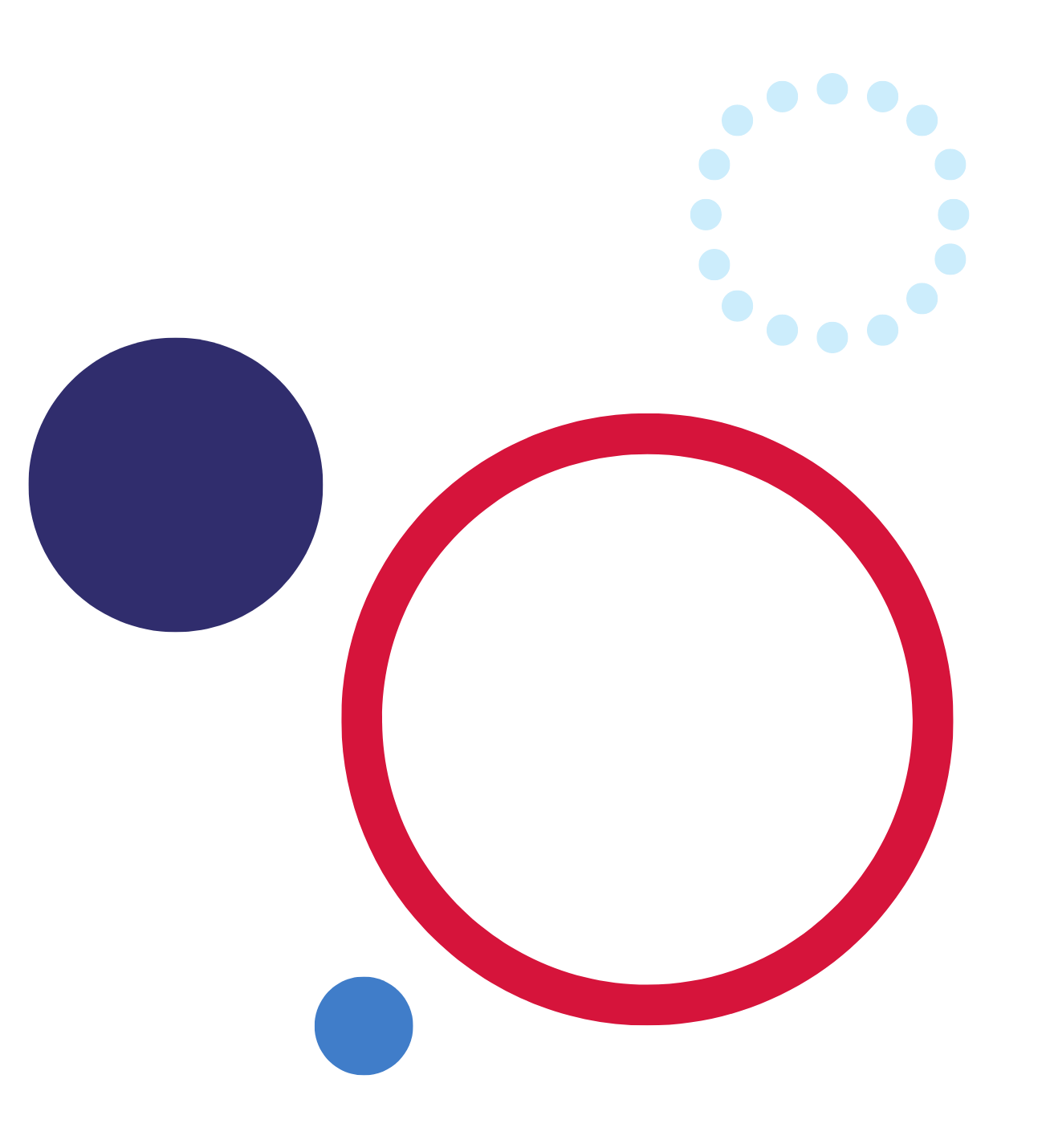
# HSC revision – Paper 1, Section I English Advanced

**HSC examination revision support and guidance**



Contents

[Rationale 3](#_Toc109034568)

[Introduction 4](#_Toc109034569)

[Purpose, audience, and suggested timeframes 4](#_Toc109034570)

[Paper 1 – Key information 5](#_Toc109034571)

[Paper 1, Section I – HSC examination specifications 5](#_Toc109034572)

[The module description 7](#_Toc109034573)

[Activity 1 – Revision of the module description 8](#_Toc109034574)

[Activity 2 – Discussion 11](#_Toc109034575)

[Paper 1, Section I – Common module unseen texts 13](#_Toc109034576)

[Texts in Section I 13](#_Toc109034577)

