



English Standard Exams & Marking Criteria

Student name: _____





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LOVE THESE SUBJECTS? SEE WHERE THEY CAN TAKE YOU! FIND YOUR PATH FROM HSC TO UNIVERSITY.

YOU LOVE ENGLISH? *WHY NOT STUDY:*

- B Communication
- B Screen Media (Arts and Production)
- B Education (Primary)
- B Education (Secondary)
- B Arts
- B Arts (Interpreting and Translation)
- B Laws
- B Performing Arts (Acting)
- B Music
- B Design (Visual Communication)
- B Music
- B International Studies

YOU LOVE STUDIES OF RELIGION? *WHY NOT STUDY:*

- B Arts
- B Social Science
- B Education (Primary)
- B Education (Secondary)

YOU LOVE HISTORY? *WHY NOT STUDY:*

- B Arts
- B International Studies
- B Social Science
- B Education (Primary)
- B Education (Secondary)
- B Tourism and Event Management
- B Planning (Pathway to M Urban Management and Planning)

YOU LOVE VISUAL ARTS? *WHY NOT STUDY:*

- B Architectural Design
- B of Design
- B of Design and Technology
- B of Industrial Design (Honours)

YOU LOVE BUSINESS STUDIES? *WHY NOT STUDY:*

- B Business
- B Accounting
- B Education (Primary)
- B Education (Secondary)
- B Tourism and Event Management
- B Construction Management (Honours)

YOU LOVE LEGAL STUDIES? *WHY NOT STUDY:*

- B Criminology
- B Criminal and Community Justice
- B Cyber Security and Behaviour
- B Policing
- B Laws
- B Social Science
- B Humanitarian and Development Studies
- B Education (Primary)
- B Education (Secondary)
- B Construction Management (Honours)
- B Social Work
- B Youth Work

YOU LOVE COMMUNITY AND FAMILY STUDIES STUDIES? *WHY NOT STUDY:*

- B Arts
- B Criminology
- B Nursing
- B Midwifery
- B Psychology (Honours)
- B Psychological and Social Sciences
- B Social Science
- B Youth Work
- B Social Work
- B Humanitarian and Development Studies
- B Education (Early Childhood)
- B Education (Primary)
- B Education (Secondary)

YOU LOVE PHYSICS? *WHY NOT STUDY:*

- B Science
- B Education (Primary)
- B Education (Secondary)
- B Engineering
- B Architectural Design
- B Industrial Design (Honours)
- B Design and Technology

YOU LOVE CHEMISTRY? *WHY NOT STUDY:*

- B Science
- B Medical Science
- B Education (Primary)
- B Education (Secondary)

YOU LOVE HEALTH AND MOVEMENT SCIENCE? *WHY NOT STUDY:*

- B Health Science
- B Health, Physical Education and Sport
- B Exercise Physiology
- B Exercise Science
- B Sport and Performance Science
- B Occupational Therapy
- B Paramedicine
- B Physiotherapy
- B Podiatric Medicine
- B Speech Pathology
- B Traditional Chinese Medicine
- B Nursing
- B Midwifery
- B Education (Primary)

YOU LOVE MATHEMATICS? *WHY NOT STUDY:*

- B Computer Science
- B Data Science
- B Information and Communication Technology
- B Information Systems
- B Mathematics
- B Engineering
- B Education (Primary)
- B Education (Secondary)
- B Planning (Pathway to M Urban Management and Planning)
- B Accounting

YOU LOVE BIOLOGY? *WHY NOT STUDY:*

- B Health Science
- B Health, Physical Education and Sport
- B Occupational Therapy
- B Paramedicine
- B Physiotherapy
- B Podiatric Medicine
- B Speech Pathology
- B Sport and Performance Science
- B Traditional Chinese Medicine
- B Science
- B Medical Science
- B Nursing
- B Midwifery
- B Education (Primary)
- B Education (Secondary)
- B Clinical Science/Doctor of Medicine

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HSC SIMULATED EXAMINATION

English Standard

Paper 1 - Texts and Human Experiences (Section 1)

General Instructions

- Reading time – 10 minutes
- Working time – 45 minutes
- Write using a black pen
- A Stimulus Booklet is provided at the front of this paper

Total Marks:
20

Section I – 20 marks

- Attempt Questions 1-4
- Allow about 45 mins for this section

Stimulus Booklet

Text 1 - Photograph



Source: [Joshua Hoehne on Unsplash](#)

Text 2 - Speech

Climate change activist Greta Thunberg's speech at the European Parliament in Strasbourg - 16th April 2019

My name is Greta Thunberg. I am 16 years old. I come from Sweden and I want you to panic. I want you to act as if your house was on fire. I have said those words before and a lot of people have explained why that is a bad idea. A great number of politicians have told me that panic never leads to anything good. And I agree. To panic unless you have to is a terrible idea. But when your house is on fire and you want to keep your house from burning to the ground, then that does require some level of panic.

