

This document shows the layout of the examination and provides some sample questions for each of the sections.

English Standard

Paper 1 – Texts and Human Experiences

**General
Instructions**

- Reading time – 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black pen
- A Stimulus Booklet is provided with this paper

**Total marks:
40**

Section I – 20 marks (pages 3–4)

- Attempt Questions 1–xx
- Allow about 45 minutes for this section

Section II – 20 marks (page 5)

- Attempt Question x
- Allow about 45 minutes for this section

The first HSC examination for the new English Standard Stage 6 syllabus will be held in 2019.

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The English Standard examination specifications can be found in the *Assessment and Reporting in English Standard Stage 6* document.

Questions will require candidates to demonstrate knowledge, understanding and skills developed through studying the course. The Year 11 course is assumed knowledge for the Year 12 course.

There is no expectation that all of the Year 12 content will be examined each year. The examination will test a representative sample of the Year 12 content in any given year.

The following sample questions provide examples of some questions that may be found in HSC examinations for English Standard Paper 1. Each question has been mapped to show how the sample question relates to syllabus outcomes and content.

Marking guidelines for Section I and Section II are provided. The marking guidelines indicate the criteria associated with each mark or mark range, and provide sample answers for the short-answer questions (Section I). In the examination, students will record their answers to Section I and Section II in separate writing booklets.

The sample questions, annotations and marking guidelines provide teachers and students with guidance as to the types of questions to expect and how they may be marked. They are not intended to be prescriptive. Each year the structure of the examination may differ in the number and type of questions to those given in this set of sample questions.

Note:

- Comments in coloured boxes are annotations for the purpose of providing guidance for future examinations.

Section I

20 marks

Attempt Questions 1–xx

Allow about 45 minutes for this section

There will be four or five short-answer questions in Section I. Questions may contain parts. At least two items will be common to English Advanced and at least two items will be common to English Studies.

These questions are examples of the types of questions that may be asked in Section I. This is NOT a sample paper and therefore the marks do not aggregate to 20.

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

Examine **Texts 1, 2, 3, 4, 5, 6** and **7** in the Stimulus Booklet carefully and then answer the questions below.

Example A (3 marks) English Studies and English Standard

Use **Text 1** to answer this question.

How does the poem convey what is valued by the persona?

Example B (3 marks) English Studies and English Standard

Use **Text 2** to answer this question.

Explain how the poet's use of language expresses the persona's relationship with the land.

Example C (4 marks) English Studies and English Standard

Use **Text 3** to answer this question.

Analyse how the song lyrics express the contradictory experiences of loss and hope.

Course will not be identified in HSC examination papers. These notes are to illustrate the common items.

Example D (4 marks) English Standard only

Use **Text 4** to answer this question.

Explain how this passage explores the complexity of relationships.

Example E (6 marks) English Standard and English Advanced

Compare how **Text 5** and **Text 6** explore the paradoxes in the human experience.

Example F (7 marks) English Standard and English Advanced

Use **Text 7** to answer this question.

Explain how different aspects of the writer's family experience are represented in this extract.

Course will not be identified in HSC examination papers. These notes are to illustrate the common items.

Each question requires students to respond to a specific aspect of human experience.

Questions in Section I are targeted at specific course candidatures.

Section II

20 marks

Attempt Question x

Allow about 45 minutes for this section

There will be one question which will require a sustained response based on the candidate's prescribed text. The question may include stimulus and/or unseen texts.

These questions are examples of the types of questions that may be asked in Section II.

This section is common to English Studies, English Standard and English Advanced.

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

Example A (20 marks)

How has your understanding of the challenges of the human experience been shaped by the director's use of *mise-en-scène* in your prescribed text?

Example A is specific to the form of the prescribed texts, in this case film.

Example B (20 marks)

Analyse how the representation of the natural environment shapes your understanding of family in *Past the Shallows*.

Example B is specific to the prescribed text.

Example C (20 marks)

Through the telling and receiving of stories, we become more aware of ourselves and our shared human experiences.

Explore this statement with close reference to your prescribed text.

Example C uses a statement as a stimulus. It is generic for all prescribed texts.

The prescribed texts are listed in the Stimulus Booklet.