[Useful knowledge – metalanguage 14](#_Toc109034578)

[Prose texts 14](#_Toc109034579)

[Poetry 15](#_Toc109034580)

[Visual texts 15](#_Toc109034581)

[Digital texts 16](#_Toc109034582)

[Activity 3 – Annotating texts 16](#_Toc109034583)

[Are you working with your peers? 19](#_Toc109034584)

[Tips and strategies for short answer responses 23](#_Toc109034585)

[Writing about representation 23](#_Toc109034586)

[Activity 4 – Understanding command terms 24](#_Toc109034587)

[Text 1 – Image 31](#_Toc109034588)

[Text 2 – Poem 32](#_Toc109034589)

[Activity 5 – Unpacking unseen texts 33](#_Toc109034590)

[Activity 6 – Guided short answer responses 35](#_Toc109034591)

[Activity 7 – Constructing responses 37](#_Toc109034592)

[Text 3 – Excerpt from a speech 40](#_Toc109034593)

[Text 4 – Poem 42](#_Toc109034594)

[Activity 8 – Practice papers 44](#_Toc109034595)

[Appendices 45](#_Toc109034596)

[Appendix 1 – Sample answers for the module description deconstruction activity 45](#_Toc109034597)

[Support and feedback 49](#_Toc109034598)

[English curriculum team’s resource evaluation 49](#_Toc109034599)

[Further support 49](#_Toc109034600)

[Quality assurance alignment 49](#_Toc109034601)

[References and evidence base 51](#_Toc109034602)

[Evidence base 51](#_Toc109034603)

[Curriculum 51](#_Toc109034604)

[Links to third-party websites 53](#_Toc109034605)

[Use of NESA resources 53](#_Toc109034606)

**Updating the table of contents**

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

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

Rationale

This resource has been designed for use by HSC students as support for revision in the lead-up to 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.

This resource can be utilised by students independently or employed as a teaching resource and used to explicitly revise the content knowledge and skills required for students to achieve the outcomes associated to Paper 1, Section I.

The content in this resource booklet has been prepared by the English curriculum team unless otherwise credited. The English curriculum team have created a series of [HSC support resources for English Advanced](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources/english-advanced-hsc-support-resources) which could be used to complement this resource. These support materials are not exhaustive and do not represent the only way to complete or engage in revision for the HSC English Advanced course. The practice examinations for Paper 1 and Paper 2 provide examples of the types of questions students could be asked in the HSC examinations. These were written using NESA’s sample examination questions, past HSC examinations and the module descriptions. The Paper 1 and 2 HSC exam specifications document is intended as a guide for what students can expect in each English HSC examination.

Introduction

### Purpose, audience, and suggested timeframes

This document is intended to support HSC students in their revision for their examinations. Used as a teaching resource, this document can be employed in the teaching and learning cycle applying modelled instruction, such as a modelled, guided and independent approach(es) (part of the [Gradual Release of Responsibility instructional framework](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/comprehension#:~:text=Gradual%20release%20of%20responsibility%20model%20%2D%20adapted%20from%20Fisher%20and%20Frey%20(2003))). Faculties should keep a copy of this resource in the organisational material for Stage 6 English Advanced and ensure it is updated with material for the following years’ HSC examinations.

Students could also use this resource to engage in independent, self-paced revision. To support this, an appendix with suggested answers is provided for Activity 1, and all other activities provide support and examples to guide the student.

Ways to use this resource:

* Teachers and students could engage with all the content during lessons or via the learning management system established for the students.
* Teachers could instruct students to complete activities 1 to 8 using a paced schedule that suits the learning needs of the students and the school context.
* Teachers could set the booklet as a revision guide in preparation for the examinations.
* Students could complete the work independently and then share this with peers and/or the teacher for feedback.

Some of the information in this resource is collated from relevant NESA and DoE documentation. It is important all users re-read and cross-reference the relevant syllabus and assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up-to-date advice about HSC examinations. Links contained within this resource were correct as of 12 July 2022.

## Paper 1 – Key information

* This examination is 1 hour and 40 minutes long. You will have 10 minutes reading time and 1 hour and 30 minutes working time. You are advised to use the reading time wisely by reading the questions and then as much of the texts as you can in the provided time.
* There are two sections.
* The specifications for Paper 1 are elaborated upon within the resource [Paper 1 and 2 HSC exam specifications.](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources/english-advanced-hsc-support-resources#:~:text=resources%20%E2%80%93%20English%20Advanced-,HSC%20support%20resources,-Paper%201%20practice)

## Paper 1, Section I – HSC examination specifications

In preparation for Paper 1, Section I, you should be familiar with the exam specifications.

