MA99 EDUCATION

Away: Topic Notes

NSW ENGLISH ADVANCED 11-12 SYLLABUS 2024 FOR HSC 2027 AND LATER

Where this sits. This is Document D, the Topic Notes for Away. Documents A, B and C already exist: A is the Text Pack, B is the practice questions and C is the graduated exemplars. D is the Topic Notes, E is the Summary and F is the Glossary. This document refers to the others by letter and section, and it does not repeat what they print.

1. Where you are with the questions

Ten statements. Tick only what is true today.

- ☐ I can say which of the six families in section 3 a question belongs to from the words after its verb, not from the verb.
- ☐ For a stem about loss or fear, I can say what each of the three families in the play is afraid of, and why the difference matters.
- ☐ I can name two different ways the play keeps something unsaid, with an act and scene for each.
- ☐ I can say whether the play asks me to judge Gwen or to understand her, and point to the placement that decides it.
- ☐ I can say what the beach and the storm do that no character in the play could do.
- ☐ I can state the consoling reading and the unsparing reading at full strength, and name who holds each.
- ☐ I can say, in one sentence each, what the published ending and the 1992 revision do differently.
- ☐ I can name one thing the play withholds from its audience and say what the withholding buys.
- ☐ My evaluative sentences name a cost, a limit or an achievement, not only an effect.
- ☐ I have sorted a stem I had never seen into a family in under a minute.

1.1 Interpreting your score

Count the ticks and read the matching row.

TICKS	WHAT IT MEANS	GO HERE FIRST
0 to 3	The play is in your head as a story, and the questions still look like topics.	Section 2, then the family table at the start of section 3. Then read two families in full.
4 to 6	You can argue, but you argue the same case whatever the stem asks.	Section 3, only the families you could not sort. Then section 4 on representation.
7 to 8	You sort well. The gap is the judgement at the end of each paragraph.	The objection and evaluative turn in each family in section 3, then section 5.
9 to 10	You are ready for stems you have not seen.	The drill at section 6, cold, then the matrix at section 7.

Date this. Run the same statements again at the end of term. Record a score now and compare it with a later score to measure progress.

First run. Date: _____ **Score:** _____

End of term. Date: _____ **Score:** _____

2. What the focus area asks of this play

Texts and human experiences asks how a text represents experience, not which experiences it contains. The guide for this focus area puts it plainly: human experience is the subject matter and representation is the object of study. On Away that distinction does real work, because the play is warm to watch and easy to retell, and a retelling of it will sound like an argument about grief without ever becoming one. The focus area statement names a small set of ideas. Each one has a home among the six concerns Document A section 9 builds, and knowing which concern answers which idea is the fastest route from an unfamiliar stem to a thesis. The concern letters below are Document A's. The pairings are this suite's reading.

TWO SCALES
The single life and its group
Concern C first, then D

PERMITTED TO SHOW
Who may say what, to whom
Concern B

AGENCY AND CONFORMITY
Agreeing to perform wellness
Concerns B and D

MOTIVE AND BEHAVIOUR
Cruelty with a cause
Concern D

HOW IT IS BUILT
Frame, doubling, music
Concerns E and A

PRESSING THE READER
A warm play that will not end warm
Concern F

Figure 1 · Six ideas from the focus area statement, each sent to the concern in Document A section 9 that answers it

THE IDEA IN THE FOCUS AREA	WHAT IT MEANS ON THIS PLAY	CONCERN
Individual and collective experience	Every repair in the play happens between two people, and every group behaves badly. Ask whether a character is typical of a group, an exception, or its casualty.	C, with D
What a person is permitted to show	Parents in this play live under agreements about what may be said. Permission is the play's social machinery.	B
Agency and conformity	A dying boy agrees to perform contentment; a mother agrees to an itemised silence. Conforming is shown as a choice with a cost, which is what tension means.	B and D
The paradoxes of motivation and behaviour	Gwen's contempt and its cause are both on stage. The paradox is a woman who fears falling and injures the people below her.	D
How form and language build experience	A frame taken from two other plays, a printed doubling, named music. The experience is built out of theatre, not only out of speech.	E, with A
Pressing on what a reader assumes	The play has a reputation for warmth and an ending that refuses it. The assumption under pressure is that a reunion resolves anything.	F