Our civilisation is so fragile. It is almost like a castle built in the sand. The facade is so beautiful. But the foundations are far from solid. We have been cutting so many corners. Yesterday the world watched with despair and enormous sorrow how Notre Dame burnt in Paris. Some buildings are much more than just buildings. But Notre Dame will be rebuilt. I hope that its foundations are strong. I hope that our foundations are even stronger. But I fear that they are not.

Around the year 2030. 10 years 259 days and 10 hours away from now. We will be in a position where we set off an irreversible chain reaction beyond human control, that will most likely lead to the end of our civilization as we know it. That is unless in that time, permanent and unprecedented changes in all aspects of society have taken place including a reduction of CO2 emissions by at least 50%. And please note that these calculations are depending on inventions that have not yet been invented at scale, inventions that are supposed to clear our atmosphere of astronomical amounts of carbon dioxide.

Furthermore these calculations do not include unforeseen tipping points and feedback loops like the extremely powerful methane gas escaping from rapidly thawing arctic permafrost. Nor do they include already locked in warming hidden by air pollution. Nor the aspect of equity - or climate justice - clearly stated throughout the Paris Agreement, which is absolutely necessary to make it work on a global scale. We must also bear in mind that these are just calculations. Estimations. That means that these "points of no return" may occur a bit sooner or later than 2030. No one can know for sure. We can however be certain that they will occur approximately in these time frames. Because these calculations are not opinions or wild guesses. These projections are backed up by scientific facts, concluded by all nations through the IPCC. Nearly every major national scientific body around the world unreservedly supports the work and findings of the IPCC.

Continued on page 3

We are in the midst of the sixth mass extinction and the extinction rate is up to ten thousand times faster than what is considered normal, with up to 200 species becoming extinct every single day. Erosion of fertile topsoil, deforestation of our great forests, toxic air pollution, loss of insects and wildlife, the acidification of our oceans - these are all disastrous trends being accelerated by a way of life that we, here in our financially-fortunate part of the world, see as our right to simply carry on. But hardly anyone knows about these catastrophes - or understand how they are just the first few symptoms of climate- and ecological breakdown. Because how could they? They have not been told. Or more importantly: they have not been told by the right people - and in the right way.

Our house is falling apart. And our leaders need to start acting accordingly. Because at the moment they are not. If our house was falling apart our leaders wouldn't go on like you do today. You would change almost every part of your behavior. As you do in an emergency. If our house was falling apart you wouldn't fly around the world in business class chatting about how the market will solve everything with clever small solutions to specific isolated problems. You wouldn't talk about buying and building your way out of a crisis that has been created by buying and building things. If our house was falling apart you wouldn't hold 3 emergency Brexit summits and no emergency summit regarding the breakdown of the climate and ecosystems. You wouldn't be arguing about phasing out coal in 15 or 11 years. If our house was falling apart you wouldn't be celebrating that one single nation like Ireland may soon divest from fossil fuels. You wouldn't celebrate that Norway has decided to stop drilling for oil outside the scenic resort of Lofoten Island, but will continue to drill everywhere else for decades. It's 30 years too late for that kind of celebration. If our house was falling apart the media wouldn't be writing about anything else. The ongoing climate- and ecological crises would make up all the headlines. If our house was falling apart you wouldn't say that you have the situation under control and place the future living conditions for all living species in the hands of inventions that are yet to be invented. And you would not spend all your time as politicians arguing over taxes or Brexit. If the walls of our house truly came tumbling down, surely you would set your differences aside and start cooperating. Well, our house is falling apart. And we are rapidly running out of time. And, yet basically nothing is happening. Everyone and everything has to change so why waste precious time arguing about what and who needs to change first? Everyone and everything has to change. But the bigger your platform the bigger your responsibility. The bigger your carbon footprint the bigger your moral duty. When I tell politicians to act now the most common answer is that they can't do anything drastic, because that would be too unpopular among voters. And they are right of course. Since most people are not even aware of why those changes are required. That is why I keep telling you to unite behind the science - make the best available science the heart of politics and democracy.

