MA99 EDUCATION

# English Standard: Practice Paper 1 01

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

## 1. Instructions

A complete Year 11 yearly examination for English Standard, written to the 2024 syllabus and modelled on the style of a school yearly examination. No HSC specification applies to Year 11. NESA leaves the number, type and weighting of Year 11 tasks to each school, so your own school's yearly examination may be shorter, longer or shaped differently. This paper follows the general shape of a yearly written examination (a reading task, then an extended response to a text), and adds a Contemporary possibilities section so that all three focus areas are covered. Complete it under timed conditions before reading the marking guidance.

### General instructions

- Reading time: 10 minutes.
- Working time: 2 hours.
- Write using black or blue pen.
- Attempt every section. Write Sections I and II in the spaces provided. Write Section III in a separate writing booklet.
- Use Australian spelling. Keep every quotation short and exact.

### Total marks: 60

Section I, Reading to write, 25 marks. Attempt Questions 1 to 6. Allow about 50 minutes for this section.

Section II, Contemporary possibilities, 15 marks. Attempt Questions 7 to 10. Allow about 30 minutes for this section.

Section III, Close study of literature, 20 marks. Attempt Question 11, part A or part B. Allow about 40 minutes for this section.

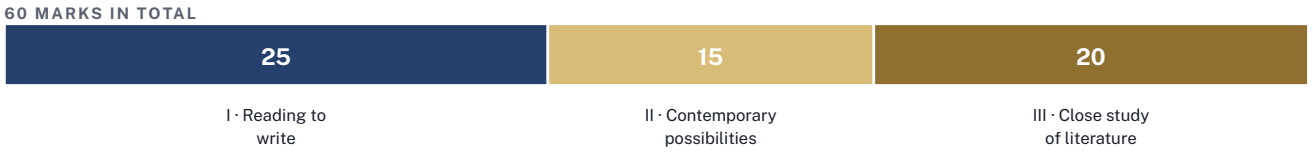



Figure 1 · How the 60 marks are split across the three sections. Your time should follow the same split: about two minutes a mark.

### The texts in this paper

- **Section I:** three unseen texts. Text 1 is the opening of a short story by Jack London (1876 to 1916), Text 2 is a poem by Emily Dickinson (1830 to 1886), and Text 3 was written for MA99. Both published texts are in the public domain and are printed as they appear in the Project Gutenberg editions. You need no prior knowledge of any of them.
- **Section II:** one digital or visual text, Text 4, a poster written for MA99. The group it advertises is fictional.
- **Section III:** the one substantial literary print text you studied for Close study of literature: prose fiction, drama, or a selection of poems by one poet. The questions are worded to suit any of them.

> Read all three Section I texts before you write a word. Text 3 and the writing task in Question 6 belong together.

# 2. Section I · Reading to write

## Section I

25 marks. Attempt Questions 1 to 6. Allow about 50 minutes for this section: about 30 minutes for Questions 1 to 5 and 20 minutes for Question 6. Read Texts 1, 2 and 3 carefully, then answer the questions. You will be marked on how well you explain the ways language, form and structure shape meaning, and on how clearly you compose a piece of writing for a purpose and audience.

### Text 1 · prose fiction · Jack London, from "To Build a Fire", Lost Face (1910)

Day had broken cold and grey, exceedingly cold and grey, when the man turned aside from the main Yukon trail and climbed the high earth-bank, where a dim and little-travelled trail led eastward through the fat spruce timberland. It was a steep bank, and he paused for breath at the top, excusing the act to himself by looking at his watch. It was nine o'clock. There was no sun nor hint of sun, though there was not a cloud in the sky. It was a clear day, and yet there seemed an intangible pall over the face of things, a subtle gloom that made the day dark, and that was due to the absence of sun. This fact did not worry the man. He was used to the lack of sun. It had been days since he had seen the sun, and he knew that a few more days must pass before that cheerful orb, due south, would just peep above the sky-line and dip immediately from view.

orb: here, the sun.

### Text 2 · poem · Emily Dickinson, from Poems, Second Series (1891)

**Hope**

Hope is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all,

And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

I've heard it in the chillest land,
And on the strangest sea;
Yet, never, in extremity,
It asked a crumb of me.

### Text 3 · reflective and persuasive writing · written for MA99

**The Wobbly Start**

I learnt to ride a bike at nine, on a gravel driveway, with a grazed knee and a dad who kept letting go. I fell off eleven times. I know, because I counted, the way you count anything that hurts.