**Important information specific to Section I**

* 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, Section I includes 2 booklets**

* In the question and answer booklet for Section I, 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.
* A stimulus booklet will contain the unseen texts for Section I.

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

* There will be ‘five or six short-answer questions’, per the advice in the [English Advanced HSC examination specifications](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017/assessment-and-reporting#:~:text=range%20of%20contexts.-,HSC%20examination%20specifications,-The%20external%20HSC) (within the Assessment and Reporting information) and the [English Advanced: Sample Examination Materials](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017#:~:text=The%20examination%20specifications%20and%20materials%20can%20be%20found%20in%20the%20Assessment%20and%20Examination%20Materials%20section%20below). 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 description (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.
* The examination papers outline what you are being assessed on.
* You will be assessed on your ability to demonstrate your understanding of human experiences in texts.
* You will be assessed on your ability to analyse, explain, and assess the ways human experiences are represented in texts.
* For some questions, you could be assessed on your ability to organise, develop, and sustain your ideas. This information is often indicated in the command term of the question (for example, compare) or the marking criteria. 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 Advanced: Sample Examination Materials for Paper 1](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017#:~:text=English%20Advanced%20(2017)%3A%20Sample%20examination%20materials%20Paper%201%0A(PDF%2C%2019%20pages%2C%201%20MB)). To see an example of the examination format for Paper 1, you should consult the sample format paper English Advanced: Sample Examination Materials 2019 English Advanced Paper 1, or the 2019, 2020 and 2021 HSC English Advanced exam packs ([NESA HSC exam packs](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-exam-papers)).

The information provided above has been extracted from the NESA webpage for [English Advanced](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017). The material referenced (sample questions and sample exam format) was last updated in November 2020, and is accurate at the time this resource was updated in June 2022. 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/home) for further advice about live updates.

## The module description

The module description 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 description? Don’t forget the [HSC hub](https://www.hschub.nsw.edu.au/english-courses/year-12-english-advanced) 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) 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 and correct grammar and syntax to analyse language and express a personal perspective about a text.

### Activity 1 – Revision of the module description

Organise the module description into ‘content’ and ‘skills’.

1. Use the stem ‘Students will understand why’ to fill in the content column.
2. Use the stem ‘Students will know how to’ to fill in the skills column.

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 description

|  |  |  |
| --- | --- | --- |
| Module description | Content – Students will know why: | Skills – Students 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. | (Add content) | (Add skills) |
| 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) 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. | (Add content) | (Add skills) |
| 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 and correct grammar and syntax to analyse language and express a personal perspective about a text. | (Add content) | (Add skills) |

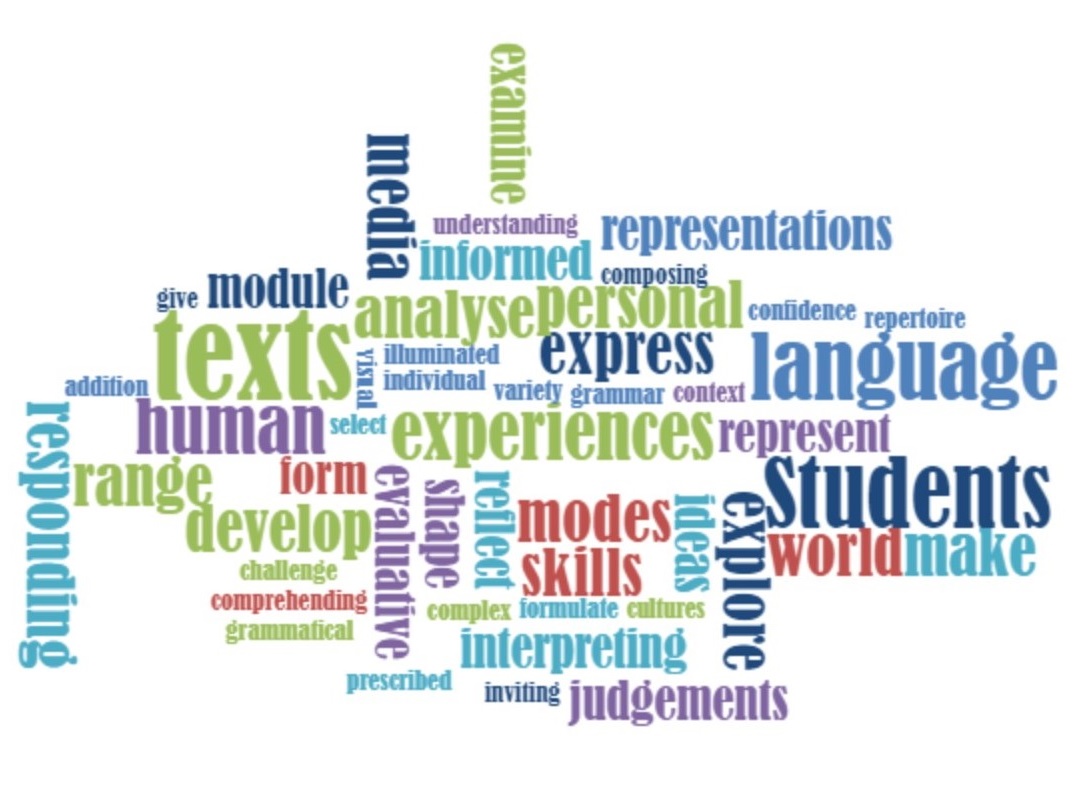
**Reflection activity:** Compare the statements you wrote to complete the table with the examples provided in [Appendix 1](#_Appendix_1_–). Ensure you consider what could be added to your statements.