Continued on page 4

The EU elections are coming up soon. And many of us who will be affected the most by this crisis, people like me, are not allowed to vote. Nor are we in a position to shape the decisions of business, politics, engineering, media, education or science. Because the time it takes for us to educate ourselves to do that simply no longer exists. And that is why millions of children are taking it to the streets, school striking for the climate to create attention for the climate crisis. You need to listen to us - we who cannot vote. You need to vote for us, for your children and grandchildren. What we are doing now can soon no longer be undone. In this election you vote for the future living conditions of humankind. And though the politics needed do not exist today, some alternatives are certainly less worse than others. And I have read in newspapers that some parties do not even want me standing here today because they are so desperate not to talk about climate breakdown.

Our house is falling apart. The future - as well as all that we have achieved in the past - is literally in your hands now. But it is not too late to act. It will take a far-reaching vision. It will take courage. It will take a fierce determination to act now to lay the foundations when we may not know all of the details about how to shape the ceiling. In other words, it will take 'cathedral thinking'.

I ask you to please wake up and make the required changes possible. To do your best is no longer good enough. We must all do the seemingly impossible. And it's okay if you refuse to listen to me. I am after all just a 16 year-old schoolgirl from Sweden. But you can not ignore the scientists. Or the science. Or the millions of school children striking for the right to a future.

Source: <https://bit.ly/2LFNJBW>

Text 3 - Non-fiction extract

‘Phosphorescence’ by Julia Baird

Chapter 4: Why We Need Silence

Let tiny drops of stillness fall gently through my day. - Miriam-Rose Ungunmerr-Baumann

IF I IMAGINE HELL as a physical place, of torture and pain, it's not the heat that troubles me most; it's the noise. Hell surely means living in the unceasing din of a construction zone with no time limits, where earplugs and noise-cancelling headphones are banned. In the Middle Ages, Christian scholars believed noise was used as a weapon by Satan, who was bent on preventing human beings from being alone with God, or fully with each other, alert and listening. The fictional devil in *The Screwtape Letters* by C.S. Lewis detests both music and silence. Hell, he crows, is filled with furious noise, 'the audible expression of all that is exultant, ruthless and virile . . . We will make the whole universe a noise . . . We have already made great strides in this direction as regards the Earth. The melodies and silences of Heaven will be shouted down in the end.'

Sometimes it seems we're already there. 'The day will come,' said Nobel Prize-winning bacteriologist Robert Koch in 1905, 'when man will have to fight noise as inexorably as cholera and the plague.' British author Sara Maitland stands ready. She believes the mobile phone was a 'major breakthrough for the powers of hell'. Maitland is more conscious of noise than most — she spent more than a decade pursuing silence like a hunter chasing its prey. In *A Book of Silence*, she describes how she travelled to the desert, the hills and the remote Scottish Highlands trying to discover what silence truly was, and immerse herself in it. 'I am convinced that as a whole society we are losing something precious in our increasingly silence-avoiding culture,' she writes, 'and that somehow, whatever this silence might be, it needs holding, nourishing and unpacking.'

After spending forty days in silence in an isolated house on a windy moor, Maitland found that her physical sensations were heightened (she was overwhelmed by the deliciousness of porridge, heard different notes in the wind, was more sensitive to temperature, and more emotional); she became what she calls 'disinhibited' (a Jungian notion that once alone you are free to do what you want — pick your nose while eating, strip your clothes off, abandon grooming, wash infrequently); and she heard voices (a young girl, then a male choir singing in Latin, which she thinks may have been the wind). She also experienced great happiness, felt connected with the cosmos, was exhilarated by the risk and peril in what she was doing, and discovered a fierce joy, or bliss.

Continued on page 6

Maitland rails against the idea of silence as void, absence, and lack — something that we must rush to fill — insisting it is positive and nurturing, and something more profound that should be actively sought. (When silence is imposed, of course, it is something entirely different.)

It's well established that unwanted noise is bad for our health, which is why hospital engineers, architects and staff are constantly urged to find ways to keep the ward hubbub, and the high-decibel sounds of tech equipment and corridor clatter, low. As Florence Nightingale wrote back in 1859, 'Unnecessary noise, then, is the most cruel absence of care which can be inflicted either on the sick or well.'

Silence is not just the absence of noise, or even unnecessary noise. It is the absence of noise made by human beings. It is rare, and shrinking. American acoustic ecologist Gordon Hempton, the man known as the 'Sound Tracker', defines it as 'the complete absence of all audible mechanical vibrations, leaving only the sounds of nature at her most natural'. True quiet, he says, is the 'think tank of the soul'.