Two warnings. First, agency and conformity is new language in the 2024 course, with no past question behind it, so it is a likely place for a stem you have not seen. On this play the best evidence for it is not a rebel. It is a boy who complies, knowingly, with a request he could refuse. Second, the focus area names individual and collective experience together. A response on this play that never leaves Coral or Gwen has half answered, and concern C is the cheapest way to add the second scale.

3. The question families

Document B prints fifteen questions in four bands. The bands grade difficulty. They do not tell you what a question wants. This section sorts all of them by the demand after the verb, because two questions with the same verb can want different essays, and two with different verbs can want the same one. Document B section 7 teaches you to find the stem's key word; the families below are what you do next. There are six families. Each Document B question sits in exactly one, and the table below shows where each of the fifteen sits. Two of them carry a printed stimulus, marked in the table.

1 · LOSS, FEAR, THE DEAD
Questions 1, 7, 8
Concerns B, A, F
Start in Acts 1, 2, 4

2 · SILENCE AND OMISSION
Questions 5, 14
Concerns B, E
Start in Acts 1, 2, 5

3 · WATCHING AND JUDGING
Questions 6, 13, 15
Concerns D, C
Start in Acts 1, 2, 4

4 · CLASS AND SMALL THINGS
Questions 2, 4
Concerns D, C
Start in Acts 2, 3, 5

5 · TIME, PLACE, JOURNEY
Questions 3, 9, 12
Concerns E, F
Start in Acts 1, 3, 5

6 · ENDINGS AND READINGS
Questions 10, 11
Concerns F, E
Start in Acts 1, 4, 5

Figure 2 · The six families, with the Document B questions, the concerns and the three acts to start from

Q	BAND	THE DEMAND AFTER THE VERB	FAMILY
1	Foundation	Loss, and what the text sets against it	1 · Loss, fear and the dead
2	Foundation	The value of small and ordinary things	4 · Social position and small things
3	Foundation	A journey, and whether leaving or returning does more	5 · Time, place and the journey
4	Foundation	What money and social position do to a life	4 · Social position and small things
5	Standard	Silence, and what it is loaded with	2 · Silence and what is left out
6	Standard	Judging the people against understanding them	3 · Watching, judging and seeing
7	Standard	What the living owe the dead	1 · Loss, fear and the dead
8	Standard	Fear, and the methods that build it	1 · Loss, fear and the dead
9	Standard	The handling of time, and what it permits	5 · Time, place and the journey
10	Advanced	The significance of the ending	6 · Endings and readings weighed
11	Advanced	A consoling reading weighed against an unsparing one	6 · Endings and readings weighed
12	Advanced	Setting doing what characters cannot	5 · Time, place and the journey
13	Advanced	People revealed while they watch somebody else	3 · Watching, judging and seeing
14	Stimulus	A printed stimulus on what a text leaves out	2 · Silence and what is left out
15	Stimulus	A printed stimulus on the closest people being least clearly seen	3 · Watching, judging and seeing

The concerns and acts in Figure 2 are a starting three, chosen for the family as a whole. Document A section 9.1 lists every act each concern reaches, and Document B section 7.1 gives a triage by key word. Where a stem pushes against a concern, argue the concern's printed denial instead.

> the verb tells you how to write. the words after it tell you what to write about.

3.1 Family one · Loss, fear and the dead

What the family is really asking. The noun after the verb names a feeling or a condition: loss, fear, a debt to the dead. The demand is how the play builds it and what it sets against it. The idea you need is **distribution**. A play cannot tell you what a feeling is; it can only give it to particular people in particular positions. Away gives loss to three families in three different tenses, and Document A section 3 records the difference in one column: one family fears losing a son, one fears losing its footing, and one has already lost. A response that treats loss as one experience has flattened the play's design into a theme.