End of sample questions

English Standard

Paper 1 – Texts and Human Experiences

Stimulus Booklet for Section I

and

List of prescribed texts for Section II

	Pages
Section I	
• Text 1 – Poem	2
• Text 2 – Poem	3
• Text 3 – Song lyrics	4–5
• Text 4 – Novel extract	6
• Text 5 – Poem	7
• Text 6 – Fiction extract	8
• Text 7 – Biography extract	9–10
Section II	
• List of prescribed texts	11–12

Section I

Text 1 — Poem

Where am I?

I am desperate for connection.
I must have hit a black spot.
The sun is glaring at me and blinding
my display screen.
All I can see is my own face.
Coarse sand has crept between my toes.
I have wandered too far.
I need to google a map, text someone
who will reconnect me.
This shell, this sand, the smell of rotting kelp.
I poke at the dead things with pieces of driftwood.
This strange salty wind, seagulls and what lookout.
How can a message washed up in an old bottle
compare to my new slate black iPhone?

KAREN KNIGHT

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Text 2 — Poem

Awaiting copyright

This text is a poem
by W Les Russell called *Red*
published in *Inside Black Australia*,
Kevin Gilbert (ed.),
Penguin Books Ltd, 1989.

Text 3 — Song lyrics

Note: During World War II, many Australian women married American soldiers who were stationed here. After the war they travelled by train to Sydney and Melbourne to board ships to America so that they could be reunited with their American husbands.

Bridal Train

A telegram arrived today,
Well it's time to catch the Monterey
'Cause the man I wed, he waits for me
And a daughter that he's yet to see

US Navy beamed its message,
Will deliver brides on a one way passage
It made big news across the nation
The bridal train leaves from Perth station

All the girls around Australia
Married to a Yankee sailor
The fare is paid across the sea
To the home of the brave and the land of the free

From west to east the young girls came
All aboard the bridal train
It was a farewell crossing of her land
She's gone to meet her sailor man
No time for sad goodbyes,
Well she held her mother as she cried
And then waited there in the Freo rain,
To climb aboard the bridal train

Well she was holding her future in her hand
Yeah the faded photo of her man
Catch a sailor if you can
The war bride leaves a southern land

All the girls around Australia
Married to a Yankee sailor
The fare is paid across the sea
To the home of the brave and the land of the free

Text 3 continues on page 5

Text 3 (continued)

From west to east the young girls came
All aboard the bridal train
It was a farewell crossing of her land
She's gone to meet her sailor man

Now this is the story of those starry nights
Through desert plains and city lights
Through burning sun and driving rain
They wept aboard the bridal train

All the girls around Australia
Married to a Yankee sailor

THE WAIFS

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End of Text 3

Text 4 — Novel extract

I once read that the heart's magnetic field radiates up to five metres from the body, so that whenever we are within this range of another person our hearts are interacting. The body's silent communications with other bodies are unmapped and mysterious, a linguistics of scent, colour, flushes of heat, the dilating of a pupil. Who knows, what we call instant attraction may be as random as the momentary synchrony of two hearts' magnetic pulses.

Eva's mother believed in past life connections, that two souls can be twinned over and over, playing out different roles so that in one life they may be mother and daughter, in another husband and wife, in a third dear friends. I only know that throughout my life I have felt an instinctive attraction to particular people, male and female, romantic and platonic; attraction inexplicable at the time but for a certain mutual recognition. It was this way with Eva, although we were only eight years old.

I remember that day, after it all fell apart, when Eva came to me through the misty garden so that her red coat bled into view from white to pale rose to scarlet, the pride I felt. That I was the one she turned to. That I could give her what her own family could not. All those years as part of the Trenthams's lives. Feeling loved, but never needed, never family. I am an only child; it is my lot to be envious, even grasping, to long for the bonds that tie sisters together, the fearless, unthinking acceptance that we are social creatures, pack animals, that there is never truly, the threat of being alone.

EMILY BITTO
Extract from *The Strays*

Text 5 — Poem

Awaiting copyright

This text is a poem by Vern Rutsala
called *Looking in the Album*.

Text 6 — Fiction extract

First came her stories like webs across the world. They crisscrossed the Atlantic on steamers and the Rockies by train. They made their way down dirt tracks where the scrub met overhead. They flew from Ben Lomond in the Tasmanian Highlands, which we could see from her verandah, to Welsh farmhouses of dark stone. The air would shiver slightly each time she began.

