# English Studies – Practice examination 1

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

## Table of contents

[Practice examination 1 1](#_Toc80177920)

[English Studies 1](#_Toc80177921)

[Table of contents 2](#_Toc80177922)

[List of tables 2](#_Toc80177923)

[Resource overview 3](#_Toc80177924)

[Links to third-party websites 3](#_Toc80177925)

[Use of NESA resources 4](#_Toc80177926)

[2021 English curriculum team practice paper 5](#_Toc80177927)

[Question and writing booklet 6](#_Toc80177928)

[Section I 7](#_Toc80177929)

[Section II 13](#_Toc80177930)

[Section III – Elective Modules 16](#_Toc80177931)

[Section IV – Writing Skills 17](#_Toc80177932)

[English Studies 18](#_Toc80177933)

[Stimulus Booklet 18](#_Toc80177934)

[Text 1 – poem 19](#_Toc80177935)

[Text 2 – non-fiction extract 21](#_Toc80177936)

[Text 3 – poster 23](#_Toc80177937)

[Section I guidelines 26](#_Toc80177938)

[Question 1a – text 1, poem 26](#_Toc80177939)

[Question 1b – text 1, poem 26](#_Toc80177940)

[Question 2 – text 2, non-fiction extract 27](#_Toc80177941)

[Question 3 – text 1 and text 2, poem and non-fiction extract 29](#_Toc80177942)

[Question 4 – text 3, poster 31](#_Toc80177943)

[Question 5 – text 4, prose 32](#_Toc80177944)

[Section II guidelines 34](#_Toc80177945)

[Section III guidelines 39](#_Toc80177946)

[Section IV guidelines 41](#_Toc80177947)

## List of tables

[Table 1 – modules for study 16](#_Toc80177910)

[Table 2 – marking criteria for question 1a 26](#_Toc80177911)

[Table 3 – marking criteria for question 1b 27](#_Toc80177912)

[Table 4 – marking criteria for question 2 28](#_Toc80177913)

[Table 5 – marking criteria for question 3 29](#_Toc80177914)

[Table 6 – marking criteria for question 4 31](#_Toc80177915)

[Table 7 – marking criteria for question 5 32](#_Toc80177916)

[Table 8 – marking criteria and self-assessment checklist for section II 34](#_Toc80177917)

[Table 9 – marking criteria for question 12 39](#_Toc80177918)

[Table 10 – marking criteria for question 13 41](#_Toc80177919)

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

## Resource overview

This booklet has been designed for use by HSC students as a resource for revision in the lead up to the trial and HSC examinations. 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.

## 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 license 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 website 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 on this website, 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.’

## 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 current or 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.

## Question and writing booklet

General instructions:

* Reading time – 10 minutes
* Working time – 2 hours 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 to answer this question

### Section IV – 15 marks

* Attempt question 13
* Allow about 30 minutes to answer this question

## 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 writing 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 – poem**

a) Identify two personal experiences represented in the poem. (2 marks)

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

b) Explain how figurative language is used to express the mother’s or daughter’s relationship with the tree. (3 marks)

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

### Question 2

**(3 marks)**

**Text 2 – nonfiction extract**

Explain how the narrator feels about the places he is exploring.

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

### Question 3

**(4 marks)**

**Text 1 and Text 2 – poem and nonfiction extract**

In your view, which text is more effective in representing personal experience? In your response, provide examples from both the poem and non-fiction extract to support your view.

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

### Question 4

**(4 marks)**

**Text 3 – poster**

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

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

### Question 5

**(4 marks)**

**Text 4 – prose**

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

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

## Section II

**20 marks**

Attempt **one** question from questions 6-11.

Allow about 45 minutes for this section.

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

Your answer will be assessed on how well you:

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

### Question 6

**(20 marks)**

**Prose Fiction**

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

The prescribed texts are:

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

**Or**

### Question 7

**(20 marks)**

**Poetry**

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

The prescribed texts are:

* Rosemary Dobson, *Rosemary Dobson Collected.*

The prescribed poems are

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

The prescribed poems are

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

**Or**

### Question 8

**(20 marks)**

**Drama**

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

The prescribed texts are:

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

**Or**

### Question 9

**(20 marks)**

**Nonfiction**

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

The prescribed texts are:

* Tim Winton, *The Boy Behind the Curtain*

The prescribed chapters are:

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

**Or**

### Question 10

**(20 marks)**

**Film**

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

The prescribed text is:

* Stephen Daldry, ‘Billy Elliot’

**Or**

### Question 11

**(20 marks)**

**Media**

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

The prescribed texts are:

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

The prescribed episodes are

* + Series 1: Episodes 1, 2 and 3

and

* + ‘The Response’
* Lucy Walker, ‘Waste Land’

## 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)**

During your HSC year in English Studies, you have examined a variety of texts that have explored a range of issues.