POSITIONS THIS PLAY MAKES DEFENSIBLE

- **Against loss, the play sets performance, not comfort and not time.** Deniable, because the largest change in the play comes from a plain disclosure with no theatre near it. It lives in Act 1 Scene 3, where a bereaved mother alone after a school production speaks the play's one soliloquy, and in Act 4 Scene 3, where the homemade piece at the amateur night gives her a fiction to speak inside. Evidence: Document A sections 5.1, 5.4 and 11.1, and concern A.

- **What the people in this play fear is saying it, more than the death itself.** Deniable, because a family watching a son die has something worse to fear than a conversation. It lives in the matched requests of Act 2 Scenes 1 and 4, where each parent asks the boy to spare the other, and in Act 2 Scene 3, where a husband extracts an itemised silence. For a question on methods, the method is dramatic irony built into the family itself: Document A section 3 records that the parents know he is dying and believe he does not know. Evidence: Document A sections 5.2 and 11.1, and concern B.
- **The living pay what they owe the dead through the living.** Deniable, because Coral's attachment to a young man can be read as denial rather than debt. It lives in Act 3 Scene 1, where Coral fastens on the honeymooner, and in the printed doubling that puts Tom and Rick in one body, so the audience watches her find her son in the wrong boy. The sailor's wish in Act 4 Scene 3 turns the debt the other way: Hilary Bell reads the wish as Tom's own position, spent on somebody else's life rather than his own. Evidence: Document A sections 4.1, 5.4 and 13.1.

THE OBJECTION, AND THE TURN THAT ANSWERS IT

The strongest objection is Gow's own, which Document A section 8.3 gives in paraphrase: the play is about dying and bereavement and the permanent change they make, and nothing in it closes. Any thesis that says the play offers something against loss has to survive that. The evaluative turn is to judge the size of the offer rather than deny it. Coral is restored, not cured, and Document A section 5.5 says so directly. A sentence that judges the consolation as real and deliberately small is doing the Advanced move: it names an achievement and its limit in one breath.

Belongs here: Document B questions 1, 7 and 8. Question 8 asks you to evaluate methods, so the family's positions have to name a dramatic means, not only a feeling.

3.2 Family two · Silence and what is left out

What the family is really asking. Absence is the subject. The idea you need is that absence in a play comes in three kinds, and they must not be run together. A character can be **forbidden** to speak. A scene can be **built without words**. And the playwright can **leave something out** of the play altogether. The first two are about the people on stage; the third is about the text, and it is the one the stimulus in Document B question 14 is really about.

POSITIONS THIS PLAY MAKES DEFENSIBLE

- **Speech in this play injures, so its repair has to be wordless.** Deniable, because a silent scene can be read as a sentimental shortcut rather than an argument. It lives in the prohibitions of Act 2 and in the whole of Act 5 Scene 1, which is written as stage direction and played to music. Evidence: Document A sections 5.5 and 11.1, and concern B.
- **The play's most important omissions are the playwright's, not the characters'.** Deniable, because the characters' silences are far more visible. The play stages no death and neither ending states one (Document A section 7.3). It holds back how Coral's son died for a whole act, so the audience judges her before it understands her (Document A section 5.2). And it gives its only soliloquy to Coral in Act 1 Scene 3, so the dying boy is never given the play's one private form.
- **An omission can be read at the very edge of the text.** Deniable, because an epigraph is front matter and a reader may skip it. Gow stops his Tempest epigraph before the words that name a daughter, which leaves an address any of the six parents could own. Document A section 6.1 argues this and prints the passage; go there for the words.

