



English Standard Student Workbook

Student name: _____





WESTERN SYDNEY
UNIVERSITY



STUDY AT
WESTERN

EXPLORE OUR *PROGRAMS*



DIFFERENT WAYS TO GET INTO UNI

Just because you don't fit the usual entry-mould for uni doesn't mean you can't get in. Maybe you didn't get the ATAR you wanted. Maybe you don't have an ATAR at all. Maybe there were things happening in your life that got in the way of your study.

At Western, there are various pathways into your dream degree. Pathways include:

- Aboriginal and Torres Strait Islander Entry Program
- Schools Recommendation Scheme
- TAFE/Tertiary Education Pathways
- Rural Entry Admission Scheme
- Portfolio and Audition Pathways

westernsydney.edu.au/applicationpathways



SCHOLARSHIPS

Each year, Western offers \$20 million in scholarships for a range of University, government and donor-funded opportunities.

There are over 100 scholarships across a variety of categories:

- Indigenous Scholarships: Dedicated to providing opportunities for Indigenous Australians
- High Potential Scholarships: Recognising excellence, engaged leaders, elite athletes and Western program participants
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westernsydney.edu.au/scholarships

HSC TRUE REWARD

WESTERN'S EARLY OFFER PROGRAM FOR YEAR 12 STUDENTS

Our HSC True Reward program provides an early offer based on your Year 11 or Year 12 subject results relevant to your dream degree, rather than a scaled ATAR.

Apply now to be considered for our upcoming offer rounds.

westernsydney.edu.au/truereward

NEED A BOOST?

See if you're eligible for adjustment factors or special consideration when you apply through UAC.

Receive up to ten adjustment factors, or points added to your ATAR

westernsydney.edu.au/adjustmentfactors



The College

YOUR PATHWAY TO WESTERN.

Kick-start your uni journey with confidence, with smaller class sizes and personalised support.

Our Diploma courses provide a springboard to diverse career options or your pathway into the second year of a Bachelor degree at Western.

westernsydney.edu.au/thecollege



The Academy

FUTURE THINKING. UNLIMITED POSSIBILITIES.

The Academy is a co-curricular program for students who want to learn, grow and transform as leaders and changemakers. Join our community of leaders by applying for membership to The Academy or enrolling in the Bachelor of Creative Leadership.

westernsydney.edu.au/theacademy

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

At Western, we have a wealth of support services to help you navigate your university journey:

- Programs to help you settle into uni life as well as your studies
- Student Welfare Service
- Counselling and mental health and wellbeing services
- Disability services

- Members of the ADF – Student Veteran Program
 - Elite athletes and performers support
- westernsydney.edu.au/support

Common Module: Texts & Human Experiences

Texts and Human Experiences- Skills and Knowledge



Mastering Short Answer Questions



Breaking Down the Rubric

As we read through the rubric, make notes about the key ideas in the table below:

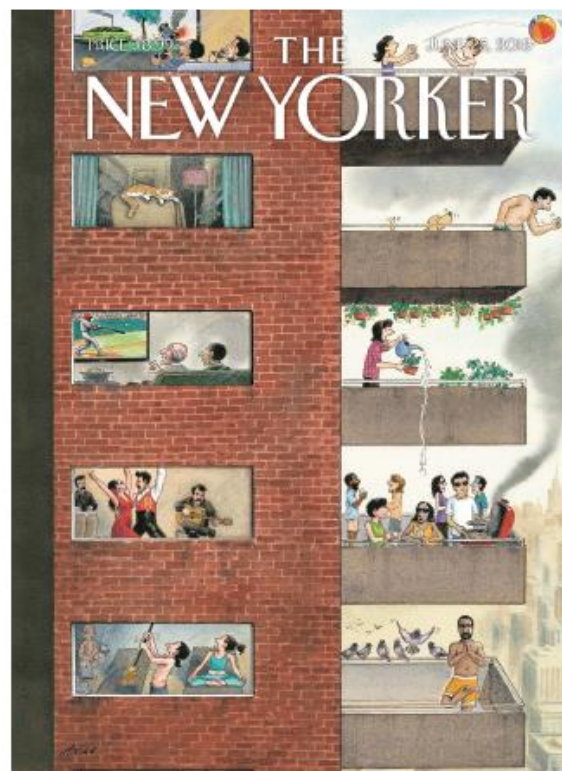
The Rubric:	Unpacking the Rubric
In this common module students deepen their understanding of how texts represent individual and collective human experiences. They examine how texts represent human qualities and emotions associated with, or arising from, these experiences. Students appreciate, explore, interpret, analyse and evaluate the ways language is used to shape these representations in a range of texts in a variety of forms, modes and media.	
Students explore how texts may give insight into the anomalies, paradoxes and inconsistencies in human behaviour and motivations, inviting the responder to see the world differently, to challenge assumptions, ignite new ideas or reflect personally. They may also consider the role of storytelling throughout time to express and reflect particular lives and cultures. By responding to a range of texts they further develop skills and confidence using various literary devices, language concepts, modes and media to formulate a considered response to texts.	
Students study one prescribed text and a range of short texts that provide rich opportunities to further explore representations of human experiences illuminated in texts. They make increasingly informed judgements about how aspects of these texts, for example context, purpose, structure, stylistic and grammatical features, and form shape meaning. In addition, students select one related text and draw from personal experience to make connections between themselves, the world of the text and their wider world.	
By responding and composing throughout the module students further develop a repertoire of skills in comprehending, interpreting and analysing complex texts. They examine how different modes and media use visual, verbal and/or digital language elements. They communicate ideas using figurative language to express universal themes and evaluative language to make informed judgements about texts. Students further develop skills in using metalanguage, correct grammar and syntax to analyse language and express a personal perspective about a text.	

Visual Techniques:

Visual Technique	Definition
Salient object/ saliency	The dominant/ most significant object in the image (size/colour/position/contrast)
Composition:	Refers to the way that the whole text has been put together and the arrangement of elements within a text (layout, frames, size, position etc)
Symbolism:	ideas/experiences or emotions images represent e.g. cage= confinement
Gaze:	how subject's gaze direct attention around the image. Demand- subject looks at responder, often conveys authority or invites pathos. Offer- subject looks at another aspect of the image creates a connection.
Colour:	used to create mood and convey emotion e.g. yellow= happiness
Juxtaposition:	Placement of two items side by side in order to convey a message about them
Body language and expression:	conveys emotions and experiences
Rule of thirds:	when dividing an image into thirds, the characters in the top left are seen as dominant, whilst those in the bottom third are weaker (reading path)
Vectors:	Visible or invisible lines (e.g. pointing finger, gaze) that directs the responder's gaze around an image.

2019 HSC Reading Task, Section I

Read each text carefully and then answer the questions



Cover 'City Living', June 25th, 2018 issue of The New Yorker
Trademark of Advance Magazine Publishers Inc © Corbis Nast

Text 1 – Magazine Cover (3 marks)

Explain how this visual text represents diverse human experiences

Text 2 — Poem

The Red Sweater

slides down into my body, soft
lamb's wool, what everybody
in school is wearing, and for me
to have it my mother worked twenty
hours at the fast-food joint.

The sweater fits like a lover,
sleeves snug, thin on the waist.

As I run my fingers through the knit,
I see my mother over the hot oil in the fryers
dipping a strainer full of stringed potatoes.
In a twenty hour period my mother waits
on hundreds of customers: she pushes
each order under ninety seconds, slaps
the refried beans she mashed during prep time,

JOSEPH LEGASPI

How does the poet invite the reader to share in the experiences represented in the poem? Make reference to the text in your response.

This image shows a blank sheet 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.

Text 3 — Poem: Boomerangs in a Thunderstorm

For Uncle Steve

The clouds are so low that I imagine a puffy hand, reaching out and sending a boomerang off-course.
But here we are, like it should be, an uncle and his nephew, throwing boomerangs, tuning the wind.
Thunder cracking. Whooping shapes dance across the overcast sky. My lungs are full of the spirits of rain,
and it is not long before we are both soaked, riding the storm. Our boomerangs scale the breeze . . . you
should always throw a 'returning' boomerang into the wind . . . like a sail. On the summit of the sacred
owl mountain, Coot-tha Dreaming, throwing boomerangs in a thunderstorm.
The unsettled leaf spirals to a soaked ground, rain disguised tears

SAMUEL WAGAN WATSON

Watson, Samuel Wagan, Love Poems and Death Threats, St Lucia: UQP, 2014

3. Text 1 and Text 3 — Magazine cover and Poem To what extent do the cover of the The New YorkerC and Boomerangs in a Thunderstorm convey ideas about connection? (5 marks)

This image shows a full page of blank, lined paper. It features approximately 28 evenly spaced horizontal black lines across its entire width, providing a guide for handwriting or typing. The background is a solid off-white color.