Write an informative speech to the students of Year 11, explaining how your study of one text within one module has supported you to become more aware of a particular issue and its impact on people. In your response, make close reference to **one** text from **one** module you have studied.

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

The modules for study are listed below.

Table 1 – Modules for study

* 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)**

Use the poster ‘Road to Change’ (Text 3) as the stimulus for a piece of imaginative, persuasive or reflective writing on an issue of your own choosing to be included in an anthology titled ‘Towards a better future: The next step is ours’.

## Stimulus Booklet

**Section I**

Text 1 – poem

Text 2 – non-fiction extract

Text 3 – poster

Text 4 – prose

### Text 1 – poem

**Dirty White**

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

of the scuzzy backyard is freckled with torn leaves from the

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

coiling branches form brittle trails for climbing feet, and I

explore its crown until my palms are covered in splinters.

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

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

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

Then our White neighbours complain of invasion. They protested

at roots crawling into their pipes, stray leaves scuttling

into their gutters, branches that dare slink knotted knuckles over

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

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

driveway. Twigs crushed, leaves loose and trampled.

Two days later, a second amputated bough appears, then

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

Ma rings up the tree removal company. The workmen come

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

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

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

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

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

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

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

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

My hands clench and ache, remembering the knots and

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

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

Annie XY Zhang

### Text 2 – non-fiction extract

**A Stroll around Australia**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Aidan De Brune

### Text 3 – poster

**Road to Change**

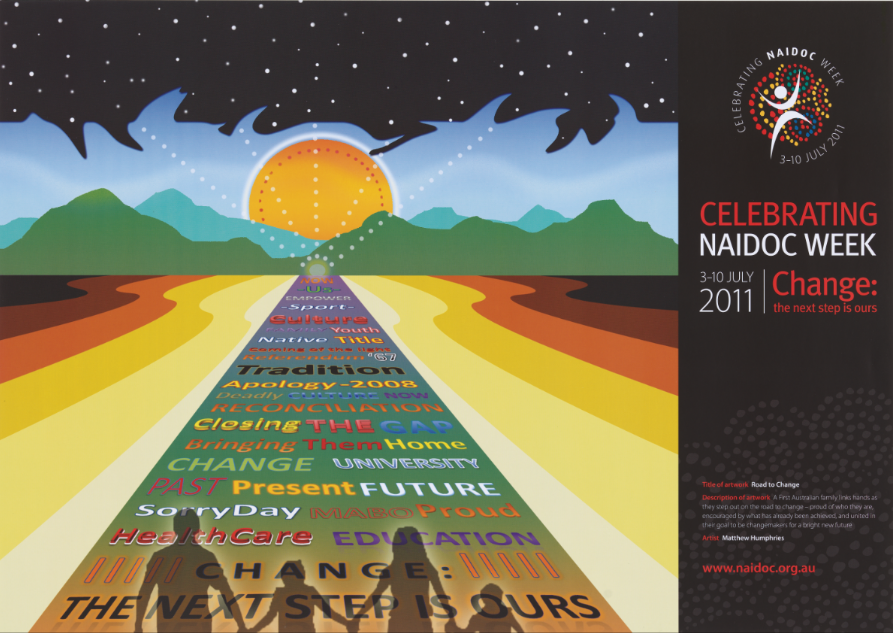


Figure 1 – 2011 National NAIDOC Poster © Matthew Humphries

### Test 4 – prose

**A Curse and a Prayer**

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

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

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

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

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

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

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

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

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

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

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

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

Naima IbrahimMarking 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, poem

**Identify two personal experiences represented in the poem.**

Table 2 – marking criteria for question 1a

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Identifies two of the personal experiences represented in the poem | 2 |
| * Attempts to identify the personal experiences represented in the poem or identifies one of the personal experiences represented in the poem | 1 |

#### Answers could include

**Personal experiences:**

* the joy or ambivalence of playing in the backyard climbing a tree
* the tension and dispute between the family and the neighbours
* the mother’s frustration shown through her scalding the child for getting hurt
* the mother’s personal belief in feng shui
* the persona’s personal distress due to the removal of the tree.