### Activity 2 – Discussion

Use the word cloud shown below to discuss the key ideas and concepts represented in the module description.

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?

Figure 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 an understanding of:

* a range of texts and their features
* the concepts in the module ‘Texts and Human Experiences’
* representation – 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, or 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 I? The answer is quite simple – any text that can be read or viewed in print mode.

A few examples include:

* **prose**: fiction, nonfiction, 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 (for example, classic, contemporary and/or pop)
* **advertisement**: print media, internet, billboard, television screenshot
* **images**: cartoon, comic, painting, photograph, collage, book/DVD 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:** Texts vary each year. In the 2019, 2020 and 2021 HSC for Paper 1, Section I, a combination of the following text forms were used: internet article, illustration, poem, prose fiction extract, nonfiction extract, and feature article.

### 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, nonfiction, autobiography, and so on.

* 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, 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, and so on.

* 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, and so on.

* Layout:
* salience
* vector
* framing: foreground, middle ground, background
* angles: overhead, high angle, neutral, low angle, undershot, Dutch angle
* shot size: close-up, mid-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, and so on.

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

Annotate each text from Section I of the previous HSC Paper 1 examinations. If possible, use a print copy of the examination. 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:** When working under timed, examination conditions, 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. Where possible, a tip has been provided for each question to help you to develop this skill. In future, as you read each question, make sure you identify the focus of the question.

**Note:** At the time this resource was made, NESA did not have copyright permission for some stimulus texts in their HSC examinations and these were not displayed on the webpage. As such, only texts that are available in the online version of these papers have been engaged within the following activities.

Examine the [2021 HSC English Advanced Paper 1 Examination paper](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2021/english-advanced-2021-hsc-exam-pack) to complete the activity in question 1. Use the tips provided below to get started.

* Text 2 – Poem, ‘For B, at Plaza Blanca, New Mexico\*, having known each other for three days.’ by Charlotte Guest. **Tip:** One idea in the text, which can be used to annotate it in relation to the question, is the image of the quartz to represent experiences from the past.
* Text 3 – Prose fiction extract from *On Earth We’re Briefly Gorgeous* by Ocean Vuong. **Tip:** One idea in the text, which can be used to annotate it in relation to the question, is the anecdote about a weekly ritual between the two characters (Little Dog and Lan) which shows how close they are.
* Text 4 – Nonfiction extract from *New Writing. New Consciousness. New Culture.* by Didem Caia. **Tip:** One idea in the text, which can be used to annotate it in relation to the question, is the methodical structure of the extract which shows a sequence of recollections, whereby one experience leads to another.
* Text 5 – Prose fiction extract from *Actress* by Anne Enright. **Tip:** One idea in the text, which can be used to annotate it in relation to the question, is the narrator’s tone of admiration to describe Katherine O’Dell as marvellous – even when completing the simplest task (such as eating breakfast), she is represented as doing so with grace.

Examine the [2020 English Advanced HSC Paper 1 Examination paper](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2020/english-advanced-2020-hsc-exam-pack) to complete the activity in question 1. Use the tips provided below to get started.

* Text 1 – Internet article from ‘On Writing’ by Michael Frayn, and
* Text 2 – Illustration by Julie Paschkis. **Tip:** One idea in the text, which can be used to annotate it in relation to the question, is representation (through a variety of language forms and features) of the idea that creativity is challenging and cannot be controlled.
* Text 3 – Poem, ‘It Begins with Darkness’ by Andy Kissane. **Tip:** One idea in the text, which can be used to annotate it in relation to the question, is the use of the stage as a metaphor for storytelling, which shows the powerful impact of storytelling on responders (such as the narrator who comes to a realisation).
* Text 4 – Nonfiction extract, ‘On Laughter'from *Humour* by Terry Eagleton. **Tip:** One idea in the text, which can be used to annotate it in relation to the question, is the representation of laughter as a universal human experience.
* Text 5 – Prose fiction extract from *Carpentaria* by Alexis Wright. **Tip:** One idea in the text, which can be used to annotate it in relation to the question, is the representation of the connection between ancestral identity and birthplace.

