MA99 EDUCATION

Contemporary possibilities: Summary

02

NSW ENGLISH STANDARD 11-12 SYLLABUS 2024 FOR HSC 2028 AND LATER

What this summary is. The whole of Contemporary possibilities on a few pages: the focus area, the ten content points, the key terms, the toolkit for each mode, the routines for writing, and how it is assessed in Year 11. Use it for revision after the Topic Notes, and the night before a task.

1. At a glance

The focus area in one paragraph

Contemporary possibilities studies how stories are told in new modes and mediums, in film, audio, screens and social media. You study ONE complex multimodal or digital text in detail (film is allowed) and a range of other texts, and you compose critical and creative texts of your own. Four ideas carry the course: textual hybridity, reading pathways, interactivity and intertextuality. It has 40 indicative hours and is assessed in school, against EST-11-01 to EST-11-06.

OUTCOME	VERB	IN A FEW WORDS
EST-11-01	analyses	how language, form and structure shape meaning across modes and mediums
EST-11-02	explains	how texts are related through context, form and language
EST-11-03	explains	how context and values influence composition and response
EST-11-04	composes	texts that apply language forms and features in unfamiliar contexts
EST-11-05	composes	critical and creative texts for different audiences and purposes
EST-11-06	explains	your own composing processes and how choices shape meaning

2. The ten content points

	CONTENT POINT (MA99 HEADING)	WHAT TO DO	HOW TO WRITE IT
U1	Language and structure across modes	study features, structures and style in each mode, including digital texts	name the feature, show where, say what it does
U2	How the medium shapes meaning	see how medium and technology change the story	name what the medium makes easy and what it makes hard
U3	Transforming and adapting texts	see how composers change texts for context, purpose and audience, including popular culture appropriation	say what was kept, what changed, and why
U4	Intertextuality	see how one text calls on another	name the intertext and say what it adds to purpose, audience and content
U5	Values and assumptions in new modes	find what texts praise and take for granted	ask who is shown, who is missing, what is normal
R1	Experiment with form and features	try structures and language suited to genre, mode and medium	write the same idea in two forms and compare
R2	Build ordered arguments	compose logical, cohesive texts that argue about ideas	point, technique, evidence, effect, link
R3	Critical and creative texts with values	compose pieces that show particular values, including your own	let your perspective choose what you show

	CONTENT POINT (MA99 HEADING)	WHAT TO DO	HOW TO WRITE IT
R4	Reflect on composing	write about how you made your texts	explain choices and link each to its effect
R5	Processes and technologies	use tools to generate, investigate, clarify, organise, refine, present	keep sources and drafts; cite and credit

3. Key terms (after NESA, in our words)

TERM	MEANS
Mode	one kind of meaning-making resource: words, image, sound, gesture, layout
Medium	the channel that carries a text: book, film, podcast, website, app
Multimodal	uses more than one mode
Digital text	made for or read on a screen or device
Textual hybridity	a text that mixes forms or genres
Reading pathway	a route an audience can take through a text
Interactivity	the audience acts and the text responds
Intertextuality	a text relies on, quotes or answers another text
Adaptation	a work rewritten for a different medium
Appropriation	taking a text, character or plot into a new context
Representation	the way a text portrays people, events and ideas
Perspective	the lens through which a text is made or read
Values	beliefs and ideas a text promotes or assumes
Context	personal, social, historical and cultural circumstances
Composer	the maker of a text: author, director, designer, podcaster

4. The toolkit for each mode

MODE	METALANGUAGE	ONE QUESTION TO ASK
Written	word choice, sentence length, tone, direct address, imperative, repetition, hashtag	who is speaking to whom, and how?
Visual	framing, colour, salience, gaze, layout, symbol	what does the eye reach first?
Spoken and audio	voice, pace, pause, silence, ambient sound, music, sound effect	what do I hear that I do not see?
Moving image	wide, medium, close up, over-the-shoulder; high and low angle; cut; long take; lighting; mise-en-scene	what is the camera making me feel and know?
Digital and spatial	scroll, swipe, links, pop-ups, comments, interactive elements	what route am I given, and what choices?



Figure 1 · The five moves of an analytical sentence.

5. Routines to remember

An analytical paragraph. Point that answers the question. Technique and evidence. Effect on the audience. Link to purpose, context or the medium. Judgement.

A comparison or adaptation paragraph. Name the original. Say what was kept. Say what was changed. Say why, for this audience and context. Judge what the change reveals.

A creative piece. Choose form and audience. Make three deliberate choices (one for each of language, sound or image, and structure). Write. Cut. Check against the form's conventions.