### Question 1b – text 1, poem

**Explain how figurative language is used to express the mother’s or daughter’s relationship with the tree.**

Table 3 – Marking criteria for question 1b

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Explains effectively how the poet has used figurative language to express the mother’s or daughter’s relationship with the tree * Supports ideas with well-chosen examples from the text | 3 |
| * Describes how the poet has used figurative language to communicate ideas about the mother and/or daughter and/or the tree * Supports ideas with some supporting evidence from the text | 2 |
| * Provides some relevant detail about the mother/daughter or tree | 1 |

#### Answers could include

**Figurative language:**

* The persona’s personification of the tree as ‘fat’ with ‘coiling’ branches, form steps ready for eager climbing feet and the mother’s reference to the tree by its Cantonese name show their deep regard and personal affection for the tree.
* Daughter as persona presents metaphorically how the tree represents them as neighbours and the objection of their presence, emphasised by the word ‘dare’. ‘They protested at roots crawling into their pipes, stray leaves scuttling into their gutters, branches that **dare** slink knotted knuckles over their fence.’
* Word choice – ‘severed’, ‘amputated’, personifies the tree and conveys the violence and the aggressive nature of the neighbour’s actions in the eyes of the daughter.
* Daughter/personas use of imagery (visual, tactile) and word choice to convey how much she misses the tree ‘I **hate** how wide the sky now stretches, deep and dark over strides of ruined earth. My hands **clench and ache**, remembering the knots and pocks of the zoeng bei syu. Grey branches fanning out to blind half the sky. Splinters, **stinging** under my skin.’.
* The tree acts as an extended metaphor for the relationship with the neighbours and the ‘Splinters, **stinging** under my skin.’ represent the long-term impact of the loss of the tree as a result of their dysfunctional relationship.
* Mother’s anger, description/exaggeration/hyperbole ‘she rants about my being gaam dumb, yells and yells until her neck blotches red’.
* Direct speech expressing the mother's way of covering up the tragedy in response to daughter's face ‘You’re getting too big to climb trees anyway,’ Ma says when she sees my face.’ And the hyperbole within ‘But look, the neighbours saved us money. They did half the job for us!’ is an attempt to conceal the impact of the dysfunctional relationship with the neighbours on their personal space.

### Question 2 – text 2, non-fiction extract

**Explain how the narrator feels about the places he is exploring.**

Table 4 – Marking criteria for question 2

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Explains effectively how the narrator feels about the places he is exploring * Supports ideas with well-chosen examples from the text | 3 |
| * Describes how the narrator feels about the places he is exploring * Supports ideas with evidence from the text | 2 |
| * Provides some relevant detail about the narrator or the places he is exploring | 1 |

#### Answers could include

**Insights gained:**

* Awe and wonder at the scope and breath of the various geographical landscapes.
* Appreciation and respect for the beauty and danger of life in this landscape.
* Disappointment at the deterioration of industry and the abandonment of a way of life.
* Appreciation, indifference, acceptance and curiosity over the way other people live.
* Appreciation of the simple things in life.
* Appreciation for the insight he is gaining into the land’s generous offering.
* Appreciation and awareness of what makes us different.

**Features of form:**

* Objective description of the landscape from his limited perspective, elaborated upon by facts and statistics.
* Precision with description and factual information to accentuate the geographical understanding gained from this ‘stroll’ around Australia.
* Chronological account of the stroll, through clever use of paragraphing, with details about each phase to emphasise this insight. It is valuable as we enhance our appreciation of the vastness and difference of each region. Generates a sense of awe in a land that may have been regarded as mediocre.
* Superlative descriptions – ‘some of the finest plantation land’.
* Rhetorical questions – ‘how many men have seen these beautiful illusions and taken them for realities? How many men have wandered from the track and finally laid down under some tree to face the inevitable end?’ highlights an appreciation for the land’s alluring beauty and danger.