Now examine the [2019 Advanced English HSC Paper 1 Examination paper](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-advanced-2019-hsc-exam-pack) to complete the activity in question 1. Use the tips provided below to get started.

* Text 1 – Poem, ‘Boomerangs in a Thunderstorm’ by Samuel Wagan Watson. **Tip:** One idea in the text, which can be used to annotate it in relation to the question, is the representation of how ideas about connection through cultural markers are conveyed.
* Text 2 – Prose fiction extract from *A Kindness Cup* by Thea Astley. **Tip:** One idea in the text, which can be used to annotate it in relation to the question, is the representation of returning home as an experience which is charged with emotion.
* Text 3 – Prose fiction extract, ‘Lines, Planes and Bodies’ from *Flights* by Olga Tokarczuk. **Tip:** One idea in the text, which can be used to annotate it in relation to the question, is that metaphors (such as a journey of the soul) are used to represent human experiences as collective but also individual.
* Text 4 – Feature article, 'i’m bored, therefore i am’ by Luke Ryan

**Note:** There are two questions for this text – question 4, which is about text 4 only, and question 5, which is refers to text 4 and one other text.

* **Tip:** Question 4 –One idea in the text, which can be used to annotate it in relation to the question, is the exploration of boredom as a paradox because boredom is a result of our own thinking and inaction.
* **Tip:** Question 5 – One idea in the text, which can be used to annotate it in relation to the question, is the notion that ordinary experiences are significant if people appreciate these experiences as opportunities to expand themselves. The idea chosen for text 4 can be used to choose the other text (1, 2, or 3) that will be used to extend this thesis.

#### Are you working with your peers?

1. Record at least one annotation for each text in a [Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593) 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 marking feedback in the [2019](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-advanced-2019-hsc-exam-pack+), [2020](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2020/english-advanced-2020-hsc-exam-pack+) or [2021](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2021/english-advanced-2021-hsc-exam-pack+) HSC exam packs.
3. 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 in the table below for text 1 and text 2 in the 2020 HSC.

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/quotes to be used in the answer | How will this support the focus in the question? |
| 2021 HSC  Text 2 – Poem  ‘For B, at Plaza Blanca, New Mexico\*, having known each other for three days.’ by Charlotte Guest | Question 2 – Use of imagery to represent a human experience. | (Add features of text) | (Add support) |
| 2021 HSC  Text 3 – Prose fiction extract  *On Earth We’re Briefly Gorgeous* by Ocean Vuong | Question 3 – Representation of the relationship between the two characters in the extract. | (Add features of text) | (Add support) |
| 2021 HSC  Text 4 – Non fiction extract  *New Writing. New Consciousness. New Culture.* by Didem Caia | Question 4 – How the composer uses literary devices to reflect on her experiences. | (Add features of text) | (Add support) |
| 2021 HSC  Text 5 – Prose fiction extract  *Actress* by Anne Enright | Question 5 – Use of narrative voice to shape the character of Katherine O’Dell. | (Add features of text) | (Add support) |
| 2020 HSC  Text 1 – Internet article: from ‘On Writing’ and Text 2 –illustration | Question 1 – Representation (through a variety of language forms and features) to communicate ideas about being creative. | Text 1   * Use of 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 2   * Writing is represented as a metaphorical journey – the boat is named ‘the pencil’ and the oar is a pencil. * Contrast – ‘flee’ changes to ‘flew’, creating a sense of action.   Forceful verbs are used. For example, ‘plummet’ and ‘plunge’ make up the surface and depth of the waves. | Text 1   * 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 2   * 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 3 – Poem: ‘It Begins with Darkness’ | Question 2 –Exploration of the power of storytelling. | (Add features of text) | (Add support) |
| 2020 HSC  Text 4 – Nonfiction extract: ‘On Laughter’ | Question 3 –Representation of laughter as a human experience. | (Add features of text) | (Add support) |
| 2020 HSC  Text 5 – Prose fiction extract: *Carpentaria* | Question 4 –Representation of the relationship between identity and place. | (Add features of text) | (Add support) |
| 2019 HSC  Text 1 – Poem: ‘Boomerangs in a Thunderstorm’ | Question 1 –Representation of an intense human experience. | (Add features of text) | (Add support) |
| 2019 HSC  Text 2 – Prose fiction extract: from *A Kindness Cup* | Question 2 – How the experience of returning home is shaped. | (Add features of text) | (Add support) |
| 2019 HSC  Text 3 – Prose fiction extract: ‘Lines, Planes and Bodies’ | Question 3 – How human experience is represented through the use of metaphor. | (Add features of text) | (Add support) |
| 2019 HSC  Text 4 – Feature article: 'i’m bored therefore i am’ | Question 4 – How the paradox of human experience is explored. | (Add features of text) | (Add support) |
| 2019 HSC  Text 4 and one other text from text 1 or text 2 or text 3 | Question 5 –Extent of the exploration of ordinary experiences. | (Add features of text) | (Add support) |