A reflection. What I took. What I changed. How the medium shaped my choices. What drafting taught me. Use metalanguage.

Common error

"The composer uses a close up and music." This names two techniques and says nothing. Write: "A close up on one word, accompanied by a single held note, forces the audience to read what the character is hiding."

6. Texts and protocols

Texts for Year 11

There are no prescribed texts. NESA's Year 11 requirement for this focus area is a single complex text that is multimodal or digital; film may be included. Your school chooses it, and a range of other texts alongside it. Worked examples in these resources are texts written for MA99 and labelled so, plus Henry Lawson's public domain story "The Drover's Wife".

Aboriginal and Torres Strait Islander texts. NESA's Stage 6 framework asks you to consider Cultural and artistic value, the influence of Country and Place, Community and lived experience, ICIP responsibilities, the role of storytelling and languages, oral storytelling conventions in modes, symbolism and irony, how your own values broaden, and texts from diverse Communities. Follow protocols: ask permission before using Cultural material, acknowledge sources, ask your teacher about local protocols and write respectfully.

7. Assessment in Year 11

- Graded by your school, reported on the Common Grade Scale for Preliminary courses (A to E).
- Two components, each 50 per cent: knowledge and understanding of course content; skills in responding to texts, and in communicating ideas that suit audience, purpose and context in every mode.
- Your school sets the number, type and weighting of tasks, with no more than one task done at home, worth at most 15 per cent. Each task is advised to carry between 10 and 40 per cent.
- Take-home limits for Preliminary courses begin in Term 1 2027; NESA says marks "must not reflect a student's use of generative AI" (notice 29/26).
- Likely tasks: short answer on unseen texts; multimodal analysis; extended response; creative composition; reflection; a yearly examination with reflective writing and an extended analytical response.

LEVEL OF RESPONSE	WHAT IT SHOWS
Aiming high (Band 6 quality)	insightful judgement about how choices shape meaning; sophisticated, controlled writing
Solid (Band 4 to 5)	clear, explained effects; ordered argument; accurate metalanguage
Developing (Band 3)	some features named, described more than explained; ideas basic

8. Traps, and what a marker wants

COMMON ERROR	FIX
naming a technique with no effect	always add "which makes the audience..."
describing the plot or the scene	analyse choices, not events
ignoring the medium	say what the medium allows or blocks
treating layout and sound as decoration	treat them as language
naming an intertext with no comment	say what it adds
a reflection that retells the piece	explain choices and processes
using Cultural material without care	follow protocols, ask, acknowledge

9. Sentence starters

TO DO THIS	START WITH
name a technique	"The composer uses ... in ... to ..."
explain an effect	"This positions the audience to ..." or "which makes the audience see ..."
link to the medium	"Because the text is a podcast, ... can ..., but cannot ..."
show an adaptation	"The retelling keeps ... but changes ..., so that ..."
show intertextuality	"By echoing ..., the composer invites the audience to expect ..."
show a value	"The text assumes ... and leaves out ..."
judge	"This choice is effective because ..., although ..."
reflect	"I chose ... because the medium allowed me to ..."

10. Cover and recall

Cover the right hand column and answer aloud.

QUESTION	ANSWER
What is the difference between a mode and a medium?	a mode is a kind of meaning-making resource (words, image, sound); a medium is the channel that carries the text (film, podcast, app)
What does multimodal mean?	the text uses more than one mode
Name the four ideas in the focus area description.	textual hybridity, reading pathways, interactivity, intertextuality
How many complex texts must you study, and of what kind?	ONE complex multimodal or digital text; film is allowed

QUESTION	ANSWER
What is the difference between adaptation and appropriation?	adaptation rewrites a work for a different medium; appropriation takes a text or part of it into a new context
What does an intertext add?	meaning, expectation and values from the older text, and a reward for audiences who recognise it
What are the five moves of an analytical sentence?	name, show, say, link, judge
What are the two Year 11 course components?	knowledge and understanding of course content; skills in responding to texts and communicating ideas (50 per cent each)

- ☐ I can define mode, medium, multimodal and hybridity.
- ☐ I can name five features in each of written, visual, audio and moving image.
- ☐ I can say what each medium makes easy and hard.
- ☐ I can explain adaptation, appropriation and intertextuality, with one example each.
- ☐ I can find a value, an assumption and a missing voice in a text.
- ☐ I can write, in order, a paragraph, a creative piece and a reflection.
- ☐ I know my school's task rules.

Focus area focus

Name the mode, name the technique, say the effect, link to audience and purpose. Treat the medium as part of the meaning. Compose with intent and explain your choices.

About this resource

MA99 EDUCATION

Scope

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