We are taught that mistakes are things to hide. We tidy them away, delete them, pretend they never happened. Why? Every wobble is a lesson in disguise. The knee heals. The balance stays.

Think about the people you admire most. The musician who has played every wrong note. The footballer who has missed a hundred goals. The scientist whose experiment failed forty times. None of them became good by avoiding failure. They became good by going back for the second attempt, and the third, and the twelfth.

So the next time you stumble, do not look around to see who noticed. Get up. Brush off the gravel. The driveway is waiting, and so is the person you are about to become.

## 2.1 Questions 1 to 6

### Question 1

**2 MARKS**

Identify TWO details in Text 1 that show the day is cold or dark.

### Question 2

**3 MARKS**

Explain how the writer of Text 1 uses descriptive language to create a feeling of unease.

### Question 3

**3 MARKS**

Explain how the poet uses the image of a bird to represent hope in Text 2.

## Question 4

**4 MARKS**

Analyse how the writer of Text 3 persuades the reader that failure can be useful. In your answer, refer to at least TWO techniques.

## Question 5

**3 MARKS**

Text 1 and Text 2 both deal with hard conditions. Explain ONE difference in the way they present how people face hardship.

### Question 6

**10 MARKS**

Write the text of a speech of about 300 to 400 words, to be delivered to your Year 11 cohort, persuading them that a setback can be the start of something good.

You may use ideas from the texts in this section, but do not copy their wording.

## 3. Section II · Contemporary possibilities

### Section II

15 marks. Attempt Questions 7 to 10. Allow about 30 minutes for this section. Study Text 4, a digital or visual text, then answer the questions. You will be marked on how well you explain the ways language, images and layout shape meaning for an audience, and how clearly you express your ideas.




Figure 2 · Text 4, a poster written for MA99. Marlin Bay Beach Care is a fictional group.

## Question 7

**3 MARKS**

Explain who the audience of Text 4 is and what the poster wants them to do.

## Question 8

**3 MARKS**

Explain how TWO visual features of Text 4, such as colour, images or layout, work with the words to deliver its message.

### Question 9

**4 MARKS**

Analyse how language features in Text 4 make the request sound easy and friendly. Refer to at least TWO features.

### Question 10

**5 MARKS**

A school wants to turn Text 4 into a 20 second video for social media. Explain how the change of medium would change the way the message is delivered. Refer to at least TWO features of the new medium.

## 4. Section III · Close study of literature

### Section III

20 marks. Attempt Question 11, part A or part B. Allow about 40 minutes for this section. Answer in a writing booklet. You will be marked on how well you explain the ways language, form and structure shape meaning in your text, how well you explain the influence of context and values, and how clearly and logically you organise your response.

### Question 11

**20 MARKS**

Answer ONE of the following. In your response, refer closely to the text you studied in Close study of literature.

**A.** How does your text use setting or place to shape the audience's understanding of its ideas?

**B.** How does the voice of a character, narrator or speaker in your text influence the way audiences respond to its ideas?

Write your response in a separate writing booklet.

Write on the one substantial literary text you studied: a novel or novella, a play, or a selection of poems by one poet. A selection of poems counts as one text, so draw on at least three poems and say what links them. You need not name every setting or voice; choose the ones that best prove your point.

## Answering Section III

Open with a claim that answers the question, in one or two sentences. Each paragraph then makes one point about the text, names a technique, supports it with a short exact quotation or a precise reference, and explains the effect on the audience.

For a play, treat staging, stage directions and dialogue as language choices. For a poem, treat form, sound and imagery the same way. Close by saying what the audience takes away from the text's ideas.

> Name the technique, quote or point to the moment, then say what it makes the audience think or feel. Do not stop after the quotation.

**End of paper.**

# 5. Marking guidance

Marking criteria in the style NESA uses (labelled as MA99's own), indicative content and sample answers for every question, so you can mark your own work the way a teacher would.

### How to use this guidance

Read your answer against the criteria first, then decide the mark, rather than deciding the mark and working back.

The indicative answers are a checklist of what a strong response could include, not a script. A response may earn full marks with well chosen detail that is not listed here.

For Question 6 and Question 11, read the whole response once as a reader before you look at the criteria: is there one controlling idea, and does it answer the exact question that was set?