The real joy of silence is not about blocking out the noise, but reconnecting with, or listening to, the land. This wisdom is a place where hippies, scientists, Indigenous people, wilderness lovers and the rest of us motley crew can meet. When I was living in New York, I interviewed Hempton, who then had circled the Earth three times recording sound on every continent except Antarctica, and become increasingly disturbed by the disappearance of silence from even the most remote places. He has walked through the Australian outback and the Kalahari Desert, along the edges of volcanoes and deep into forests to track sound. For him, the Earth is a 'solar-powered jukebox'.

Hempton's conversion to sound came one night when, as a twenty-seven-year-old botany student, he slept in a cornfield for a night. He heard crickets, then rolling thunder, then stayed still as a storm passed over him, listening. He was drenched but delirious, wondering, 'How could I be twenty-seven years old and never have truly listened before?' From then on, he carried a microphone and tape recorder with him everywhere, 'obsessively listening — freight trains, hobos — it was a flood of sensation'.

Today, Hempton says, we are being deprived of an essential need that our distant ancestors had met — to be in nature. Even our national parks, he says, are being flooded with noise pollution, especially overhead aircraft.

Continued on page 7

He describes silence as a marvel. 'Besides spending time away from the damaging noise impacts present at our workplace, neighbourhoods, and homes,' he told me, 'we are given the opportunity not only to heal but discover something incredible — the presence of life, interwoven! Do you know what it sounds like to listen for 20 miles in every direction? That is more than 1000 square miles. When I listen to a naturally silent place and hear nature at its most natural, it is no longer merely sound; it is music. And like all music, good or bad, it affects us deeply . . . In evolution, ears never developed, but eyelids did. And to those who know that true listening is worship, silence is one of nature's most transformative sermons. I am filled with gratitude to have heard it.'

Source: J Baird, Phosphorescence: On Awe, Wonder and Things That Sustain You When The World Goes Dark, HarperCollins, 2020

Text 4 - Poem

‘Stopping by Woods on a Snowy Evening’ - Robert Frost

Whose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

My little horse must think it queer

To stop without a farmhouse near

Between the woods and frozen lake

The darkest evening of the year.

He gives his harness bells a shake

To ask if there is some mistake.

The only other sound's the sweep

Of easy wind and downy flake.

The woods are lovely, dark and deep,

But I have promises to keep,

And miles to go before I sleep,

And miles to go before I sleep.

Source: <https://www.poetryfoundation.org/poems/42891/stopping-by-woods-on-a-snowy-evening>

Section I

20 marks

Attempt Questions 1-4

Allow about 45 minutes for this section

Examine texts 1, 2, 3, and 4 in the stimulus booklet carefully and then answer the following questions in the spaces provided.

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(3 marks)

Text 1 – Photograph

How does the photographer explore an aspect of the human experience?

3

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Question 2 (5 marks)

Text 2 – Speech

How does the speaker use persuasive language to achieve her purpose?

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Question 3(8 marks)

Text 2 - Speech and Text 3 - Non-Fiction Extract

Compare how Text 2 and Text 3 explore humanity's relationship with the natural world.

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Question 4 (4 marks)

Text 4 – Poem

How is imagery used to capture a moment of reflection?

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End of paper



HSC SIMULATED EXAMINATION

English Standard

Paper 1 - Texts and Human Experiences (Section 2)

General Instructions

- Reading time – 2 minutes
- Working time – 45 minutes
- Write using a black pen

Total Marks:
20

Section II – 20 marks

- Attempt one Question
- Allow about 45 mins for this section

Section II

20 marks

Attempt One Question

Allow about 45 minutes for this section

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(20 marks)

How has your prescribed text reshaped your understanding of what it means to be human?

This image shows a full page of primary-ruled paper. It features ten sets of horizontal dashed lines, each set consisting of three parallel lines. These lines are evenly spaced across the entire page, providing a guide for handwriting practice. The background is white, and there are no margins or additional markings.