### **Question 3 – text 1 and text 2, poem and non-fiction extract**

In your view, which text is more effective in representing personal experience? In your response, provide examples from both the poem and non-fiction extract to support your view.

Table 5 – marking criteria for question 3

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Justifies effectively which text more effectively represents personal experiences * Constructs an effective comparison through an integrated explanation * Supports ideas with well-chosen examples | 4 |
| * Justifies which text best represents personal experiences * Constructs a comparison * Supports ideas with examples | 3 |
| * Compares some ideas between the texts * Describes experiences in a text | 2 |
| * Makes a relevant point about a text | 1 |

#### Answers could include

**Tip** – this question asks you to explain which text is ‘more effective’, this means you need to compare the texts. You need to explain why you feel the composer of one text has been more effective in representing (capturing, exploring, presenting or illustrating) personal experience than the other text. You do this by exploring how the experiences have been represented – the form of the text, language features, language devices, the structural features of the text.

**Points of comparison:**

* The personal and emotive language used by Zhang in her poem effectively represents the anguish experienced by the family and is preferable to the factual descriptions of place and industry within Brune’s non-fiction travel writing.
* The first-person perspective within both pieces captures the impact human beings have on nature. The personal travel writing effectively captures the complicated emotional and financial relationship human beings have with the land. Zhang captures the emotional complexity of personal experience - the loss of the tree represents a loss of innocence and illustrates the impact of intolerance between people.
* The form of each text – which did you find most effective at capturing personal experience and why?

**Effective elements of text 1:**

* Zhang uses an anecdote to recall the specific challenging experience of an unfriendly neighbour who treats the migrant family poorly, driven by racism, unfriendliness, poor communication skills or a lack of respect.
* Zhang uses evocative description and sibilance to lament the piercing nature of the persona’s loss of her childhood perspective as a result of this experience; she declares it will remain a ‘splinter, stinging under [her] skin’.
* Zhang exposes the long-term impact of challenging experiences - laments her flouted childhood play and hence innocence, the ‘ruined earth’ becomes a symbol of this loss ‘My hands clench and ache’ while the ache in her hands represents the pain of this memory.
* Zhang uses medial and terminal caesura to enhance the personification of the tree. The persona gives the silenced voice of the neighbours a voice and presents their complaints about the tree ‘Then our White neighbours complain of invasion. They protested / at roots crawling into their pipes, stray leaves scuttling / into their gutters, branches that dare slink knotted knuckles over / their fence. Ma argues, babbling…’ the purposeful medial full stops and commas build tension and create movement provoking an evil image of the tree ‘invading’ the neighbours' space, crawling, scuttling, slinking and spying over their fence. This acts as a broader symbol of the personal experience of intolerance and fear of the unknown.
* Zhang uses decay within the nature imagery to signify the long-term impact of the neighbour’s behaviour. Their inability to communicate with the persona or her mother and its resultant destruction of the tree leaves the persona focused on ‘torn leaves,’ ‘coiling branches,’ ‘brittle trails’ and ‘splinters.’

**Effective elements of text 2:**

* De Brune utilises sibilance within the opening line to mimic the meandering and relaxing nature of his ‘stroll’ through Australia’s landscapes ‘It wa**s su**mmertime when I left **Sy**dney, and **su**mmer **st**ayed with me until…’
* De Brune utilises the cumulative listing of place names accompanied by short descriptions of each area to represent the diversity and bounty of the Australian landscape and small town community existence – from ‘This country is some of the most fertile…’ we move to ‘Around the Queensland border the orchardist owns sway’ and then to ‘Wheat and sheep hold this country…’
* De Brune’s seemingly objective tone in the observation of the unusual details and features of towns creates a sense of authenticity ‘with the downfall of mining the paper lapsed and, when I visited Georgetown, the printing press was standing out in the street.’
* De Brune’s personification of the mirage captures the vastness of the land he is walking across, the dangers that can be experienced and the numbers of explorers who are likely to have fallen victim as a result ‘Scenes of water, vast lakes, with villages, stations and people, the mirage dances the whole day long.’
* De Brune utilises the repetition of rhetorical questions to leave the reader pondering how many people would have ended their life because of this illusion ‘How many men have seen these beautiful illusions and taken them for realities? How many men have wandered from the track and finally laid down under some tree to face the inevitable end?’ The change in tone from personal recollection and reflection to purposeful and authoritative decision-making highlights the need to have strength and determination in the face of such a strenuous and exhausting journey ‘One has to set one's face sternly to the one path and disregarded the tempting vision.’