Once upon a time, when pigs were swine and monkeys chewed tobacco, there was a little girl who lived at the foot of the mountains in the centre of the universe at the bottom of the world ...

The story-teller was my grandmother and the child was me. We came to her for stories ... Her stories were vivid and shapely and we heard them again and again. In the night under the pine trees, her house creaked and her stories invaded our dreams. Later I would catch something of their rhythms and word play in ballads and sagas and know what a talented story-teller she was. Then we took her for granted ...

She was born in 1894, a beloved only child in a family with a little money or the myth of money from her great-great-grandfather, a clergyman, who had invested during the early nineteenth century, surely somewhat dubiously, in Welsh coalmines. Family portraits survive and hang in a Tasmanian dining-room.

I know I should check the facts. There is evidence to be weighed, archives to be searched, family members still alive who knew her differently. There will be shipping lists and parish records, deeds and wills lodged in three countries. The men I will find easily, labelled by their work and their bank balances, the buying and selling of land, and of houses returned to at night. The women will have left less clear a mark on the record but more of a mark on me, perhaps, and on all the children in between. There are some family papers, recipes, photographs and a sampler in black cross-stitch done, my grandmother told me, by a child, my great-great-great-great-grandmother, during the Napoleonic wars when children were forbidden to use coloured silks. Or so she said.

There were stories of unfeeling trustees and money withheld and unsuitable marriages when good-looking rogues took advantage of well-to-do widows – one of whom was my great-grandmother. She seems to have married an American twenty years her junior after my great-grandfather died. This young man went into the city of London every morning at ten but never told his wife what he did there. Perhaps she never asked. When it was discovered that he'd been through all her money, he returned to America, never to be seen again. Or so the story goes ...

The historian at the back of my brain says I should discover what is true and what is false, make a properly considered account before it's too late. The rest of me, the part that was shaped by the sense of myself at the centre of the universe at the bottom of the world, still sees, as if through certain cloud formations above paddocks pale with tussocks, the shapes and shadows of other places she made my own.

I want to leave her and her stories be.

HILARY MCPHEE
Adapted from *Other People's Words*

Text 7 — Biography extract

In Hollywood, they have these celebrity tours where the general public are guided from mansion to mansion. The point is to ogle. Look: this is where Oscar-winning actress X lives on summer vacation. Over here: a bungalow where Emmy-nominated actor Y was shot dead in 1989 ...

Similarly, if I picked you up in a car and drove you around the Sunshine Coast, we could make a little tour ourselves, tracing my father's various business ventures from the mid-1970s to the present day. There's the restaurant in Caloundra where my parents first planted themselves as two dewy-eyed newlyweds just arrived from Hong Kong. Over in Minyama, you'll see a pink and blue Asian supermarket, my father's biggest gamble, where he found out the hard way that most people are still content to cook Asian food from a jar, rather than use the raw ingredients.

Our road trip would be a strange coastal pilgrimage, through bustling Thai restaurants by the sea ... to deserted takeaways near abandoned theme parks. All over the region, we'll find randomly chosen plots of land, marked in Dad's mind for unspecified projects I can't even begin to understand. Present me with a map, though, and I could place coloured thumb-tacks on all the spots where my father has built, opened, developed or invested in something. Link them up, and we've got ourselves a bit of a tangle.

All of Dad's businesses can be traced back to 1975, a time when Australians saw China as the epitome of exoticism. China: it was on the other side of the world. What they knew of the Chinese was limited to a few scattered things like communism, and what seemed to be their national cuisine: deep-fried slabs of hacked-up hog meat, slathered in artificial sauce and served with rice.

If you lived in Caloundra, you would have ordered this meal from my parents, two of the first Chinese people to arrive in the area. In contrast to Hong Kong – a throbbing, stinking metropolis of concrete, where people hung out their laundry thirty storeys up – Caloundra was a ghost town. Literally so: everyone was white ...

By the time Dad was running his new restaurant, Happy Dragon, his reputation had taken off. Situated in a beachside hotel resort, it boasted a cocktail bar and framed art you plugged into the wall. When switched on, the picture simulated a real, flowing waterfall, which blew our minds. In summer, we'd drink pink lemonade and swim in the resort's freezing kidney-shaped pool, pretending we were famous and devastatingly rich, which – to some extent – we were. By then, Dad was earning enough money to send all five kids to a private school, and our pocket money became spontaneous and unplanned, like some demented game-show. Here, have five dollars a week! Or how about twenty dollars to cover the fortnight? Here's fifty dollars today! Dizzy with success, Dad drafted plans to realise a lifelong dream: an Asian supermarket, on top of which we'd live in mansion-like splendour ...