### 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 description (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 or paraphrasing the question is not an answer
* use examples and/or textual evidence that is 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 and/or respond
* 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 ([Useful Knowledge – metalanguage](#_Useful_knowledge_–) 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

To ensure you understand how the command term shapes your response, it is beneficial to revise [A 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. 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.

Your task is to complete column 4.

1. 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.
2. In column 3, there are some additional tasks for you. Write the response to these questions.

**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 | Critique of the sample answer |
| 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 whom she is trying to protect by tucking him into her. | (Add critique) |
| 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 humankind who demand ‘stop killing our children’ because the people who are suffering have realised ‘enough is enough’. | (Add critique) |
| Compare – show how things are similar or different | Compare the representation of the human experience of reflection 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. | (Add critique) |
| 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, whether at the hands of an oppressive regime or as a result of one’s own unrealistic expectations of themselves, may be beneficial in that the experience builds resilience.  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. Continue the response to this question including your exploration of text 2.  **Note:** If this question was worth 5 to 6 marks, the analysis of text 1 would need to be continued to achieve the marks. In other words, this is not a full-length response. | (Add critique) |
| 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 to 6 marks, the response would need to be continued to achieve the marks. In other words, this is not a full-length response. | (Add critique) |

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 questions in column 2 for text 2.

#### Text 1 – Image

Figure 2 – 'Enough is enough', 2017, photograph by Karen Yager



#### Text 2 – Poem

**‘The Seven Selves’ by Khalil Gibran**

In the stillest hour of the night, as I lay half asleep, my seven selves sat together and thus conversed in whisper:

First Self: Here, in this madman, I have dwelt all these years, with naught to do but renew his pain by day and recreate his sorrow by night. I can bear my fate no longer, and now I rebel.

Second Self: Yours is a better lot than mine, brother, for it is given to me to be this madman’s joyous self. I laugh his laughter and sing his happy hours, and with thrice winged feet I dance his brighter thoughts. It is I that would rebel against my weary existence.

Third Self: And what of me, the love-ridden self, the flaming brand of wild passion and fantastic desires? It is I the love-sick self who would rebel against this madman.

Fourth Self: I, amongst you all, am the most miserable, for naught was given me but odious hatred and destructive loathing. It is I, the tempest-like self, the one born in the black caves of Hell, who would protest against serving this madman.

Fifth Self: Nay, it is I, the thinking self, the fanciful self, the self of hunger and thirst, the one doomed to wander without rest in search of unknown things and things not yet created; it is I, not you, who would rebel.

Sixth Self: And I, the working self, the pitiful labourer, who, with patient hands, and longing eyes, fashion the days into images and give the formless elements new and eternal forms--it is I, the solitary one, who would rebel against this restless madman.

Seventh Self: How strange that you all would rebel against this man, because each and every one of you has a preordained fate to fulfil. Ah! could I but be like one of you, a self with a determined lot! But I have none, I am the do-nothing self, the one who sits in the dumb, empty nowhere and nowhen, while you are busy re-creating life. Is it you or I, neighbours, who should rebel?

When the seventh self thus spake the other six selves looked with pity upon him but said nothing more; and as the night grew deeper one after the other went to sleep enfolded with a new and happy submission.

But the seventh self remained watching and gazing at nothingness, which is behind all things.

Downloaded from [The Poetry Foundation](https://www.poetryfoundation.org/poems/58699/the-seven-selves) 16 July 2022.