[illegible]

[illegible]

[illegible]

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

End of paper



HSC SIMULATED EXAM

English Standard

Paper II

General Instructions:	● Reading time – 5 minutes ● Working time – 2 hours ● Write using a black pen
Total Marks: 60	Section I - 20 Marks ● Attempt Question 1 ● Allow about 40 mins for this section
	Section II - 20 Marks ● Attempt Question 2 ● Allow about 40 mins for this section
	Section III - 20 Marks ● Attempt Question 3 ● Allow about 40 mins for this section

Section I - Module A: Language, Identity and Culture

20 marks

Attempt Question 1

Allow about 40 minutes for this section

Your answers will be assessed on how well you:

- demonstrate understanding of how ideas about language, identity and culture are expressed through texts
 - demonstrate understanding of how language is used to shape meaning about individuals and/or cultural groups
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 1 (20 marks)

To what extent has your prescribed text reshaped your understanding of social values and attitudes?

In your response, make close reference to your prescribed text.

Question 1 continues on page 3

The prescribed texts are:

- Prose Fiction
 - Henry Lawson, *The Penguin Henry Lawson Short Stories*
 - ❖ *The Drover's Wife*
 - ❖ *The Union Buries Its Dead*
 - ❖ *Shooting the Moon*
 - ❖ *Our Pipes*
 - ❖ *The Loaded Dog*
 - Andrea Levy, *Small Island*
- Poetry
 - Adam Aitken, Boey Kim Cheng and Michelle Cahill (eds), *Contemporary Asian Australian Poets*
 - ❖ Merlinda Bobis, *This is where it begins*
 - ❖ Miriam Wei Wei Lo, *Home*
 - ❖ Ouyang Yu, *New Accents*
 - ❖ Vuong Pham, *Mother*
 - ❖ Jaya Savige, *Circular Breathing*
 - ❖ Maureen Ten (Ten Ch'in Ü), *Translucent Jade*
 - Ali Cobby Eckermann, *Inside my Mother*
 - ❖ *Trance*
 - ❖ *Unearth*
 - ❖ *Oombulgarri*
 - ❖ *Eyes*
 - ❖ *Leaves*
 - ❖ *Key*
- Drama
 - Ray Lawler, *Summer of the Seventeenth Doll*
 - Bernard Shaw, *Pygmalion*
 - Alana Valentine, *Shafana and Aunt Sarrinah*
- Nonfiction
 - Alice Pung, *Unpolished Gem*
- Film
 - Rachel Perkins, *One Night the Moon*
 - Rob Sitch, *The Castle*
- Media
 - Janet Merewether, *Reindeer in my Saami Heart*

End of Question 1

Section II - Module B: Close Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

Your answers will be assessed on how well you:

- demonstrate understanding of a text's distinctive qualities and how these shape meaning
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 2 (20 marks)

Literature reveals uncomfortable or hidden truths about the world we live in.

Discuss this statement by making detailed reference to your prescribed text.

Question 2 continues on page 5

The prescribed texts are:

- Prose Fiction
 - M T Anderson, *Feed*
 - Mark Haddon, *The Curious Incident of the Dog in the Night-time*
- Poetry
 - Robert Gray, *Coast Road*
 - ❖ *Journey, the North Coast*
 - ❖ *Flames and Dangling Wire*
 - ❖ *Harbour Dusk*
 - ❖ *Byron Bay: Winter*
 - ❖ *Description of a Walk*
 - ❖ *24 Poems*
 - Oodgeroo Noonuccal
 - ❖ *The Past*
 - ❖ *China . . . Woman*
 - ❖ *Reed Flute Cave*
 - ❖ *Entombed Warriors*
 - ❖ *Visit to Sun Yat-Sen Memorial Hall*
 - ❖ *Sunrise on Huampu River*
 - ❖ *A Lake Within a Lake*
- Drama
 - Scott Rankin, *Namatjira from Namatjira & NgapartjiNgapartji*
 - William Shakespeare, *A Midsummer Night's Dream*
- Nonfiction
 - Anna Funder, *Stasiland*
- Film
 - Peter Weir, *The Truman Show*
- Media
 - Simon Nasht, *Frank Hurley: The Man Who Made History*

End of Question 2

Section III - Module C: The Craft of Writing

20 marks

Attempt Question 3

Allow about 40 minutes for this section

Your answers will be assessed on how well you:

- craft language to address the demands of the question
 - use language appropriate to audience, purpose and form to shape meaning
-

Question 3 (20 marks)

We read to know we are not alone.