THE OBJECTION, AND THE TURN THAT ANSWERS IT

The objection to the first position is that a wordless scene is a director's opportunity rather than a playwright's argument. Document A section 7.1 answers it with what the text specifies: the named music and the stage directions are in the book. The evaluative turn is to weigh what the silence costs. A resolution with no words cannot be cross examined, which is its strength and also the door through which the consoling reading walks in: the audience supplies the meaning, and an audience that wants a happy ending will supply one. For the stimulus question, Document B section 6 warns that an omission is not automatically an achievement. Take that seriously: the strongest response accepts the statement for the playwright's omissions and limits it for the characters'.

Belongs here: Document B questions 5 and 14, which carries a printed stimulus.

3.3 Family three · Watching, judging and seeing

What the family is really asking. The relation between a watcher and the watched, and in a theatre the audience is one of the watchers. The idea you need is **order of information**. A play controls judgement by deciding what you learn before you are asked to feel something, and Away runs that order both ways. Document A section 5.2 records both: Coral's loss is disclosed only after the audience has had an act to judge her, while Gwen's history is supplied before the audience has settled into disliking her.

POSITIONS THIS PLAY MAKES DEFENSIBLE

- **The play lets its audience judge and then removes the right to have judged.** Deniable, because some readers never stop judging Gwen. It lives in Act 4 Scene 1, where her cruellest outburst is placed immediately before the disclosure about Tom, and in Act 2 Scene 2, where the cause is supplied early. Evidence: Document A sections 5.4 and 11.2, and concern D.
- **People in this play are most exposed when they are an audience.** Deniable, because the largest disclosures happen in private conversation. Every group in the play watches something: parents in a school hall, a deputation inspecting the campsite's new arrivals, campers at an amateur night, a class being handed a play. The printed doubling makes these the same actors in different clothes (Document A section 4.1, the first argument). Evidence: Document A sections 7.2 and 11.2, and concern C.
- **In this play the people closest to each other see each other least clearly.** Deniable, and the play supplies the counter itself. Within Tom's family each side manages what it believes the other does not know; Roy treats his wife's grief as illness (Document A section 5.1). But Tom, asked to perform, agrees and says he will not be pretending (Document A section 5.2), so the dying son may be the one person who sees his parents exactly.

THE OBJECTION, AND THE TURN THAT ANSWERS IT

For the judge or understand question, the objection is that the play plays several of its people broadly for laughs, which invites judgement. Document A section 14, the seventh misreading, records Gow's paraphrased view that such people are played broadly and are in fact hurt. The evaluative turn is to judge the method's risk: the play depends on the audience having laughed at Gwen first. An audience that never laughed has nothing to revise, so the method works best on the audience it most wants to correct.

Belongs here: Document B questions 6 and 13, with question 15 of the same set, the second stimulus question. The stimulus is a proposition about people in general; your job is to test it on this play, not to agree with it.

> if you can say what the audience is allowed to know, and when, you can answer most of this family.

3.4 Family four · Social position and small things

What the family is really asking. Two questions with different verbs and one demand: what does a material condition do in a life. The idea you need is that social position in this play is shown by **where each family sleeps**, and that Document A section 3 pairs every holiday with a fear. Class here is a fear before it is a fact. The value of a small thing, likewise, is what it does when it is handed over, not what it symbolises when it sits still.

POSITIONS THIS PLAY MAKES DEFENSIBLE

- **Social position in this play is experienced as fear of falling, and the fear produces the cruelty.** Deniable, because Gwen's contempt can be read as plain snobbery. It lives in Act 2 Scene 2, where her husband explains her childhood to their daughter, and in the enquiry in Act 1 Scene 2 about what Tom's parents do. Document A section 8.2 adds the context of married women entering paid work. Evidence: Document A sections 3, 8.2 and 11.2, and concern D.
- **Money buys the family with the most of it no protection at all.** Deniable, because the hotel is also where Coral finds the young man she fastens on. It lives in Act 3 Scene 1, where Coral cannot conduct a social occasion in an expensive hotel. Evidence: Document A sections 3 and 5.3.
- **Class is made collective, then levelled by theatre rather than by any argument.** Deniable, because the deputation is never answered in words. It lives in Act 3 Scene 2, the deputation and its list, which Jim destroys afterwards, and in Act 3 Scene 4, the storm that drives the caravan family onto the same beach as the tent family. Bell reads the campers' distrust of difference as what keeps the play relevant (Document A section 13.1, paraphrased here). Evidence: Document A sections 5.3 and 11.2, and concern C.
- **For small things: the play's repairs are carried by ordinary objects handed over in silence.** Deniable, because objects can be read as decoration on a reconciliation the music has already delivered. It lives in Act 5 Scene 1, where a carton that never left the house is finally delivered. Name one object as an ordinary noun and argue from it; do not list the scene's objects in the order they appear (Document A section 10.1 explains why).