### 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 (that is, in your preparation for Section II).

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 experience represented. Aim to use some ideas from the module description but also ensure you include ideas drawn from the focus in the text. | (Identify key human experience) | (Identify key human experience) |
| Add a new row for each experience. | (Identify key human experience) | (Identify key human experience) |
| Aim to identify at least three. | (Identify key human experience) | (Identify key human experience) |

1. For each human experience, fill in the tables (below). You will need to create extra copies of the table. This activity is designed to help you:

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

**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 representation of human experiences in the text.

### Activity 6 – Guided short answer responses

Now it is time to refine your thoughts. Using the information that you have collected in 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)
2. 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? | (Add response) | (Add response) |
| **The purpose of the text**  What is the composer’s message/s on the human experience? | (Add response) | (Add response) |
| **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? | (Add response) | (Add response) |
| **Key evidence**  Which section of the text relates to the question or the idea you’re exploring? | (Add response) | (Add response) |
| **Vocabulary**  What are the key terms? What synonyms would be helpful? | (Add response) | (Add response) |
| **Representation**  Which aspects of style, form, language, and visual features or devices (techniques) are used to shape and represent the human experience? | (Add response) | (Add response) |
| **Connections**  What links can you make to other human experiences (similar and contrasting) in this text or the other texts? | (Add response) | (Add response) |

### 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 suggestions to help you with the answer. Use these to check your answer or if you are unsure what to write, to help you to develop your thinking.

**Text 1 – Image**

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.

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

**Self-check – Did you include these suggestions (or something similar) in your own response?**

* 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 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.

**Text 2 – Poem**

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

**Criteria**

* identifies particular human experiences
* refers to relevant features of language in the explanation
* explains effectively how ‘The Seven Selves’ represents the challenges of life using detailed and well-chosen supporting evidence.

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

**Self-check – Did you include these suggestions (or something similar) in your own response?**

* Challenges of life: doubt
* Quotes to include:
* ‘In the stillest hour of the night, as I lay half asleep, my seven selves sat together and thus conversed in whisper.’
* ‘Second Self: Yours is a better lot than mine, brother, for it is given to me to be this madman’s joyous self.’
* ‘Ah! could I but be like one of you, a self with a determined lot! But I have none, I am the do-nothing self.’
* Features of language and form:
* comparison between the various versions of one person, which is used allegorically and potentially alludes to the seven stages of man – shows the phases we go through when we experience doubt
* highly emotive language (such as ‘love-sick self’, ‘the self of hunger’, ‘restless madman’, ‘pity’, et cetera) shows how much doubt the narrator feels
* internal dialogue shows the mental anguish experienced by the narrator as he grapples with self-doubt.

#### 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. 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) accessed on 12 July 2022.

**Question – Text 3**

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

**Criteria**

* clearly establishes 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.

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

**Self-check – Did you include these suggestions (or something similar) in your own response?**

* 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 room-mates 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.’

#### Text 4 – Poem

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

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.”

Percy Bysshe Shelley

Downloaded from [The Poetry Foundation](https://www.poetryfoundation.org/poems/46565/ozymandias) 12 July 2022.

**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.

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

**Self-check – Did you include these suggestions (or something similar) in your own response?**

* 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 of language and form and quotes, could include:
* 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’.

### Activity 8 – Practice papers

1. On the [English curriculum website](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources), you will find a range of HSC examination support materials. Complete the [practice exams](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources/english-advanced-hsc-support-resources) 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 description deconstruction activity

Table 7 – Sample of the common module description deconstructed

|  |  |  |
| --- | --- | --- |
| Module description | Content – students understand 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) 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. |
| 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 and 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. |

## Support and feedback

### English curriculum team’s resource evaluation

Please complete the 2 minute [online feedback form](https://forms.office.com/Pages/ResponsePage.aspx?id=muagBYpBwUecJZOHJhv5kc4fVcO91xlNuopc7PjoDUNUMDZDSEFBSTFGNVgwNDlLOEVEWjdSQUxIVyQlQCN0PWcu). This will help the English curriculum team improve the resources and support provided on the website and in the English Statewide Staffroom.

### Further support

Need additional support? You can contact the English curriculum team by emailing [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

### Quality assurance alignment

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

**Australian Professional Standards for Teachers:** This resource supports teachers to address Australian Professional Teaching Standards 1.5.2, 2.1.2, 2.3.2 and 3.2.2 as it helps teachers plan and implement teaching and learning resources reflective of curriculum requirements.

**NSW Syllabus:** [English Advanced Stage 6 Syllabus (2017)](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, updated November 2017. Date accessed 12 July 2022.

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

**Resource:** HSC support material.

**Related resources:** Further resources to support HSC revision can be found on the [HSC support resources](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources/english-advanced-hsc-support-resources), the [HSC Hub](https://hschub.nsw.edu.au/) and the [English Advanced](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources.main-education--category---catalogue---key-learning-area---english---english-advanced.nameAsc.1.grid#catalogue_auto) section of the curriculum web pages.