Text 7 continues on page 10

Text 7 (continued)

It wasn't long before Dad closed the place down and was forced to sell . . . He couldn't go back to Chinese restaurants. In the years that had passed, they'd become a joke – dinky novelty eateries that displayed Christmas lights in April and served food on mismatched melamine plates. Melamine. Even the name suggested something tragic and poisonous, something that might kill you. The Chinese were being pushed out to make way for other ethnicities. In any other context, this would be called ethnic cleansing; in hospitality, it was just called business.

So Dad became Thai, just like my uncles in Canada had turned Japanese. I'd never seen him work so hard. Tammy and I worked at his Thai restaurant in the holidays, and the shifts were frantic. Dad would work behind the counter, a multi-tentacled blur of efficiency. One moment, he'd be pulling out the emptied guts of rice-cookers; the next, he'd be removing something from the fryer with one hand and garnishing satay sticks with the other. Every night, I came home smelling as if I'd worked all day in a rancid margarine factory. Even after soaking my shirt, it would stink of grease. I'd take extra-long showers to work off the grime, and then I'd look into the mirror and notice bags under my eyes. With a mixture of fascination and horror, I realised I was starting to look and smell just like Dad . . .

Even now, whenever I'm on the Sunshine Coast, I'll get stopped in shopping centres by perfect strangers, men and women in their fifties and sixties, who ask me whether I'm one of Danny's boys. It's not surprising: our physical resemblance is growing stronger. And when I say yes, they tell me that Danny's like a star around here, and pin me down with stories about the first time they met him in Caloundra, or how they miss the Asian groceries he used to sell, or the meals he made them at Happy Dragon. But what they love most of all is the Thai restaurant he's got right now, which has become a local institution.

But that's only part of the picture, I want to say, and I almost offer to take them on a tour of all his businesses: the ones that took off, and the ones that faded out. It'll end with a stop at his latest project: towering extensions to his old house, which he plans to rent out or sell. If you were to drive past it more than once, you'd see the place expanding like a pop-up book in slow motion. You could watch it sprout balconies and improvised-looking storeys from the original base, like a tree that's begun to sprout new and unlikely branches. It's the home of a star, you'd think, or the place where a local celebrity must live.

BENJAMIN LAW
The Family Law

End of Text 7

Section II

The prescribed texts for Section II are:

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

- **Poetry**
 - 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*

- **Drama**
 - Jane Harrison, *Rainbow's End*, from Vivienne Cleven et al., *Contemporary Indigenous Plays*
 - Arthur Miller, *The Crucible*
 - William Shakespeare, *The Merchant of Venice*

Section II continues on page 12

Section II prescribed texts (continued)

- **Nonfiction**
 - Tim Winton, *The Boy Behind the Curtain*
 - * *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*
- **Film**
 - Stephen Daldry, *Billy Elliot*
- **Media**
 - Ivan O’Mahoney
 - * *Go Back to Where You Came From*
– Series 1: Episodes 1, 2 and 3
and
 - * *The Response*
 - Lucy Walker, *Waste Land*

End of Section II

English Standard — Paper 1

Sample Questions Marking Guidelines

Section I

Example A: English Studies and English Standard

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an understanding of how the poem conveys what is valued by the persona 	3
<ul style="list-style-type: none"> • Demonstrates some understanding of how the poem conveys what is valued by the persona 	2
<ul style="list-style-type: none"> • Provides some relevant information 	1

Sample answer:

The persona values being connected to the world through technology. This is expressed through the emotive word ‘desperate’ in the first line and reinforced in the last two lines with a comparison between old methods of communication, ‘message . . . in an old bottle’, and new methods, ‘new slate black iPhone’. The rhetorical question in the final line reinforces the value placed on the technology.

Answers could include:

The persona’s disconnection from the environment is expressed through negative imagery such as ‘rotting kelp’, ‘dead things’ and ‘strange salty wind’. In contrast, they express a need to connect through technology, using jargon such as ‘google’ and ‘text’ to reinforce the personal value of technology.