## 5.1 What each section assesses

| SECTION | FOCUS AREA | OUTCOMES (MA99'S MAPPING) | MARKS |
|---|---|---|---|
| **I, Questions 1 to 5** | Reading to write | EST-11-01, EST-11-02 | 15 |
| **I, Question 6** | Reading to write | EST-11-04, EST-11-05 | 10 |
| **II** | Contemporary possibilities | EST-11-01, EST-11-02, EST-11-03 | 15 |
| **III** | Close study of literature | EST-11-01, EST-11-03, EST-11-05 | 20 |

NESA sets no mandatory task types for Year 11, and your school decides how a yearly examination counts towards your grade. The outcome codes above are MA99's own mapping of this paper, not a NESA specification. NESA does require schools to weight two components equally: knowledge and understanding of course content, and skills in responding to texts and communicating ideas. Marks in this paper follow that split roughly: knowledge of how texts work in the short answers and Section III, skills in the writing task and the extended response.

## 5.2 Section I · Question 1 · 2 marks

| MARKS | CRITERIA |
|---|---|
| **2** | **Identifies two accurate details from the text that show cold or darkness** |
| **1** | **Identifies one accurate detail, or gives two details that are only partly accurate** |

### Indicative answer

Any two of: the day "had broken cold and grey, exceedingly cold and grey"; "no sun nor hint of sun"; "an intangible pall over the face of things"; "a subtle gloom that made the day dark"; the man has not seen the sun for days.

## 5.3 Question 2 · 3 marks

| MARKS | CRITERIA |
|---|---|
| **3** | **Explains clearly how specific descriptive language creates unease, with apt textual detail and a clear effect on the reader** |
| **2** | **Describes a relevant technique and its effect, with some textual support** |
| **1** | **Identifies a technique or makes a general comment, with limited support** |

### Indicative answer

Repetition in “cold and grey, exceedingly cold and grey” presses the oppressive weather on the reader.

The contradiction of a clear sky with no sun (“a clear day, and yet”) is unsettling, and “pall”, a word linked to funerals, hints at death.

The “dim and little-travelled trail” suggests isolation, and the line that the absence of sun “did not worry the man” creates unease because the reader senses a danger he does not.

A strong answer names one or two of these, quotes briefly and says what the reader feels as a result.

## 5.4 Question 3 · 3 marks

| MARKS | CRITERIA |
|---|---|
| 3 | **Explains clearly how the bird image represents hope, with apt textual detail and its effect** |
| 2 | **Describes the image of the bird and links it to hope, with some textual support** |
| 1 | **Identifies the bird or makes a general comment, with limited support** |

### Indicative answer

Hope is a metaphor, “the thing with feathers”, so it becomes small, alive and light, something that “perches in the soul”.

Because the bird “sings the tune without the words”, hope is shown as a feeling that needs no explanation.

The bird is “sweetest in the gale”, so hope is strongest in hard times, and it “never stops at all”, so it is constant.

The last line, “It asked a crumb of me”, personifies hope as generous: it gives and asks for nothing.

## 5.5 Question 4 · 4 marks

| MARKS | CRITERIA |
|---|---|
| 4 | **Analyses how two or more techniques persuade the reader, with well chosen detail and clear discussion of effect** |
| 3 | **Explains how two techniques persuade the reader, with relevant textual support** |
| 2 | **Identifies a persuasive technique and its effect, with some textual support** |
| 1 | **Names a technique or makes a general comment, with limited support** |

### Indicative answer

The opening anecdote, falling off the bike “eleven times”, is personal and honest, so the reader trusts the writer and sees failure as ordinary.

The metaphor “a lesson in disguise” reframes a mistake as something valuable, and the short sentences “The knee heals. The balance stays.” give the idea a rhythm that is easy to remember.

The rhetorical question “Why?” challenges the habit of hiding mistakes, and the list “the second attempt, and the third, and the twelfth” shows that success needs repeated tries.

The imperatives “Get up. Brush off the gravel.” and the direct address “you” place the reader in the writer’s position, and the closing image of “the person you are about to become” ends on hope.

**Analyse, not list.** A 4 mark answer says what each technique makes the reader feel or believe, not only that it is there.

## 5.6 Question 5 · 3 marks

| MARKS | CRITERIA |
|---|---|
| 3 | Explains clearly one difference between the texts, with apt reference to both |
| 2 | Describes a difference with reference to both texts, or explains it with reference to one |
| 1 | Makes a general comment about one or both texts |

### Indicative answer

Text 1 presents hardship as an overwhelming outside force. The harsh land is described in detail, and the man’s calm (“He was used to the lack of sun”) leaves him ill prepared. The third person narration is cool and watchful.

