are able to revise thoroughly.
* Be sure to provide evidence from the text/s studied to support your argument. This will require you to engage with the form and features of the text/s that you studied. For example, if you studied a suite of poetry within a module, you should discuss the poetic devices used to convey meaning of the concepts studied; if you studied a film or documentary, you should discuss how film and language devices were used to represent ideas within the texts.
* This question may provide a scenario within which to write. This scenario should guide you to select the form in which you will write, the audience that you are writing for and should inform your use of language when composing your response. For example, the [2019 English Studies paper](https://educationstandards.nsw.edu.au/wps/wcm/connect/2bf3be81-7b18-4560-92d0-3924f67ee394/2019-hsc-english-studies.pdf?MOD=AJPERES&CACHEID=ROOTWORKSPACE-2bf3be81-7b18-4560-92d0-3924f67ee394-no2746e), Section III asked students to write a response to a Year 11 student’s blog post. This scenario meant that students’ responses should have utilised the conversational language required of a blog post for a peer audience of Stage 6 students. If you are asked to write in a particular form, such as a speech, a review, a letter or a personal reflection, you must ensure that you utilise the form and features of that particular form. You will need to use language appropriate for the audience and purpose of the composition. Where no form is specified, you should choose the form that is most appropriate for the task.
* This section may require a personal response, meaning that you will have to discuss how the study of your chosen module and text/s has influenced or impacted you personally. As such, you should consider how the module has:
	+ enhanced your understanding of particular issue/s
	+ expanded your thinking and led you to reconsider your opinion on a certain topic
	+ led you to a greater appreciation of the complexities of a particular issue, or
	+ a greater understanding of the experiences of individuals or groups.

To prepare for this possibility, you should reflect on how your study of each of the modules you have studied has impacted upon you and expanded your thinking and understanding.

#### Question 12 (15 marks)

You have been asked by your teacher to write a formal letter to your school principal. Explain why English Studies has been a beneficial course for your understanding of significant issues within society.

In your letter, you should make close reference to at least two texts you have studied within **one** module that you have studied in English Studies.

Identify the module you have chosen at the top of your answer booklet.

Table 9 – marking criteria for question 12

|  |  |
| --- | --- |
| Marking guidelines | Marks |
| * Expresses thoughtfully the benefits of the English Studies course to their understanding of significant issues within society
* Makes detailed reference to two texts from the identified module
* Composes a coherent and fluent response using language appropriate to audience, purpose and form
 | 13-15 |
| * Expresses clearly the benefits of the English Studies course to their understanding of significant issues within society
* Makes sound reference to two texts from the identified module
* Composes an organised and clear response using language appropriate to audience, purpose and form
 | 10-12 |
| * Expresses the benefits of the English Studies course to their understanding of significant issues within society
* Makes some reference to two texts from the identified module
* Composes a clear response using language appropriate to audience, purpose and form
 | 7-9 |
| * Expresses limited understanding of the benefits of the English Studies course to their understanding of significant issues within society
* Composes a response using some language appropriate to audience, purpose and form
 | 4-6 |
| * Expresses a relevant point about a module using variable control of language
 | 1-3 |