### Question 4 – text 3, poster

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

Table 6 – Marking criteria for question 4

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

#### Answers could include

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

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

**Benefit – sustaining an optimistic mindset:**

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

### Question 5 – text 4, prose

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

Table 7 – Marking criteria for question 5

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Explains effectively how humour is used to represent the emotional impact of experiences * Supports ideas with well-chosen evidence from the text | 4 |
| * Explains how humour is used to represent the emotional impact of experiences * Supports ideas with evidence from the text | 3 |
| * Describes the experiences represented in the text * Describes evidence of humour in the text | 2 |
| * Makes relevant points about the representation of experiences in the text | 1 |

#### Answers could include

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

* The mother’s response to the son’s ear piercing is melodramatic but this presents her fear of being judged and the worry she has for her son who is behaving in conflict with her cultural principles.
* The mother goes through a discovery and is shocked by the son’s decision to pierce his ear. Her response is one of surprise and an inflated emotional reaction drawing on the stereotype of the overprotective ethnic mother.

**Features of humour:**

* Hyperbole – ‘Bismillah, have you lost your mind, Hamid?’ I screamed in Somali as the devil gleamed from my son’s ear. ‘Have you been possessed by jinn?’ - mother’s furious reaction to her son getting a piercing is so extreme it is ludicrous.
* Culture reference that acts as an anachronism – ‘Have you been possessed by jinn?’ A jinn is an evil spirit of extraordinary abilities from mythology and it takes people down the wrong path. Implying the son has been possessed by this spirit in relation to a less than ‘evil’ act in modern times is also humorous because it appears like a ridiculous comparison to the reader.
* Dialogue – ‘Hawa gave birth to a boy.’ And then, ‘Jamila’s daughter got suspended.’ And then, ‘There was a lot of music and yelling coming from your house last night. Were you home?’ – the cousin’s (Layla) dialogue is presented in snippets to endorse the narrator’s deep concerns (and embarrassment) about gossip. This evokes humour because the snippets are of ordinary events with little detail which emphasises those who gossip are fickle.
* Aside point of view – ‘He hadn’t even taken his Adidas shoes off when coming into the house. He really was cursed.’ – creates a commentary by the mother, which adds to her characterisation as an emotionally stung woman who is afraid of being judged.

## 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.

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 – How has your understanding of particular lives and cultures been shaped by the author’s use of setting in your prescribed text?
* Question 7 – How has your understanding of particular lives and cultures been shaped by the poet’s use of imagery in your prescribed text?
* Question 8 – How has your understanding of particular lives and cultures been shaped by the playwright’s use of tension in your prescribed text?
* Question 9 – How has your understanding of particular lives and cultures been shaped by the writer’s use of perspective in your prescribed text?
* Question 10 – How has your understanding of particular lives and cultures been shaped by the director’s use of mise-en-scene in your prescribed text?
* Question 11 – How has your understanding of particular lives and cultures been shaped by the director’s use of dialogue in your prescribed text?