4. Explain how *Boomerangs in a Thunderstorm* represents an intense moment (3 marks)

Text Four - Prose Fiction Extract

Dorahy submits to this pull of fate. He packs a small bag, noting how one's needs in age lie in inverse ratio to the expansion of the soul. He hopes. He boards a lumbering coastal vessel that rocks him out of his capital and, after a sea-shaken slumber, wakes after the third night to a sugarville morning of hard blue and yellow north of the tropic. From the salty deck he observes the wide reaches of blue bay water as the boat enters his destiny. Coastal scrub has thinned out its scraggy imprecision and has become the scaggier, scrubbier buildings of a town he has not entered for twenty years, which yet, as he watches the houses grow larger with approach, fills him with a nauseating nostalgia.

He has kept apart as far as possible from the other passengers all the week, but now, as they join him along the railing, he feels obliged to share the excitement and the chatter. Hands point. Voices cry out. The boat noses its rusty way from harbour to river and river docks.

There are only two others disembarking and he hopes to avoid them, knowing the town is full of pubs. Their reason for return is the same as his and already, conscious of his ambitions for solitariness, he wonders why he has come. His elderly legs wobble on this Friday morning gangplank but they are the same legs that strolled through this town twenty years before, and he marvels that he is experiencing grief when, he supposes, rage would be the better thing.

Turning his back firmly on the river and the docks, he walks steadily up the slope past the warehouses and enters the town. The streets are busy with horses and big drays*. There are people on bicycles bumping along the rough roads. Groggy from all this, he stands uncertain in sunlight, his bag at his feet. One should never go back. He decides this with vehemence and wonders then is he thinking of the psychic mistake of it or his own lack of charity. One does go back, he knows, again and again. One should forgive places as much as people. This place has much to be forgiven it.

Terrible to sense the valetudinarian** legs tentative along the footpath. But up here everyone saunters. He is relieved he does not look remarkable. It is a refusal to fight the heat which already is dealing him blow upon blow; rather a yielding to it. Already steam is rising from the baking township and its slow river. Already there is sweat along his hairline, the saddened back of his neck, trickling between his breasts.

He feels reluctant to face his hotel yet, knowing its drabness already, the tired pots of fern, the bar-stink, the narrow bedroom with its spotted mirror. He walks on one hundred, two hundred yards and finds a tea-shop sluicing out the evening before. Rinsing the last strains of it, a thin girl has been doing penance with mop and bucket. She couldn't care less about this elderly man with his thin face and thinner voice demanding tea. She isn't forgiving anybody, refuses the credit of his smile, while slinging her bile across one table surface after the other with a rancid grey rag. But he tries. 'It's twenty years,' he volunteers, 'since I've been here.' (Where are the banners, the bunting . . .) She deals savagely with the counter and crashes the glass jars of sweets to one side. 'Lucky you,' she says.

THEA ASTLEY

Extract from *A Kindness Cup*

[illegible]

Section II - Extended Response

Less likely but not impossible options: This task could take various forms:

1. A generic question for all texts.
2. Specific questions for each text.
3. Type 1 or 2 questions but incorporating a related text.
4. A non-essay question – speech, feature article, reflection.
5. A creative response in the style of your prescribed or related text.

Essay Structure



An A range response will...



Practice Questions:

2020 HSC: How effectively does your prescribed text tell stories to reveal both the personal and shared nature of human experiences?

2019 HSC: To what extent does the exploration of human experience in *TEXT* invite you to reconsider your understanding of...