THE OBJECTION, AND THE TURN THAT ANSWERS IT

The objection is that the class satire disappears after the storm, so class is a first half subject that the play abandons for grief. Document A section 5.3 all but concedes it: before the storm the play could be a satire, and after it, it cannot. The evaluative turn is to judge the abandonment. It is a limit if you think the play owed the deputation an answer. It is an achievement if you think the play's point is that grief makes class look small. Choose, and say which.

Belongs here: Document B questions 2 and 4.

3.5 Family five · Time, place and the journey

What the family is really asking. A formal dimension, time or place or movement, and what the play's handling of it lets the play represent. The idea you need is that in drama these are made by the stage: acts, scene joins, light, the size and shape of the space. A time question is a question about structure, and a setting question is a question about staging.

POSITIONS THIS PLAY MAKES DEFENSIBLE

- **The play's time is borrowed from other plays.** Deniable, because the dates of the holiday are the play's own. It opens on the last speech of a comedy in Act 1 Scene 1 and closes on the first speech of a tragedy in Act 5 Scene 2, a year later in the same school. Document A section 6.3 argues, and labels as a reading, that the first half runs inside the last minute of A Midsummer Night's Dream. Evidence: Document A sections 6.2, 6.3 and 6.4, and concern E.
- **The historical date is load bearing, not background.** Deniable, because no character is given a speech about politics. Document A section 8.2 records the summer between a prime minister's disappearance and his successor, and a conscription ballot. Gow has connected Coral's beach costume in Act 4 Scene 1 to the image of that prime minister's widow (Document A section 8.3, paraphrase only).
- **Setting does what no character can: it puts the three families in one place.** Deniable, because characters choose where to go. The storm of Act 3 Scene 4 is theatre staged by the fairies of the school play, not weather, and the beach of Act 4 is the only space all three families share. Evidence: Document A sections 5.3, 6.5 and 7.2.
- **On the journey, the return does more than the departure.** Deniable, because the changes happen away. Act 2 is the act in which nobody leaves, and Act 5 returns the play to school with a different play in the students' hands; Document A section 7.2 calls the shape a circle that does not quite close. Evidence: Document A sections 5.2, 5.5 and 7.2.

THE OBJECTION, AND THE TURN THAT ANSWERS IT

The objection is that structure is a trick, not an experience: a clever frame tells you nothing about what it is like to lose a son. The evaluative turn is to credit form only where it costs the audience something. The storm costs the play its satire. The return to school costs the audience its applause for the reunion. A formal claim that names its cost has become a claim about experience.

Belongs here: Document B questions 3, 9 and 12. Question 3 carries its own evaluate demand, so decide leaving against returning before you plan.

3.6 Family six · Endings and readings weighed

What the family is really asking. A judgement about the whole, or about two rival judgements. These are the questions in which evaluation is not a closing flourish but the whole task. The idea you need is that an ending in a play is a **sequence of stage events**, not a mood, and that this play has two published endings, both the playwright's (Document A section 7.3).