Table 8 – Marking criteria and self-assessment checklist for section II

|  |  |  |
| --- | --- | --- |
| Marking criteria | Mark | Self-assessment checklist |
| * Expresses deep understanding of the representation of particular lives and cultures in the prescribed text * Presents an insightful response with detailed analysis of the form feature nominated in the question, supported by well-chosen textual references * Writes a coherent and sustained response using language appropriate to audience, purpose and context. | 17-20 | * The introduction establishes a skilful thesis which offers a personal and nuanced interpretation of the question * Thesis engages with all aspects of the question * Thesis is sustained and integrated for the duration of the response. * The representation of particular lives and cultures, and how this is shaped by the chosen element of form, remains the focus of the response. * Textual evidence is judiciously chosen and suggests a perceptive and deep knowledge of the text. Likely to draw from ‘uncommon’ examples from the text. * Textual evidence is used in a skilful way to build the argument. * Topic sentences effectively and specifically introduce an idea or concept, which is drawn from the prescribed text, to elaborate on the particular lives and cultures represented in the text. * The response addresses ‘your understanding’ purposefully and meaningfully to offer personal insights. Shows deep understanding of the relevance of reader response in the common module. * Shows clearly how ‘your understanding’ is shaped by the nominated feature. * Analysis of ‘particular lives and cultures’ is shaped by textual analysis relevant to the nominated feature identified in the question. * Analysis is informed by purposeful use of quotes and features of writing, which are integrated into the response. * Analysis is written from ‘outside the text’ and there is a constant focus on the way the nominated feature in the question has been used by the composer to construct the ideas in the text. * The response is articulate, clear and purposeful and control of the writing mechanics is sustained. * Response utilises academic vocabulary and more complex sentence structures appropriate to audience, purpose and form. |
| * Expresses clear understanding of the representation of particular lives and cultures in the prescribed text * Presents a purposeful response with effective analysis of the form feature nominated in the question, supported by textual references * Writes an organised response using language appropriate to audience, purpose and context | 13-16 | * Establishes an effective thesis which offers an interpretation of the question * Thesis engages with the representation of particular lives and cultures in the prescribed text. * Thesis is sustained although there are some lapses in the writing where the thesis is not clearly leading the response. * The representation of particular lives and cultures is addressed in parts. The focus of the thesis could have been narrowed by selecting a specific idea from the prescribed text. * The representation of particular lives and cultures, and how this is shaped by the chosen element of form, remains the focus of the response, although one aspect might dominate the response at the expense of the other/s. * Textual evidence is well-chosen and suggests a competent knowledge of the text. May draw from ‘uncommon’ examples from the text in moments. * Textual evidence is used in a competent way to build the argument. * Topic sentences orient the reader to the conceptual focus of the paragraph. * The response addresses ‘your understanding’ methodically to offer some personal insights. Shows understanding of the relevance of reader response in the common module. * Shows generally how ‘your understanding’ is shaped by the nominated feature. For example, textual references may not always directly link to this feature, or may not extend off analysis of this feature. * Analysis of ‘particular lives and cultures’ is mostly shaped by textual analysis of the form feature nominated in the question. May need to be more tightly linked. * Extensive analysis is often a characteristic of these responses and hence they are often (unnecessarily) long. Some textual references over-crowd the analysis because they are not clearly relevant to the question or the thesis. * Analysis is informed by purposeful use of quotes and features of writing, which sometimes integrated but often embedded into the response in large ‘chunks’. * There may also be too many examples and language devices listed which detract from the analysis. * Analysis is, at times, written from ‘outside the text’ and there is a consistent focus on the way the nominated feature in the question has been used by the composer to construct the ideas in the text. * The response is clear and purposeful and control of the writing mechanics is sustained. * Response utilises some academic vocabulary and more complex sentence structures appropriate to audience, purpose and form. |
| * Expresses understanding of the representation of lives and cultures in the prescribed text * Presents a response with some analysis of the form feature nominated in the question, supported by some relevant textual features * Writes an adequate response using language appropriate to audience, purpose and context | 9-12 | * Offers a simple thesis. May be a restatement of the question. * Thesis engages with some parts of the question, but does not embrace a holistic focus on the representation. * The thesis is stated at the beginning and end of each paragraph but is not clearly developed throughout the analysis * Engagement with the representation of particular lives and cultures is literal or general. This is not narrowed to a particular focus which is drawn from the text or may focus on one aspect of the question exclusively. * Textual evidence is sound but at times generalised or poorly chosen. May rely on common/popular quotes and textual references. * Textual evidence is used in a sound way to build the argument. Some description, recount and textual reference may be evident. * Simple or literal topic sentences orient the reader to the focus of the paragraph. * The response addresses ‘your understanding’ in a limited or tokenistic way. Shows some understanding of the relevance of reader response in the common module. * Shows how ‘your understanding’ is shaped by the nominated form feature in a tokenistic or disjointed way. For example, ‘your understanding’ may be referred to in a final summative sentence or is disjointed from analysis or nominated feature. * Analysis of ‘particular lives and cultures’ is disjointed from, or inconsistently linked to, textual analysis of the nominated feature in the question. * The response is mostly shaped by descriptions of the ‘particular lives and cultures’ represented in the prescribed texts. * Analysis is informed by use of quotes and features of writing, which are embedded into the response in large ‘chunks’. Structure will be formulaic. * The response is written from ‘inside the text’ - more explicit references to the composer and to the feature specified in the question would lift the explanations provided. * The response is clear and control of the writing mechanics is mostly sustained. * Response utilises limited academic vocabulary and more simple and compound sentence structures. |
| * Expresses limited understanding of the representation of particular lives and cultures in the prescribed text * Describes aspects of the text * Writes a limited response | 5-8 | * The introduction lacks a thesis * The introduction is general or descriptive. May rely on recounting what the prescribed text is about. * There may be some references to key words in the question but these are tokenistic and not engaged with or explored in depth. * Engagement with the ideas in the question are general or implied. * Textual evidence is descriptive and quotes are limited or irrelevant. * Description is used to engage with textual references and there may be moments of recount throughout the response. * Topic sentences are lacking or provided sporadically. * The response does not address the ‘your understanding’ aspect of the question. Shows little to no understanding of reader response or audience positioning. * The nominated feature in the question is barely addressed. * This is often a limited (short) response. Analysis is mostly lacking and dominated by descriptions or moments which are embedded into the response in a disjointed and unstructured way. * The response is written from ‘inside the text’ and dominated by description of events. * The response is unclear and/or disjointed and control of the writing mechanics is inconsistent. * Response utilises colloquial and/or everyday vocabulary and simple sentence structures. |
| * Refers to the prescribed text in an elementary way * Attempts to compose a response | 1-4 | * The introduction is short and shows limited engagement with the question. * The prescribed text is described in a brief way, and this is heavily reliant on recount. * Textual evidence is lacking and references are inappropriate or misused. * Control of writing is elementary and there are substantial lapses in written expression. |