**Professional Learning:** Join the [English 7-12 statewide staffroom](https://teams.microsoft.com/l/team/19%3a88aaff1954984b3d821940244a27a355%40thread.skype/conversations?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and explore [on demand professional sessions](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12) for ongoing professional learning opportunities.

**Creation date: June 2021.**

**Review date: 15 December 2023.**

**Rights:** © State of New South Wales, (Department of Education), 2022.

## References and evidence base

### Evidence base

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

‘All students need to be challenged and engaged to develop their potential fully’ ([CESE What works best update 2020](https://policies.education.nsw.gov.au/content/dam/main-education/about-us/educational-data/cese/wwb-what-works-best-2020-update.pdf)). Differentiated learning can be enabled by differentiating the teaching approach to content, process, product and the learning environment. For more information on differentiation go to [Differentiating learning (nsw.gov.au)](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning) and [Differentiation (nsw.gov.au)](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/primary-school/teaching-strategies/differentiation). In accordance with the [Disability Standards of Education (2005),](https://www.dese.gov.au/disability-standards-education-2005) some students with disability are entitled to adjustments to ensure that they can access and participate in education on the same basis as students without disability. Adjustments must be consulted on with students/parents and recorded. Teachers may evidence adjustments in student plans or annotate on teaching and learning programs, depending on the individual student’s needs.

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

CESE (centre for Education Statistics and Evaluation) (2018) [Cognitive load theory in practice](https://education.nsw.gov.au/about-us/educational-data/cese/publications/practical-guides-for-educators/cognitive-load-theory-in-practice), NSW Department of Education, cese.nsw.gov.au.

CESE (Centre for Education Statistics and Evaluation) (2020b) [What works best 2020 update](https://education.nsw.gov.au/about-us/educational-data/cese/publications/research-reports/what-works-best-2020-update), NSW Department of Education, cese.nsw.gov.au.

CESE (Centre for Education Statistics and Evaluation) (2020a) [What works best in practice](https://education.nsw.gov.au/about-us/educational-data/cese/publications/practical-guides-for-educators-/what-works-best-in-practice), NSW Department of Education, cese.nsw.gov.au.

Fisher, D., & Frey, N. Better Learning Through Structured Teaching: A Framework for the Gradual Release of Responsibility (2nd ed.), 2013.

Pearson, P.D., & Gallagher, M.C. The Instruction of Reading Comprehension. *Contemporary Educational Psychology 8, 317-344 (1983).* University of Illinois at Urban-Champaign.

### Curriculum

[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.

[English Advanced (2017): Sample Examination Material Paper 1](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017#:~:text=English%20Advanced%20(2017)%3A%20Sample%20examination%20materials%20Paper%201%0A(PDF%2C%2019%20pages%2C%201%20MB)) © 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 July 2022.

[Assessment and Reporting in English Advanced Stage 6](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-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 12 July 2022.

[2019 English Advanced Paper 1 sample format paper](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017#:~:text=English%20Advanced%20(2017)%3A%20Sample%20examination%20format%20Paper%201%20(2019)%0A(PDF%2C%2020%20pages%2C%20287%20KB)) © 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 July 2022.

[NESA webpage for English Advanced](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-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 12 July 2022

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

[HSC exam papers](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-exam-papers#:~:text=Engineering%20Studies-,English%20Advanced,-English%20Advanced%202021) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017. Date accessed 12 July 2022.

Adichie CN (2009) [The danger of a single story](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story/transcript?language=en), TED website, accessed 14 July 2022.

Gibran K (1918) ‘[The Seven Selves’](https://www.poetryfoundation.org/poems/58699/the-seven-selves), *Poems*, Poetry Foundation website, accessed 14 July 2022.

Shelley PB (1818) ‘[Ozymandias](https://www.poetryfoundation.org/poems/46565/ozymandias)’, *Poems*, Poetry Foundation website, accessed 14 July 2022.

Sweatshop Literacy Movement Inc (n.d.) ‘[Sweatshop Women Volume One](https://www.sweatshop.ws/publications-sweatshop-women-vol-1)’, *Publications*, Sweatshop website, accessed 14 July 2022.

Yager K (2018) *Enough is Enough* [photograph], *English Teachers Association*, Facebook, accessed 8 July 2021. Reproduced and made available for copying and communication by the NSW Department of Education for its educational purposes with permission from Karen Yager.

Zhang AXY (2019) 'Dirty White', in Dunn W (ed.), *Sweatshop Women Volume One*, Sweatshop: Western Sydney Literacy Movement, Parramatta. [Poem in an edited book] Reproduced and made available for copying and communication by the NSW Department of Education for its educational purposes with permission of Sweatshop Literacy Movement Inc.

### 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/portal/nesa/home) 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.](mailto: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.’