Example B: English Studies and English Standard

Criteria	Marks
• Explains effectively how the poet's use of language expresses the persona's relationship with the land	3
• Explains how the poet's use of language expresses the persona's relationship with the land	2
• Provides some relevant information	1

Sample answer:

The poem is written in the form of a direct personal statement. It uses the symbolism of the colour red from the title to link the earth, sun, animals and plants back to blood. 'Of which I am a part' is repeated to further emphasise the persona's close connection to the land and each of these phrases is associated with a different aspect of the land. This relationship is reinforced by the concluding statement of the final two lines.

Example C: English Studies and English Standard

Criteria	Marks
• Analyses effectively how the text expresses contradictory experiences of loss and hope	4
• Analyses how the text expresses contradictory experiences of loss and hope	3
• Describes how the text expresses experiences of loss and/or hope	2
• Makes a relevant point about the lyrics	1

Sample answer:

The song expresses the contradictory experience of young women being hopeful about beginning a new life with their husbands in America and the sense of loss that results from leaving Australia and their family. It has a positive tone expressed through the repetition in the chorus of 'the home of the brave and the land of the free'. This uplifting tone is also created by the assonance created by the words 'Yankee', 'sea' and 'free'. However, there is a sense of the vast distances that separate the women from family depicted through the images of travel through contrasting landscapes 'across the sea', 'through desert plains . . . driving rain'. The use of the phrase 'leaves a southern land' reinforces the sense that this voyage will take the women away from home forever.

Answers could include:

- The use of future tense suggests hope 'And a daughter that he's yet to see' and 'she was holding her future in her hand'. This is reinforced with the image of the 'faded photo', symbolic of the connection that has lasted despite the passage of time.
- The feeling of loss is apparent in the emotive language in verse 4 'no time for sad goodbyes' and 'mother as she cried'.

Example D: English Standard only

Criteria	Marks
• Explains effectively how the text explores the complexity of relationships	4
• Explains how the text explores the complexity of relationships	3
• Describes how the text explores relationships	2
• Makes a relevant point about the extract	1

Sample answer:

The writer has explored the complexity of relationships by highlighting the inexplicable need to connect to others. From the first person perspective of the protagonist she expresses that the reasons humans create bonds with one another are ‘unmapped and mysterious’ which suggests that there is an unknowable element to relationships that causes her to seek an explanation. The first approach is a scientific one expressed using jargon to explain why people are drawn to each other. The lexical chain ‘magnetic field’ and ‘magnetic pulses’ accumulates to create a sense that there may be a biological reason to explain our desires to form connections with others. This is juxtaposed with more spiritual language such as the metaphor ‘two souls can be twinned’ which suggests that relationships are beyond our control. This contrast reinforces that relationships are complex and can’t always be explained.

Answers could include:

- The use of colour personified as ‘red coat bled into view’ symbolises the depth of emotion felt between people who are not family but experience the same bond as siblings.
- Familial bonds can be created without a biological relationship through the connections that are made over the years of shared experiences but this doesn’t prevent feelings of envy for more permanent bonds.
- The use of anthropological language reinforces the notion that there are inherent relationships between people.

Example E: English Standard and English Advanced

Criteria	Marks
<ul style="list-style-type: none"> Compares skilfully how the two texts explore the paradoxes in the human experience using detailed, well-chosen supporting evidence 	6
<ul style="list-style-type: none"> Compares how the two texts explore the paradoxes in the human experience using appropriate supporting evidence 	4–5
<ul style="list-style-type: none"> Describes how the texts explore the human experience with minimal supporting evidence 	2–3
<ul style="list-style-type: none"> Provides some relevant information about the text(s) and/or human experience 	1

Sample answer:

The human experience is multifaceted and can often be paradoxical. The response of individuals to the paradoxes of life can be equally unpredictable, given the human desire to understand experiences. Rutsala’s evocative poem, ‘Looking in the Album’, accentuates the challenges of confronting the paradoxical nature of the human experience through the framing device of a photo album which highlights the desire of people to curate their lives in a way that provides a desirable narrative. The passive voice in which ‘the formal times are surrendered’ to the personified ‘indifferent gaze’ of the camera highlights the persona’s recognition of the desire to control the representation of our experiences.