Section III guidelines

### Question 12

**(15 marks)**

During your HSC year in English Studies, you have examined a variety of texts that have explored a range of issues.

Write an informative speech, to the students of Year 11, explaining how your study of one text within one module has supported you to become more aware of a particular issue and its impact on people. In your response, make close reference to **one** text from **one** module you have studied.

Table 9 – marking criteria for question 12

|  |  |
| --- | --- |
| Marking criteria | Mark |
| * Explains thoughtfully the extent to which the study of the module has developed their understanding of an issue and its impact on people * Supports ideas with detailed reference to one text from the identified module * Composes a coherent and fluent response using language appropriate to audience, purpose and form | 13-15 |
| * Explains clearly the extent to which the study of the module has developed their understanding of an issue and its impact on people * Supports ideas with sound reference to one text from the identified module * Composes an organised response using language appropriate to audience, purpose and form | 10-12 |
| * Explains the extent to which the study of the module has developed their understanding of an issue and its impact on people * Makes some reference to one text from the identified module * Composes a clear response using language appropriate to audience, purpose and form | 7-9 |
| * Expresses limited understanding of an issue in the module * Attempts to reference a text * 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 |

#### Answers could include

**Tip** – you have a great deal of freedom with this question but you have a clear outline of audience, purpose and context. Choose wisely! Focus on a module and text that is very familiar to you and one you can speak about with confidence. This task requires you to address the module as well as the text. Make sure you identify each clearly within your introductory paragraphs.

**Audience, purpose and context:**

* Utilise the features of an informative speech to create an engaging opening that
* Connects with your audience – Year 11 students.
* Establishes your purpose – explaining to Year 11 why this text helped expand your thinking about an issue and its impact on people.
* Reflects the context of your informative speech – you are speaking at the end of your high school journey, you are about to embark on adulthood, you are reflecting on your educational journey, you are reflecting on the impact and the enlightenment experienced because of studying one particular text.
* Utilise anecdotes to create a personal connection with your audience: ‘when I was younger my mother would say…’, ‘One moment I looked around and I saw…’, ‘I never noticed…’ – telling a personal story about how your life connected or did not connect to the issue or the text helps to establish a link to your awareness and how it has or has not changed and developed.
* Utilise personal language – ‘I understand how this issue links to the broader community and I now view the issue as...’ – including personal pronouns highlights your developed awareness on the issue.
* Include logic and facts – by providing a logical understanding and facts relating to the issue and its affects you are highlighting a clear link to what awareness you have gained and how.