POSITIONS THIS PLAY MAKES DEFENSIBLE

- **The play stages its resolution in full and then refuses to let it be the last word.** Deniable, and the denial is respectable. It lives in the placement of Act 5 Scene 1 directly before Act 5 Scene 2. Evidence: Document A sections 5.5, 6.4 and 11.3, and concern F.
- **The warm reading is right about one scene and wrong about the play.** Deniable, because the warm reading has strong support. Judith Rodriguez rates the wordless scene the most moving and the happiest in the play, and David Burton reads the ending as comic in the Shakespearean sense, with estranged couples restored. Gow, paraphrased, says the relationships are not healed. Evidence: Document A sections 8.3 and 13.2.
- **Which ending you hold changes where the irony lives.** Deniable either way. In the published text Tom reads the final speech, so the irony is the audience's; in the 1992 revision Meg reads it and Tom does not, so the irony is in the stage picture. Evidence: Document A section 7.3.

Whichever position you take, make it reach back. The reconciliations of Act 5 Scene 1 complete the two repairs of Act 4 (Document A section 5.4), and the last speech is the other half of a bracket that opens in Act 1 Scene 1 (Document A section 6.2). An ending argued from Act 5 alone is an argument about two scenes, not about a play.

THE OBJECTION, AND THE TURN THAT ANSWERS IT

The objection to any unsparing thesis is printed with concern F: a playwright's remarks years later are not the play, and a class with a year in front of it is an image of continuation. The evaluative turn is to judge where the play stops rather than what it feels like. For the two readings question, Document B section 6 is right that both readings must stand at full strength before you judge, and your own reading should be a third position, not a vote for one of the two.

Belongs here: Document B questions 10 and 11. Document C answers question 10 three times; write yours first, then read it.

4. Representation: what the play gives, and what it keeps back

The focus area asks how a text makes an experience available to a reader. A play answers that question differently from a novel, and on Away the difference is the argument. A novel can narrate a mind. A play can only put a body on a stage, give it words or withhold them, and decide who else is in the room.

WHAT THE PLAY GIVES YOU

A bereaved mother's inner life, in its one soliloquy
Grief carried by bodies: one actor for Tom and Rick
Two performances that change a person
A repair you watch rather than hear

WHAT THE PLAY KEEPS BACK

Tom's inner life: no soliloquy is his
Any staged death, in either ending
How Coral's son died, for a whole act
Any Shakespeare text inside the storm

Figure 3 · What the play makes available against what it keeps back. Each side is a choice you can locate and cite

WHAT THE PLAY MAKES AVAILABLE

An inner life, once. The play has exactly one soliloquy, and it belongs to Coral in Act 1 Scene 3 (Document A section 5.1). The form that gives an audience direct access to a mind is spent on the character the play's society has forbidden to speak. That is a claim about representation, not about Coral.

Grief carried by bodies. The printed doubling has eight actors playing every part (Document A section 4). Tom and Rick share a body; Vic and Miss Latrobe share one. The play can make an audience see a lost son in a living young man because the audience is literally looking at the same actor. No prose version of this play could do that.

Change you can watch. Document A section 5.4 records that the play repairs its two damaged women by two different means, one by being told a fact and one by being put in a play. Both are staged, not reported.

WHAT THE PLAY KEEPS BACK

The dying boy's inside. Tom has no soliloquy. What he feels reaches the audience through what he agrees to, what he performs, and, in the amateur night piece, a story that Hilary Bell reads as his position (Document A section 13.1). The play represents dying from the outside and grief from the inside, and that asymmetry is arguable.

The death itself. Neither ending stages or states a death (Document A section 7.3). The experience represented is anticipation and bereavement, not the event.

Knowledge, for a time. How Coral's son died is withheld for a whole act (Document A section 5.2). The play makes its audience commit a misjudgement and then corrects it.

Its own music, in words. The storm contains no Shakespeare text at all (Document A section 6.5). It is built from fairies and Mendelssohn, which is to say from theatre and sound rather than from language.

The reader's problem on this text

You meet Away as a script. David Burton observes that on the page the grief at the centre of the play barely registers, which Document A section 13.2 records. A script withholds exactly what the stage supplies: the doubled bodies, the music, the silence that lasts as long as it lasts.

So put one sentence about the stage in every body paragraph. Document A section 14, the sixth misreading, gives the test.