Courage (All the Light We Cannot See)

Resilience (Vertigo)

Loneliness (1984)

Loss (Past the Shallows)

Ageing (Dobson's poetry)

Struggle (Slessor's poetry)

Acceptance (Rainbow's End)

Love (The Crucible)

Deception (Merchant of Venice)

Independence (Boy Behind the Curtain)

Strength (I am Malala)

Commitment (Billy Elliot)

Fear (Go Back to Where you Came From)

Power (Wasteland)

NESA SAMPLE QUESTION: *Through the representation of individual and collective human experiences, we are able to gain a greater understanding of the complexity of human qualities and emotions.*

Discuss this statement with detailed reference to your prescribed text

2019 HSC Practice Introduction

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English Standard

Modules A & B

Band 6 Response will..



Examination Advice



Standard English

Module A: Language, Identity and Culture

Breaking Down The Rubric – Module A

As we read through the rubric, make notes about the key ideas in the table below:

The Rubric:	Unpacking the Meaning:
Language has the power to both reflect and shape individual and collective identity. In this module, students consider how their responses to written, spoken, audio and visual texts can shape their self-perception. They also consider the impact texts have on shaping a sense of identity for individuals and/or communities. Through their responding and composing students deepen their understanding of how language can be used to affirm, ignore, reveal, challenge or disrupt prevailing assumptions and beliefs about themselves, individuals and cultural groups.	
Students study one prescribed text in detail, as well as a range of textual material to explore, analyse and assess the ways in which meaning about individual and community identity, as well as cultural perspectives, is shaped in and through texts. They investigate how textual forms and conventions, as well as language structures and features, are used to communicate information, ideas, values and attitudes which inform and influence perceptions of ourselves and other people and various cultural perspectives.	
Through reading, viewing and listening, students analyse, assess and critique the specific language features and form of texts. In their responding and composing students develop increasingly complex arguments and express their ideas clearly and cohesively using appropriate register, structure and modality. Students also experiment with language and form to compose imaginative texts that explore representations of identity and culture, including their own. Students draft, appraise and refine their own texts, applying the conventions of syntax, spelling and grammar appropriately and for particular effects.	

Key Ideas



Practice Questions: 2019 HSC

- Prose fiction relies primarily on setting to create cultural tension. (Lawson/Levy)
- Drama relies primarily on characterisation to create cultural tension
- Poetry relies primarily on symbolism to create cultural tension (Contemp. Asian/Eckermann)
- Nonfiction relies primarily on storytelling to create cultural tension (Pung)
- Film relies primarily on dialogue to create cultural tension. (Perkins/Sitch)
- Media relies primarily on images to create cultural tension (Merewether)
- Drama relies primarily on characterisation to create cultural tension (Lawler/Shaw/Valentine)

To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.

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[illegible]

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[illegible]

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Standard English

Module B:

Close Study of Literature

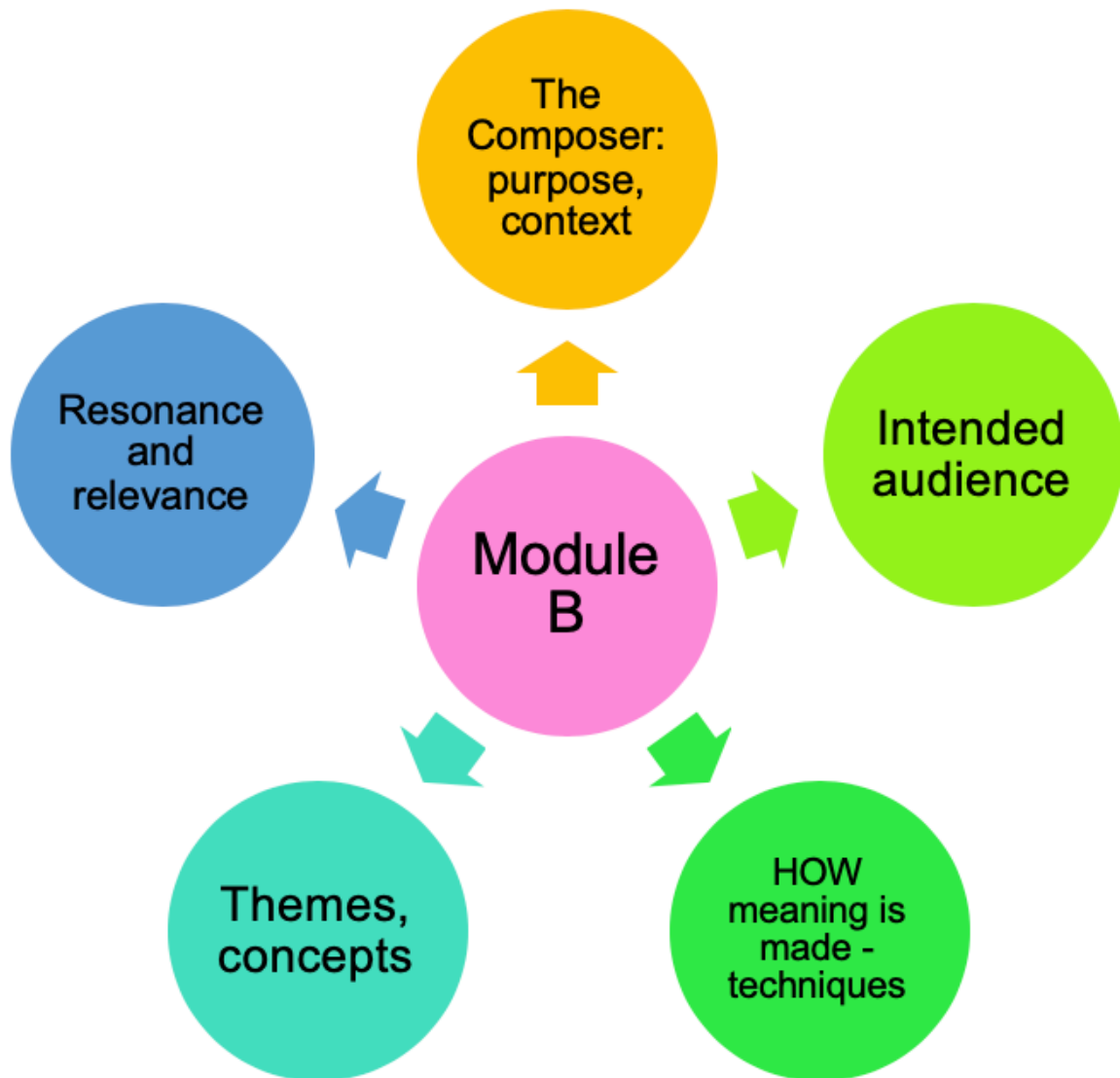
Breaking Down The Rubric – Module B

As we read through the rubric, make notes about the key ideas in the table below:

The Rubric:	Unpacking the Meaning:
In this module, students develop an informed understanding, knowledge and appreciation of a substantial literary text. Through their development of considered personal responses to the text in its entirety, students explore and analyse the particular ideas and characteristics of the text and understand the ways in which these characteristics establish its distinctive qualities.	
Students study one text chosen from the list of prescribed texts. They engage in the extensive exploration and interpretation of the text and the ways composers (authors, poets, playwrights, directors, designers and so on) portray people, ideas, settings and situations in texts. By analysing the interplay between the ideas, forms and language within the text, students appreciate how these elements may affect those responding to it. Students produce critical and creative responses to the text, basing their judgements on a detailed knowledge of the text and its language features.	
Through reading, viewing or listening, students analyse, assess and comment on the text's specific language features and form. They express increasingly complex ideas, clearly and cohesively, using appropriate register, structure and modality. They draft, appraise and refine their own texts, applying the conventions of syntax, spelling and grammar appropriately.	
Through their analyses and assessment of the text and their own compositions, students further develop their personal and intellectual connections with, and enjoyment of the text, enabling them to express their informed personal interpretation of its significance and meaning.	

Summary points

How Well Do You Know Your Text?



<i>Band 4</i>	
<i>Band 5</i>	
<i>Band 6</i>	

Types of Questions



How to Prepare



Practice Questions:

2019 HSC: Literature reinforces or challenges our understanding of ordinary situations.

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

This image shows a single sheet of white paper with horizontal blue 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.