**Linking to the text and module:**

* Open with an anecdote that introduces the module and text.
* Explain the growth in your think – ‘reflecting on my thinking from one year ago I…’, or ‘I shake my head when i think about my initial opinions on…’
* Use quotations and textual references to support your opinion - (composer’s name) led me to think about (issue) through (character/narrator’s name and experience) and this is captured through the (insert textual reference). This developed my understanding as it…
* The use of… in the text developed my awareness of the…

**Issues and impact:**

* Community connections – could explore the positive impact of increased interconnections within community fostered through a project, event, tradition, change or issue.
* Inequality and the impact on individuals or groups – could explore the barriers these groups might face, lack of support, struggles and challenges within the community and their personal lives.
* Stereotyping a group of people and the effect this has on their ability to contribute to society. The effect on the accessibility they have to services, goods or recreational activities.
* Digital technologies and the positive and negative impacts these can have on an individual’s, group’s and/or community’s education and wellbeing.
* Identity and the impact that discrimination, exclusion or inclusion can have on an individual’s or group’s wellbeing, sense of self and belonging.
* Corruption within a society or aspect of society and its effect on individual or groups.
* Social and/or environmental changes and their effect on people, groups or communities.

**Tip** – there are many other issues you could explore. Focus on the text you enjoyed the most and can talk about most confidently. Identify the important issues and turn these into thematic statements that can guide your paragraphs.

Section IV guidelines

### Question 13

**(15 marks)**

Use the poster ‘Road to Change’ (text 3) as the stimulus for a piece of imaginative, persuasive or reflective writing on an issue of your own choosing to be included in an anthology titled ‘Towards a better future: The next step is ours’.

Table 10 – Marking criteria for question 13

|  |  |
| --- | --- |
| Marking criteria | Mark |
| * Composes an effective and engaging piece of imaginative, persuasive or reflective writing using the stimulus * Effectively organises and develops ideas based on the image * Demonstrates well-developed control of language appropriate to audience, context and purpose | 13-15 |
| * Composes a competent and engaging piece of imaginative, persuasive or reflective writing using the stimulus * Competently organises and develops ideas based on the image * Demonstrates developed control of language appropriate to audience, context and purpose | 10-12 |
| * Composes a piece of imaginative, persuasive or reflective writing using the stimulus * Organises ideas based on the image * 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 compose a response with minimal control of language | 1-3 |

#### Answers could include

**Imaginative:**

* A protagonist, their community or the world around them pushing for or fighting against change. This links to the ‘together is ours’ aspect of the stimulus.
* Colour symbolism to relate back to the image and influence the feelings evident the imaginative piece.
* Atmosphere of hopefulness, revolution, imperativeness or relief. This can be linked back to the rising sun within the image and the group or family walking forward.
* The symbolic use of the road and moving forward towards change.

**Persuasive:**

* Social, environmental, community or cultural change like climate change, changes to policy and laws, cultural progression or change in a community.
* A linear argument to help establish the road map. This links back to the image and the representation of moving forward.
* Emotive language to develop a connection between the audience and the topic to make them feel included in the topic.
* Inclusive language to allow for further connection between the audience and the topic using ‘our’ from the stimulus to assist in the development of ideas.

**Reflective:**

Flashback to the changing event and reflect on the impact of change to establish a link to ‘towards a better future’ aspect of the stimulus.

## References

* Annie XY Zhang (2019), Dirty White. [In Sweatshop Women Volume One](https://www.sweatshop.ws/movement), Sweatshop. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Sweatshop Literacy Movement Inc.
* Aidan De Brune (1923), [A Stroll around Australia](http://gutenberg.net.au/plusfifty-a-m.html#:~:text=A%20Stroll%20Around%20Australia), Published in The Moora Herald and Midland Districts Advocate. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. Downloaded from [Project Gutenberg Australia](http://gutenberg.net.au/plusfifty-a-m.html#letterA) on12/07/2021.
* Matthew Humpheries (2011), The Road to Change, © [National NAIDOC Poster](https://www.naidoc.org.au/resources/poster-gallery), licensed to the Commonwealth of Australia as represented by the National Indigenous Australians Agency. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. Accessed on 09/07/2021.
* Naima Ibrahim (2019), A Curse and a Prayer, [In Sweatshop Women Volume One](https://www.sweatshop.ws/movement) (2019).Sweatshop. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Sweatshop Literacy Movement Inc.