Text 2 presents hardship as something an inner quality can outlast. Hope keeps singing “in the chillest land” and “on the strangest sea”. The first person voice (“I’ve heard it”) is personal and comforting.

So Text 1 stresses the danger of the world, and Text 2 stresses the strength of the human spirit. A strong answer also notes that form helps: a short narrative builds suspense, while a lyric poem builds one image.

## 5.7 Question 6 · 10 marks

| MARKS | CRITERIA |
|---|---|
| 9 to 10 | Composes a skilful, controlled speech that persuades its Year 11 audience with a clear, consistent argument. Uses speech features (direct address, rhetorical devices, shaped structure) with precision. Expression is accurate and fluent |
| 7 to 8 | Composes an effective speech with a clear argument and some well chosen persuasive features. Structure is clear, with an opening and a close. Expression is mostly accurate |
| 5 to 6 | Composes a sound speech with a recognisable argument and some persuasive features. Structure and control are still developing |
| 3 to 4 | Composes a simple speech with a limited argument. Few persuasive features and uneven structure |
| 1 to 2 | Composes a brief or unclear piece with little sense of speech, purpose or audience |

### Indicative content · a strong speech

- A clear claim in the first lines, and an opening that hooks a Year 11 audience.
- Two or three developed reasons, each with an example or a short anecdote.
- Speech features: direct address, rhetorical questions, lists of three, repetition, contrast, imperatives.
- A shaped close that returns to the opening idea and ends on a line the audience will remember.
- A voice that suits a student speaking to peers: warm, direct, confident, not preachy.

### Sample Band 6 speech · written for MA99

Good morning, Year 11.

Put your hand up if you have ever failed at something in front of other people. Look around. That is everybody.

I want to persuade you that a setback is not the end of a story. It is often the first page.

Last year I tried out for the school debating team and I was cut in the first round. I walked home feeling as if the whole school had seen. But my coach said something I have never forgotten: “You did not lose. You just found out where to start.”

Think about what a setback really gives you. First, it gives you information. A failed test shows you exactly which topic to study, which is more than a pass ever could. Second, it gives you humility, and humility makes you easier to teach. Third, it gives you proof that you can survive being wrong, and that is the strongest confidence there is.

Some people will tell you that talented people never struggle. That is simply untrue. The best musicians have played thousands of wrong notes. The best athletes have lost more games than most of us have played. They are not people who avoid failure. They are people who keep going back.

So I am asking you to change one habit. The next time something goes wrong, do not ask, “Who saw that?” Ask, “What is this showing me?” Write the answer down. Then try again.

I tried out again this year. I made the second team, and I am prouder of it than of anything I have won, because I know exactly what it cost.

You will fall, Year 11. Everybody does. The only question is whether you treat the fall as the end of the road or the start of a better one. Choose the start. Thank you.

The sample is about 305 words: a hook, a clear claim, three reasons, a counter claim answered, a call to action and a closing return. A 9 or 10 mark piece is shaped like this, but in your own voice.

## 5.8 Section II · Question 7 · 3 marks

| MARKS | CRITERIA |
|---|---|
| **3** | **Explains clearly who the audience is and what they are asked to do, with reference to the text** |
| **2** | **Identifies the audience and the action, with some reference to the text** |
| **1** | **Identifies either the audience or the action** |

### Indicative answer

The audience is beachgoers and local residents, including families and volunteers. The poster’s imperatives speak to them directly: “Pick up what the tide left behind” and “Bring a friend, a bucket and a bit of time.”

It asks them to pick up rubbish each time they visit the beach (“One handful. Every visit.”) and to join the Saturday clean-up at 8 am.

## 5.9 Question 8 · 3 marks

| MARKS | CRITERIA |
|---|---|
| 3 | Explains clearly how two visual features work with the words, with apt reference and effect |
| 2 | Describes two features, or explains one clearly, with reference to the words |
| 1 | Identifies a visual feature or makes a general comment |

### Indicative answer

Colour: the blues of the sea and the warm sand place the message at the beach, so the audience links the request to a place they love. The navy strip at the foot makes the event details stand out.

Images and layout: the line of footprints leads the eye across the sand past the bottle, can and cap to the bin, so the picture shows the action the headline asks for. The large headline at the top is read first, and the small print comes last, which sets the order of the message.