— C.S. Lewis

- | | | |
|-----|--|-----------|
| (A) | Using the stimulus above, compose a piece of imaginative or discursive or persuasive writing that explores how books can provide us with a sense of belonging. | 12 |
| (B) | Compare how at least ONE prescribed text from Module C has influenced your choice of craft in part (A). | 8 |

Question 3 continues on page 7

The prescribed texts are:

- Prose Fiction
 - Ray Bradbury, *The Pedestrian*
 - Peter Carey, *Report on the Shadow Industry*
 - Catherine Cole, *Home*
 - Stephen King, *Crouch End*
 - Melissa Lucashenko, *Dreamers*
- Nonfiction
 - Helen Garner, *Dear Mrs Dunkley*
 - George Orwell, *The Sporting Spirit*
 - Sylvia Plath, *A Comparison*
 - Sarah Vowell, *What He Said There*
- Speeches
 - Linda Burney, *First speech to the House of Representatives as Member for Barton*
 - Steve Jobs, *How to Live Before You Die*
 - Paul Keating, *Funeral Service of The Unknown Australian Soldier*
 - J K Rowling, *The Fringe Benefits of Failure and the Importance of Imagination*
- Poetry
 - Carol Chan, *Popcorn*
 - Robert Frost, *Stopping By Woods on a Snowy Evening*
 - Les Murray, *An Absolutely Ordinary Rainbow*
 - Judith Wright, *The Surfer*
 - Luka Lesson, *May your pen grace the page*

End of paper



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Marking Criteria

English Standard - Paper 1

Section I

Question 1 - Photograph

How does the photographer explore an aspect of the human experience? (3 marks)

Criteria	Marks
• Explains effectively how the photographer explores an aspect of the human experience.	3
• Explains how the photographer explores an aspect of the human experience.	2
• Describes how the photographer explores an aspect of the human experience.	1

Marker's feedback:

To get 3/3, this question required you to identify at least one human experience. You then had to analyse at least two TEEs (Technique, Example Effect) which matched the human experience that you identified.

Sample answer:

The photographer explores an aspect of human experience through capturing their adventure and future. The photo depicts a focal point of someone taking a photo of a rocky canyon. The focal point represents the journey the photographer has yet to explore creating a sense of excitement as well as anticipation. The bright colour scheme of the blue sky and warm rocks also symbolises the embracement of the beauty of nature, adding to the wondrous experience of 'awe'. The photographer explores the human experience of excitement and adventure.

Question 2 - Speech

How does the speaker use persuasive language to achieve her purpose? (5 marks)

Criteria	Mark
- Clearly identifies the speaker's purpose. - Analyses skillfully how the speaker uses persuasive language to achieve her purpose using well-chosen supporting evidence.	5
- Clearly identifies the speaker's purpose. - Analyses how the speaker uses persuasive language to achieve her purpose using appropriate supporting evidence.	4
Describes how the speaker uses persuasive language to achieve her purpose with some supporting evidence.	2-3
Provides some relevant information about the text.	1

Marker's feedback:

To get 5/5, this question required you to explicitly identify the speaker's purpose and analyse at least four TEEs which linked to the speaker's purpose. The techniques must be persuasive techniques only. Students generally did select persuasive techniques such as rhetorical questions, statistics, logos and pathos. However, I was generous in your choice of technique. For example, if you analysed first or second person narration but without linking it to how it appeals to the audience, I still paid you. A lot of students analysed the extended metaphor of "house on fire" which was fine, but then you didn't identify what the "house" was being compared to. A hot tip for you is when analysing metaphor or extended metaphor, you must explicitly elaborate on the two things that are being compared. Otherwise, forget about the extended metaphor and analyse motifs instead.

Sample answer:

The speaker in Text 2 utilises persuasive language to effectively achieve her purpose convincing her audience on the fragile nature of the world and the dangers of climate change. This is achieved through the simile drawing a comparison between civilisation to a "castle built in the sand," illustrating the earth's vulnerability and convincing for the need for its protection. The speaker also employs first person pronouns, effectively addressing her audience directly, "I want you to act as if your house was on fire", utilising relatable, collective experiences to scare the audience and fully convey the haphazard situation the world faces.

She also justifies her claims with the use of evidence and statistics, “...up to 200 species becoming extinct every single day” to draw on the audience’s logos and allow them to contemplate the true effects of carbon on our world. Through repetition of the phrase, “our house is falling apart,” the speaker is able to persuade her audience that the earth, our collective home, faces a dire situation that can only can be saved through active changes towards cleaner energy and less carbon emissions. Hence the speaker’s use of persuasive language and rhetorical devices enable her to achieve her purpose of convincing her audience the harsh consequences and dire reality arising from climate change.