In contrast to Rutsala’s poem, the extract from *Other People’s Words* establishes how the writer embraces the paradoxical and unexplainable nature of life and the qualities of the people who contribute to our lives. McPhee tells the story of her grandmother and the stories she related to them that became an inextricable part of her understanding of the world, shown through the simile of ‘first came her stories like webs across the world’. The pervasive nature of these stories is rendered by the extended metaphor through which the stories ‘crisscrossed the Atlantic’ and ‘flew from Ben Lomond’. However, the intertextuality of the beginning of one of the stories, using the ‘Once upon a time’ archetype, accentuates their unreliability. The metaphor of ‘there is evidence to be weighed’ echoes the human desire to achieve clarity as established in the poem, and avoid ambiguity in the face of the unreliability of oral stories, as exemplified through the repeated use of qualifiers such as ‘or so she said’.

Answers could include:

- The accumulation of formal events such as ‘weddings, graduations, births and official portraits’ which figuratively ‘falsify appearances’ highlights the artifice of their existence.
- The failure to acknowledge the paradoxes of life results in a failure to appreciate the human experience in a holistic way, especially the metaphorical ‘wilderness of ourselves’ that cannot easily be reconciled or understood. As such, the persona symbolically ‘burned the negatives’ that did not align with what they desired their experience to be, resulting in the figurative ‘abridgement of our lives’, implying that the persona felt fragmented and the experience of their life had been lessened.
- Unlike the persona in the poem, the author of Text 6 recognises that it was her grandmother who metaphorically ‘made a mark on me’ through her fantastical stories as established through the intertextuality of the fact that she was ‘shaped by the sense of myself at the centre of the universe at the bottom of the world’, accentuating her embrace of the paradoxical nature of the human experience as she ‘still sees, as if through certain cloud formations’.

Example F: English Standard and English Advanced

Criteria	Marks
<ul style="list-style-type: none"> Explains skilfully how different aspects of family experience are represented in the text, including well-chosen supporting evidence from the text 	7
<ul style="list-style-type: none"> Explains effectively how different aspects of family experience are represented in the text, including supporting evidence from the text 	5–6
<ul style="list-style-type: none"> Explains how different aspects of family experience are represented in the text, including some supporting evidence from the text 	3–4
<ul style="list-style-type: none"> Demonstrates limited understanding of how family experience is represented in the text 	1–2

Answers could include:

- Consideration of Law’s own experience as the child of Chinese immigrants and that of his father as a businessman, both as Law experienced them at the time and as he is able to reflect on them now.
- Analysis of: the metaphor/contrast of touring famous places in Hollywood and his father’s multiple business ventures; the variety of imagery used to capture Law’s impression of Australians’ perspectives towards Asian cultures; descriptions that create a sense of Law’s growing admiration for his father, etc.
- Balanced discussion of at least two aspects of experience in the text.
- A strong command of language that articulates ideas with clarity and precision.

Section II

These guidelines are generic and will need to be adjusted for specific questions.

Criteria	Marks
<ul style="list-style-type: none"> • Expresses deep understanding of complex ideas about human experiences represented in texts • Presents a skilful response with detailed analysis of well-chosen textual references from the prescribed text • Writes a coherent and sustained response using language appropriate to audience, purpose and context 	17–20
<ul style="list-style-type: none"> • Expresses thoughtful understanding of ideas about human experiences represented in texts • Presents an effective response with analysis of well-chosen textual references from the prescribed text • Writes an organised response using language appropriate to audience, purpose and context 	13–16
<ul style="list-style-type: none"> • Expresses some understanding of ideas about human experiences represented in texts • Presents a response with some analysis of textual references from the prescribed text • Writes an adequate response using language appropriate to audience, purpose and context 	9–12
<ul style="list-style-type: none"> • Expresses limited understanding of ideas about human experiences represented in texts • Describes aspects of the text • Attempts to compose a response with limited language appropriate to audience, purpose and context 	5–8
<ul style="list-style-type: none"> • Refers to text in an elementary way • Attempts to compose a response 	1–4

HSC English Standard — Paper 1

Sample Questions Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	3	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5	2–4
Example B	3	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5	2–4
Example C	4	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5	2–5
Example D	4	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5	2–5
Example E	6	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5, EN12-6	2–6
Example F	7	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5	2–6

Section II

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	20	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5, EN12-7	2–6
Example B	20	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5, EN12-7	2–6
Example C	20	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5, EN12-7	2–6