## 5.10 Question 9 · 4 marks

| MARKS | CRITERIA |
|---|---|
| 4 | Analyses how two or more language features make the request sound easy and friendly, with well chosen detail and effect |
| 3 | Explains how two features make the request sound easy, with relevant textual support |
| 2 | Identifies a feature and its effect, with some textual support |
| 1 | Names a feature or makes a general comment |

### Indicative answer

The slogan “One handful. Every visit.” uses short parallel phrases and a minimiser, “handful”, so the task sounds small enough for anyone.

The imperatives “Pick up” and “Bring” are direct but gentle, and “a bit of time” is casual and undemanding.

The metaphor in “what the tide left behind” blames the sea, not the audience, so the reader feels invited rather than accused.

The inclusive invitation “Bring a friend” adds a social, friendly tone.

## 5.11 Question 10 · 5 marks

| MARKS | CRITERIA |
|---|---|
| 5 | Explains perceptively how the change of medium changes the delivery of the message, with specific features of video and reference to Text 4 |
| 4 | Explains how the change of medium changes the message, with at least two features and clear reference to Text 4 |
| 3 | Describes how two features of video would differ from the poster, with some reference to Text 4 |
| 2 | Describes one feature of video, or makes general comments about both media |

| MARKS | CRITERIA |
|---|---|
| 1 | **Makes a general comment about video** |

### Sample Band 6 answer · written for MA99

A video would replace the poster's layout with time. The poster lets the eye choose where to look, but a 20 second video must hook the audience in the first two seconds, perhaps with the footprints appearing one by one so that the viewer follows them to the bin. Sound would do the work that colour does on the poster: waves and a friendly voice over could set the mood, and spoken lines such as "one handful, every visit" would repeat the slogan. Because viewers cannot linger, the small print would shrink to on screen captions and a link or tag to share, which makes joining easier than reading an address. The message would also become more personal, as real people could be shown picking up rubbish, so the request would feel less like an instruction.

## 5.12 Section III · Question 11 · 20 marks

| MARKS | CRITERIA |
|---|---|
| 17 to 20 | **Develops a clear, insightful argument that answers the question across the whole text. Analyses with precision how language, form and structure shape meaning, through short, well chosen quotations or references. Explains how context and values influence the text's ideas. Composes a fluent, controlled and well organised response** |
| 13 to 16 | **Develops an effective argument that addresses the question. Explains how language, form and structure shape meaning, with well chosen references. Shows understanding of context or values. Composes a well organised response** |
| 9 to 12 | **Develops a sound response that relates the text to the question. Explains some techniques with relevant references. Composes a generally organised response, with some description** |
| 5 to 8 | **Shows limited understanding of the text and the question. Describes the text with general references. Organisation and expression are uneven** |
| 1 to 4 | **Shows elementary understanding of the text. Retells or makes general comments. Expression is limited** |

The question works for any text, so markers reward the quality of the argument, not the choice of text. A selection of poems is one text: reward a response that tracks one idea across at least three poems.

#### PART A · SETTING OR PLACE · INDICATIVE CONTENT

- **A claim about meaning:** setting is never only a backdrop. It tests characters, mirrors their feelings, or carries a value such as class, belonging or freedom.
- **Prose fiction:** the places a narrator describes, the contrast between two settings, a symbolic place that returns, and the shape of the story as it moves between them.
- **Drama:** the set, the stage directions, entrances and exits, and the way a single room or a change of scene confines or exposes characters.
- **Poetry:** the landscape or place a speaker describes, the imagery drawn from it, and how sound and form copy the place.
- **Context:** why the composer chose this place and time, and what an audience then and now makes of it.

#### PART B · VOICE · INDICATIVE CONTENT

- **A claim about response:** the voice we listen to decides what we trust, pity or question.
- **Prose fiction:** first or third person, an unreliable or limited narrator, how a character's own words reveal them, and shifts in tone.
- **Drama:** a character's speech patterns, soliloquy or asides, and how dialogue shows power between speakers.
- **Poetry:** the speaker's pronouns, tone, questions and direct address to the reader.
- **Context:** whose voice is heard and whose is missing, and which values the voice supports or challenges.

### Sample Band 6 answer to Part A · The Great Gatsby (public domain) · written for MA99

In The Great Gatsby, F. Scott Fitzgerald uses place to show that the glittering American Dream rests on neglect and illusion. By setting wealth, ruin and longing in three sharply different places, he shapes the reader's understanding of the novel's ideas about class and the cost of hope.