[illegible]

[illegible]

[illegible]

2020 HSC:

- In what ways does Feed invite questions about resistance and conformity?
- In what ways does The Curious Incident of the Dog in the Night-time invite questions about acceptance and prejudice?
- In what ways does Robert Gray's poetry invite questions about appreciation and indifference?
- In what ways does Oodgeroo Noonuccal's poetry invite questions about loss and discovery?
- In what ways does Namatjira invite questions about creativity and conformity?
- In what ways does A Midsummer Night's Dream invite questions about conflict and reconciliation?
- In what ways does Stasiland invite questions about resentment and forgiveness?
- In what ways does The Truman Show invite questions about resistance and acceptance?
- In what ways does Frank Hurley: The Man Who Made History invite questions about perception and truth?

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English Standard

Module C: The Craft of Writing

Standard English

Module C:

The Craft of Writing

What Is the Craft of Writing?



Advice



What are the Markers Looking for?

The marking criteria assesses your ability to:	What does this look like?
* Craft language to address the demands of the question	
* Use language appropriate to audience, purpose and form to shape meaning	

Type (<i>Fill out below</i>)	Description
	Creative texts such as the narratives that you have written throughout school
	Discussion texts that reveal your musings on topics of issues without trying to push an agenda. Will present multiple points of view or perspectives without privileging one.
	Pieces of argument that aim to convince an audience of your way of thinking.
	Writing that may be didactic in style that aims to educate an audience or present factual information
	Personal pieces of reflection to justify your choices/decisions as a writer.

Write Now!

Describe the view from a window in your house: early in the morning
... at dusk ... in winter ... during a thunderstorm.

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Types Of Questions

2019 HSC Question

Question 8 (20 marks)



- (a) Create a piece of imaginative, discursive or persuasive writing that ENDS with the provided image. **12 Marks**
- (b) Explain how your study of the craft of writing has enabled you to create an engaging piece of writing. In your response, make detailed reference to your use of language in part (a). **8 Marks**

2020 HSC Question

Compose a piece of imaginative writing that is set in a significant place.

Begin with the words:

*This is my world now, and it can be yours too, if you like. A place can soak through your skin like sweat, and ooze into your heart and soul. Breathe it in,
and let me tell you a story.*

‘Breathe Me In’ by Sophie L Macdonald

Extract from Underdog by Tobias Madden

Note: You are NOT required to write out the extract as part of your response.



Discursive Texts

- NESAs Definition: *Texts whose primary focus is to **explore an idea or variety of topics**. These texts involve **discussion of an idea(s) or opinion(s) without the direct intention of persuading the reader, listener or viewer to adopt any single point of view**. Discursive texts can be humorous or serious in tone and can have a formal or informal register.*
- One of the liberating things about writing a discursive text is that you don't have to follow a formulaic text structure.
- Instead, your piece should introduce and explore a range of ideas and perspectives with the intention of **raising questions and offering new perspectives**.
- You may, at times, have digressions or anecdotes to support your discussion. **Think of your discursive piece as a roundabout that explores ideas and comes back to a central topic.**



Discursive Texts: Structure and Language Forms and Features

Extract from Sample Discursive Text

Annie Dillard, 'Total Eclipse' from the Atlantic

I saw, early in the morning, the sun diminish against a backdrop of sky. I saw a circular piece of that sky appear, suddenly **detached, blackened, and backlighted**; from nowhere it came and overlapped the sun. It did not look like the moon. It was **enormous and black**. If I had not read that it was the moon, I could have seen the sight a hundred times and never thought of the moon once. (If, however, I had not read that it was the moon—if, like most of the world's people throughout time, I had simply glanced up and seen this thing—then I doubtless would not have speculated much, but would have, like Emperor Louis of Bavaria in 840, simply died of fright on the spot.) It did not look like a dragon, although it looked more like a dragon than the moon. **It looked like a lens cover, or the lid of a pot. It materialized out of thin air—black, and flat, and sliding, outlined in flame.**

The event was over. Its devastation lay around about us.

Seeing this black body **was like seeing a mushroom cloud. The heart screeched.** The meaning of the sight overwhelmed its fascination. It obliterated meaning itself. If you were to glance out one day and see a row of mushroom clouds rising on the horizon, you would know at once that what you were seeing, remarkable as it was, was intrinsically not worth remarking. No use running to tell anyone. Significant as it was, it did not matter a whit. For what is significance? It is significance for people. No people, no significance. **This is all I have to tell you.**

In the deeps are **the violence and terror of which psychology has warned us.** But if you ride these monsters deeper down, if you drop with them farther over the world's rim, you find what our sciences cannot locate or name, the substrate, the ocean or matrix or ether which buoys the rest, which gives goodness its power for good, and evil. Its power for evil, the unified field: our complex and inexplicable caring for each other, and for our life together here. This is given. It is not learned.