> a play withholds by leaving a space empty. name the space.

5. What Document C shows about this play

Document C answers the ending question three times. By its own figures the top response is 249 words longer than the strong one, and Document C insists the length is not the difference: in its section 1 it says the top response reads no more widely and anchors nothing rarer. Counted from the responses themselves, the strong one carries seven anchors across Acts

1, 2 and 5, and the top one carries ten across Acts 1, 2, 4 and 5. The eight moves in its section 5.1, and the paragraph pair in its sections 6.2 and 6.3, reduce to three instructions.

- **Anchor every reference, and give Shakespeare back to Shakespeare.** Document C's middle response fails first on this, attributing Puck's lines to the playwright and pointing at nothing a reader could find. Its section 5.2 shows the repair on four moments.
- **Make the claim travel.** The top response reaches the act the strong one never touches, by working backwards from the ending into the design of Act 2 and forward into Act 4. Its section 5.3 counts anchors per paragraph; no two paragraphs in the top response are interchangeable.
- **Name what a choice costs.** Document C's section 5.5 singles out a short sentence that answers the assess demand by naming what the ending gives up. Every evaluative turn in section 3 of this document is built on that move.

6. The twelve minute family drill

This drill trains the sort, not the essay. Document A section 15 already drills a thesis you have chosen; this one drills choosing, on stems you have never seen, before any plan exists. The stems below are new, written in this suite's voice, and none is a copy of a Document B question. Like the real question, none names the play.

Stem A Evaluate the claim that your prescribed text is most interested in the gap between how people appear in public and what they carry in private.

Stem B To what extent does your prescribed text suggest that chance, rather than choice, shapes a life?

Stem C Analyse how your prescribed text represents the experience of being an outsider, and evaluate what that representation achieves.

Stem D Assess how your prescribed text represents the relationship between parents and children.

DRILL

SORT FOUR STEMS IN TWELVE MINUTES

Set a timer. Do not open the play or this document. For each of the four stems, do all three things in the row below before moving on.

MINUTES	WHAT YOU DO
1 min	Underline the words after the verb. Write the family number from section 3, or a new family name if none fits.
1 min	Pick two concerns by letter from Document A section 9, and the three acts you would start from.
1 min	Write one thesis sentence somebody could deny. If nobody could, it is a topic. Start again.
After the last stem	Check: did any two stems get the same thesis? If so, one of them was answered as the other.

> a stem that fits no family is telling you something. often it is two families at once.

7. Your coverage matrix

Fill this in from memory, one row per family. In the middle column write the concern you would lead with; in the right column write one anchor in the full form, act and scene then a short locator in your own words. A row you cannot fill is the family to revise this week.

FAMILY	THE CONCERN I WOULD LEAD WITH	ONE LOCATION, AS AN ANCHOR
1 · Loss, fear and the dead		
2 · Silence and what is left out		

FAMILY	THE CONCERN I WOULD LEAD WITH	ONE LOCATION, AS AN ANCHOR
3 · Watching, judging and seeing		
4 · Social position and small things		
5 · Time, place and the journey		
6 · Endings and readings weighed		

Coverage

This document teaches towards the questions Document B asks. It quotes nothing: not the text, not a critic, not the syllabus. Every reference is a location and a description in this document's own words, and the quotations this text lawfully permits are in Document A.

The six families are this suite's grouping of Document B's fifteen questions, not NESA's categories. Critics named here are paraphrased and attributed only where Document A records their position. Grounded in the English Advanced 11-12 Syllabus (2024), the syllabus in force for the 2027 HSC, and in Documents A, B and C of this set. The first examination under this syllabus is 2027, so no past paper, marking guide or marked response exists and nothing here claims to know one.

About this resource

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Scope

NSW English Advanced, Year 12. Written to the NSW English Advanced 11-12 Syllabus 2024, Away, for students sitting the HSC in 2027 and later years. This pack discusses its prescribed text without reproducing it. Short quotations from critics are attributed. No text by the prescribed author is reproduced.

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