Question 3 - Non-fiction extract

Compare how Text 2 and Text 3 explore humanity’s relationship with the natural world. (8 marks)

Criteria	Mark
Compares skillfully how Text 2 and Text 3 explore humanity’s relationship with the natural world using well-chosen supporting evidence.	7-8
- Compares how Text 2 and Text 3 explore humanity’s relationship with the natural world using appropriate supporting evidence. - May have an imbalance of analysis of the texts.	5-6
- Describes how Text 2 and Text 3 explore humanity’s relationship with the natural world using some supporting evidence. - May have an imbalance of analysis of the texts.	3-4
Provides some relevant information about the texts.	1-2

Marker’s feedback:

To get 8/8, this question required you to explicitly analyse at least eight TEEs: four for each text and you needed to compare the texts at least twice. Compare means similarities and differences; contrast means differences. Students wasted time on an introduction which was unnecessary. When time is running out, for a question that is worth nearly a half of the total marks, you just need to pump out TEEs that answer the question. The comparative points do not have to be sophisticated, they just need to make sense. Some students misunderstood Text 3 and claimed that Baird is criticising the silence of humanity. Text 3’s extract is encouraging humans to value the ‘silence’ that nature offers.

Sample answer:

Text 2 explores humanity's relationship with the natural world as one of failure and destruction. Initially, Thunberg uses the simile: "It is almost like a castle built in the sand" to show the fragility of humanity on earth, and how ultimately the relationship is destructive and can be destroyed as easily as a sand castle being washed away by water. Moreover, Thunberg uses logos in "10 years 259 days and 10 hours...from now, we will be in a position where we set off an irreversible reaction that will most likely lead to the end of civilisation" to express how humanity's relationship with earth is destructive and failing as statistics show that our relationship will be finite as they set off "irreversible reactions" destroying both the earth and ourselves. Furthermore, Thunberg uses the extended metaphor: "Our house is falling apart," to show how although humans once had a relationship of cohabitating with the earth, that is failing as humanity destroys the earth, their own "house". Finally, Thunberg emphatically acknowledges: "200 species becoming extinct every day", ultimately showing how statistically, humanity's relationship with the natural world is one of destruction.

Similarly, Baird reinforces humanity's relationship with the natural world as destructive and failing through the power of sound to create a metaphorical "hell". The religious allusion: "Hell surely means living in the unceasing din of a construction zone" compares humanity's relationship with earth as being destructive through intense urbanisation and construction. This echoes Thunberg's speech as both authors critique the destruction caused by human and industrial activity. Baird through a matter-of-fact tone notes: "The real joy of silence is (about) reconnecting with ...the land", interestingly showing how humanity may be able to repair their destructive relationship with the natural world, a central message implored by Thunberg. Baird further uses an anecdote of Sara Maitland's "forty days" experience in an "isolated house on a windy moor" to promote the wonder the natural world is able to offer has Maitland's "physical sensations were heightened." Thus, while both texts critique humanity's destructive relationship with the natural world, they both offer a sense of hope as Baird and Thunberg reveals the possibility of repairing the damages humans have caused to the "house" that we live in.

Question 4 - Poem

How is imagery used to capture a moment of reflection? (4 marks)

Criteria	Mark
• Explains effectively how imagery is used to capture a moment of reflection.	4
• Explains how imagery is used to capture a moment of reflection.	3
• Describes how imagery is used to capture a moment of reflection.	2
• Provides some relevant information about the text.	1

Marker's feedback:

To get 4/4, this question required you to explicitly analyse at least three TEEs which answer the question on a moment of reflection. The techniques must be a variation of imagery such as visual, auditory, temporal and seasonal. Students analysed a range of techniques such as repetition and alliteration which were redundant.

Sample answer:

The poem's title immediately hints to the central theme of the text as the title "Stopping by Woods on a Snowy Evening" uses temporal imagery to reinforce the notion that "evening" is typically a time for reflection. Furthermore, the seasonal imagery of winter: "He will not see me stopping here/To watch his woods fill up with snow," allows the audience to draw a distinct conclusion that the persona is reflecting on his relationship with his physical environment and the people who live in it as winter is a reflective season. Additionally, the symbolic "frozen lake" further captures a moment of reflection as the lake that is frozen is an indication of a pause which the visual imagery creates an image of inertia in the audience's mind.



HSC SIMULATED EXAMINATION

Marking Criteria

English Standard - Paper 1: Texts and Human Experiences (Section 2)

Section II

Essay Marking Criteria

How has your prescribed text reshaped your understanding of what it means to be human?