The world which lay under darkness and stillness following the closing of the lid was not the world we know. The event was over. Its devastation lay around about us. The clamoring mind and heart stilled, almost indifferent, certainly disembodied, frail, and exhausted. The hills were hushed, obliterated. Up in the sky, like a crater from some distant cataclysm, was a hollow ring. You have seen photographs of the sun taken during a total eclipse...



Steps for Writing a Discursive Response

WRITE NOW!

Write a paragraph outlining how you could explore ONE of the ideas in your Mod C texts in a discursive response.

Consider:

- * What perspectives, ideas and questions could you raise?
- * What research could you do to deepen your understanding?
- * What aspects of your Mod C text could you refer to in your writing?

What is an Imaginative Text?

NESA define imaginative texts as...

texts that represent ideas, feelings and mental images in words or visual images. An imaginative text might use metaphor to translate ideas and feelings into a form that can be communicated effectively to an audience.

- * Employ a range of figurative and descriptive devices to engage the reader
- * Most likely a short story (complication, climax, resolution)
- * Features of a short story:
 - * Character- include character development
 - * Setting
 - * Symbolism
 - * Develop tension
- * Vary sentence structure, paragraphing and word choice to emotionally and intellectually engage the reader

Marking Criteria- Writing Task

STANDARD Part a). Writing	What does this look like?	Mark
Composes an engaging piece of writing Uses a range of language devices effectively to respond to the question and use stimulus Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form		A 13 - 15
Composes a competent piece of writing Uses language devices competently to respond to the question and use stimulus Demonstrates competent control of language and structure appropriate to audience, purpose, context and selected form		B 10 - 12
Composes a sound piece of writing Uses language devices to respond to the question and use stimulus Demonstrates adequate control of language and structure appropriate to audience, purpose, context and selected form		C 7 - 9
Composes a limited piece of writing Uses language variably in attempt to respond to the question and use stimulus Demonstrates variable control of language and structure		D 4 - 6
Attempts to compose a piece of writing Demonstrates limited control of language		E 1-3
Presents nothing of relevance to this task		0

WRITE NOW!

Imagine the four seasons - summer, spring, winter and autumn - as if they were people. Choose one season and describe it as a person.

- Consider:
- How old is it?
- What is its character and personality, its actions and moods?
- How does it move?
- What does it look like? Smell like? Wear?
- What is it doing?

Sample Imaginative Responses

Grade	What does this response look like?
A	
B	
C	



What is a Reflection?



Sample Reflective Responses

Grade	What does this response look like?
A	
B	
C	

NESA Sample Questions

Make some notes about how you would approach these example questions:

Example A <i>“Guard your roving thoughts with a jealous care, for speech is but the dealer of thoughts, and every fool can plainly read in your words what is the hour of your thoughts.” - Alfred Lord Tennyson</i> Use this warning as a stimulus for a piece of persuasive, discursive or imaginative writing that expresses your perspective about a significant concern or idea that you have engaged with in ONE of your prescribed texts from Module A, B or C.	
Example B a) Choose a character, persona or speaker from ONE prescribed text that you have studied in Module C. Express the thought processes of this character, persona or speaker by exploring a moment of tension in the text from an alternative point of view. b) Justify the creative decisions that you have made in your writing in part (a).	
Example C (20 marks) (a) <i>“Then, although it was still the end of the story, I put it at the beginning of the novel, as if I needed to tell the end first in order to go on and tell the rest.” - Lydia Davis</i> Use this sentence as a stimulus for the opening of an imaginative, discursive or persuasive piece of writing that begins with the end. In your response, you must include at least ONE literary device or stylistic feature that you have explored during your study of a prescribed text in Module C. (b) Explain how at least ONE of your prescribed texts from Module C has influenced your writing style in part (a). In your response, focus on ONE literary device or stylistic feature that you have used in part (a).	



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