## Section IV guidelines

### General Advice

* This section will contain one question which will require you to write either an imaginative, persuasive, informative or reflective response.
* This section will provide a stimulus from which to write. Stimulus material may include quotations, statements, extracts or a visual text. It is essential that you engage with the stimulus meaningfully; do not ignore the stimulus as the marking criteria will assess how effectively you have used the stimulus material in the construction of your text.
* This section may require you to write in a specific form, such as an email, letter or speech. Alternatively, the question may specify a type of text, such as a persuasive or imaginative text, leaving you with the choice of form. To prepare for this section, you are advised to practise writing in a variety of forms using different stimulus. The [English Studies (2017) sample examination materials](https://educationstandards.nsw.edu.au/wps/wcm/connect/845b27d9-92de-43c1-b825-b77b0bac8eff/sample-questions-new-hsc-english-studies-exam-2019.pdf?MOD=AJPERES&CVID=) provides some suggestions of the type of questions you will be given in this section. You can also ask your teacher to provide you with writing prompts to support this revision.
* Ensure that you read the question carefully to determine how you should use this stimulus in the creation of your composition. For example, in 2019, the question stated that students should use the stimulus provided ‘as the basis for a piece of imaginative writing’, meaning that the stimulus should clearly form the foundation of the composition. However, in 2020, students were instructed to use the image provided ‘as the stimulus for a piece of imaginative, persuasive or reflective writing’, meaning that students could use this as a starting point. You should ensure that you engage with the stimulus and use it meaningfully as inspiration for your response.
* This section may offer a scenario which provides parameters for your writing. This scenario should guide you to understand the form in which you must write, the audience that you are writing for and therefore inform your use of language when composing your response. For example, in the [2019 English Studies HSC examination paper](https://educationstandards.nsw.edu.au/wps/wcm/connect/2bf3be81-7b18-4560-92d0-3924f67ee394/2019-hsc-english-studies.pdf?MOD=AJPERES&CACHEID=ROOTWORKSPACE-2bf3be81-7b18-4560-92d0-3924f67ee394-no2746e), students were required to write an imaginative short story for publication in a collection entitled ‘Through the Window’ using a stimulus image from Section 1 as inspiration. If you are asked to write in a particular form, such as an imaginative short story, a series of diary entries or an email, you must ensure that you utilise the form and features of that particular form and use language appropriate for the audience and purpose of the composition.
* This section assesses students’ ability to write adaptively; that is, you are being assessed on how well you are able to write for a specific audience, purpose and form. As such, you should ensure that you use the language devices appropriate to the given or chosen form. For example, students should use persuasive devices such as rhetorical questioning, connotative words and emotive language when composing a persuasive piece of writing. Similarly, effective characterisation and imagery, and descriptive language that ‘shows’ rather than ‘tells’ the world and tension of the text, should be used when composing an engaging imaginative narrative. Use of the first person ‘I’, evaluative language that compares and contrasts previous and current understanding, and personal anecdotes are appropriate for a reflective piece of writing.
* Students should engage with the stimulus conceptually, rather than literally, to give themselves the greatest opportunity to write with meaning. For example, in the [2020 English Studies HSC examination paper](https://educationstandards.nsw.edu.au/wps/wcm/connect/a1e5e2a3-5588-487d-ac91-41f240416b26/2020-hsc-english-studies.pdf?MOD=AJPERES&CACHEID=ROOTWORKSPACE-a1e5e2a3-5588-487d-ac91-41f240416b26-nEJpHuC), the stimulus provided was an image depicting two people floating down a crystal blue river in a boat within a desert-like setting. This image raises ideas of escape, loneliness, imagination, healing, calmness and thoughtfulness. When planning your response, consider what conceptual ideas are offered by the stimulus, rather than engaging with the stimulus in a superficial way.

#### Question 13 (15 marks)

‘The things I did because I was excited, and wanted to see them exist in reality, have never let me down, and I’ve never regretted the time I’ve spent on any of them.’

Neil Gaiman, Art Matters

Use the above quote as inspiration for a piece of imaginative, reflective or persuasive writing.

Table 10 – marking criteria for question 13

|  |  |
| --- | --- |
| Marking Criteria | Marks |
| * Composes effectively an engaging piece of imaginative, reflective or persuasive writing using the stimulus
* Effectively organises and develops ideas based on the stimulus
* Demonstrates well-developed control of language appropriate to audience, context and purpose
 | 13-15 |
| * Composes competently an engaging piece of imaginative, reflective or persuasive writing using the stimulus
* Competently organises and develops ideas based on the stimulus
* Demonstrates developed control of language appropriate to audience, context and purpose
 | 10-12 |
| * Composes a piece of imaginative, reflective or persuasive writing using the stimulus
* Organises ideas based on the stimulus
* Demonstrates a control of language appropriate to audience, context and purpose
 | 7-9 |
| * Composes a limited response with some relevance to the question
* Demonstrates limited control of language
 | 4-6 |
| * Attempts to composes a response with minimal control of language
 | 1-3 |

#### Answers could include:

##### Imaginative

* An imaginative composition about taking a risk.
* A short story outlining the protagonist’s excitement at undertaking a new challenge.
* An imaginative story about aspiring to achieve a dream or life goal.
* An imaginative composition about inventing something new.

##### Reflective

* A personal reflection about a time that you took a risk or stepped outside of your comfort zone and the benefits that came from this decision.
* A personal reflection about the personal benefits stemming from creativity and the joy of pushing personal boundaries. This could be linked to the impact this has on those around you as they enter into your creative world and explore your creative endeavours.
* A reflective response which outlines a missed opportunity and the regret and/or determination that resulted.

##### Persuasive

* A persuasive speech which encourages the reader to see the relationship between effort and reward.
* A letter or email to the Principal of your high school outlining the importance of artistic pursuits to student wellbeing and advocating for more creative courses.
* A persuasive composition which outlines the value of storytelling in society.
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)
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