Criteria	Marks
- Explains skilfully how the text has reshaped the responder's understanding of what it means to be human - Presents an insightful response with detailed analysis supported by well-chosen textual references from the prescribed text - Writes a coherent and sustained response using language appropriate to audience, purpose and context	17-20
- Explains effectively how the text has reshaped the responder's understanding of what it means to be human - Presents a thoughtful response with analysis supported by textual references from the prescribed text - Writes an organised response using language appropriate to audience, purpose and context	13-16
- Explains how the text has reshaped the responder's understanding of what it means to be human Presents a response with some analysis supported by some textual references from the prescribed text - Writes an adequate response using language appropriate to audience, purpose and context	9-12
- Expresses limited understanding of how the text has reshaped the responder's understanding of what it means to be human - Describes aspects of the text Writes a limited response	5-8
Refers to prescribed text in an elementary way Attempts to compose a response	1-4



Marking Criteria

English Standard - Paper 2

Module A

Marking Criteria

To what extent has your prescribed text reshaped your understanding of social values and attitudes?

In your response, make close reference to your prescribed text.

Criteria	Marks
• Evaluates effectively the extent to which the prescribed text has reshaped the audience's understanding of social values and attitudes • Presents an effective response using relevant, detailed textual knowledge • Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and form	17-20
• Evaluates competently the extent to which the prescribed text has reshaped the audience's understanding of social values and attitudes • Presents a competent response using relevant textual knowledge • Organises, develops and expresses ideas competently using language appropriate to audience, purpose and form	13-16
• Evaluates the extent to which the prescribed text has reshaped the audience's understanding of social values and attitudes • Presents a response using some textual knowledge • Organises and expresses ideas adequately using language appropriate to audience, purpose and form	9-12
• Describes aspects of the text with some reference to the question • Presents a response using limited textual knowledge • Attempts to organise a response in a limited way	5-8
• Attempts to describe aspects of the text • Attempts to organise a response in an elementary way	1-4

Module B

Marking Criteria

Literature reveals uncomfortable or hidden truths about the world we live in.

Discuss this statement by making detailed reference to your prescribed text.

Criteria	Marks
• Discusses effectively how the statement reflects the prescribed text • Presents an effective response using relevant, detailed textual knowledge • Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and form	17-20
• Discusses competently how the statement reflects the prescribed text • Presents a competent response using relevant textual knowledge • Organises, develops and expresses ideas competently using language appropriate to audience, purpose and form	13-16
• Discusses how the statement reflects the prescribed text • Presents a response using some textual knowledge • Organises and expresses ideas adequately, using language appropriate to audience, purpose and form	9-12
• Describes aspects of the prescribed text Attempts a response using limited textual knowledge • Attempts to organise some ideas	5-8
• Demonstrates elementary textual knowledge • Attempts to organise a response	1-4

Module C

Marking Criteria

Part A:

“We read to know we are not alone.” - C.S. Lewis

Using the stimulus above, compose a piece of imaginative or discursive or persuasive writing that explores how books can provide us with a sense of belonging. 12 marks

Criteria	Marks
- Effectively composes a piece of writing that engages with the stimulus - Effectively crafts a range of language devices or stylistic features to create an engaging piece of writing that explores how books can provide us with a sense of belonging - Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form	10-12
- Competently composes a piece of writing that engages with the stimulus - Competently crafts a range of language devices or stylistic features to create an engaging piece of writing that explores how books can provide us with a sense of belonging - Demonstrates competent control of language and structure appropriate to audience, purpose, context and selected form	7-9
- Composes a piece of writing that engages with the stimulus - Uses some language devices or stylistic features to create a piece of writing that may explore how books can provide us with a sense of belonging - Demonstrates some control of language and structure appropriate to audience, purpose, context and selected form	4-6
- Attempts to compose a piece of writing that has some relevance to the question - Demonstrates limited control of language	1-3

Part B:

Compare how at least ONE prescribed text from Module C has influenced your choice of craft in part (a). 8 marks

Criteria	Marks
- Explains in a detailed and relevant manner how the study of the craft of writing has enabled the creation of a piece of imaginative, discursive or persuasive writing - Explains in a detailed and relevant manner how language has been used to create an engaging response in part (a) Demonstrates effective control of language	7-8
- Explains how the study of the craft of writing has enabled the creation of a piece of imaginative, discursive or persuasive writing - Explains how language has been used to create an engaging response in part (a) Demonstrates competent control of language	5-6
- Describes some aspects of the craft of writing - Makes some reference to the piece of writing in part (a) Demonstrates some control of language	3-4
Provides some relevant information about the piece of writing in part (a) and/or their study of the craft of writing	1-2



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