The most striking setting is the valley of ashes, the stretch of land between West Egg and New York. Nick describes it as "a fantastic farm where ashes grow like wheat". The farming metaphor twists something natural into something poisonous: instead of crops, this land grows waste. Even the people are consumed, becoming "ash-grey men, who move dimly and already crumbling through the powdery air". The words "crumbling" and "powdery" make the workers seem barely solid. By placing this ruin between the rich suburbs and the city, Fitzgerald shows that the glamour of the wealthy depends on people who are never invited to the parties.

Above the ashes, the eyes of Doctor T. J. Eckleburg "brood on over the solemn dumping ground". The faded billboard may be read as a symbol of a conscience that watches and does nothing. The verb "brood" gives the sign a sad, judging presence, so the place carries moral weight: the characters' carelessness happens under a silent gaze.

In contrast, Nick's own house stands near "the consoling proximity of millionaires". The word "consoling" is gently ironic. It shows Nick as a modest outsider drawn to glamour, which prepares the reader to see Gatsby's world through his half admiring, half critical eyes.

The last setting, "the green light at the end of Daisy's dock", shows how a place can become a symbol of desire. Gatsby's dream depends on a light that is always across the water and never reached. In the closing lines Nick imagines "boats against the current, borne back ceaselessly into the past". The water image gives the novel a final setting, a sea of time in which people row hard and go nowhere.

Fitzgerald's settings therefore do more than provide a background. The valley of ashes exposes the cost of wealth, the billboard's eyes judge it, and the green light shows how hope can hold people in the past. Together they make the novel's warning clear: a dream tied to the wrong place cannot be reached.

## Sample Band 6 answer to Part B · poems by Wilfred Owen (public domain) · written for MA99

Wilfred Owen's poetry gives voice to a soldier who has seen too much to stay silent. In "Dulce et Decorum Est" and "Anthem for Doomed Youth", the speaker's changing voice, from weary comrade to angry accuser to quiet mourner, controls how the audience responds to Owen's ideas about the reality and waste of war.

In the first stanza of "Dulce et Decorum Est", the speaker uses the inclusive pronoun "we". He is one of the exhausted soldiers, "Bent double, like old beggars under sacks". The simile strips the young men of glory and presents them as poor and old, so the audience first responds with pity. Because the speaker is inside the group, his testimony feels trustworthy.

The voice then changes. The shouted "Gas! GAS! Quick, boys!" uses capitals and exclamation marks to throw the reader into the panic. When the speaker sees a man drowning "As under a green sea", his voice becomes personal and haunted: "He plunges at me, guttering, choking, drowning." The three present participles make the horror feel as if it is still happening, so the audience's response moves from pity to horror.

In the final stanza the voice turns outward and addresses the reader directly: "My friend, you would not tell with such high zest". The second person pronoun accuses anyone who repeats "The old Lie" to young people. The audience is made to feel responsible, and Owen's bitterness is aimed at propaganda rather than at an enemy.

In "Anthem for Doomed Youth" the voice is quieter but just as critical. It opens with a question, "What passing-bells for these who die as cattle?", so the speaker sounds like a mourner searching for a proper ceremony. The simile "die as cattle" denies the soldiers dignity, and "Only the monstrous anger of the guns" replaces church bells with weapons. By the end the tone softens into tenderness: "The pallor of girls' brows shall be their pall". The voice moves from anger to grief, which invites the audience to mourn as well as to protest.

Across both poems, the speaker's voice guides the audience through pity, horror and responsibility. Owen's message is that the cost of war is real and human, and that voices like his must be heard.

A full answer would carry the same idea across a third Owen poem.

## What separates a 5 from a 3

A 3 retells the text or lists techniques. A 5 starts with a claim that answers the exact question, makes every paragraph prove that claim, and always says what the technique makes the audience think or feel.

## 5.13 Your marks

| SECTION | YOUR MARK | OUT OF | THE ONE THING TO FIX NEXT TIME |
|---|---|---|---|
| **I · Questions 1 to 5** | | **15** | |
| **I · Question 6, the speech** | | **10** | |
| **II · Contemporary possibilities** | | **15** | |
| **III · Close study of literature** | | **20** | |
| **Total** | | **60** | |

> Mark the argument first, then the evidence that proves it. Reward the thinking, not the memorised essay.

## Attempt record

Come back every few weeks and date it. Improvement in a written subject is invisible from the inside, which is why students who are getting better so often believe they are not.

| DATE | MARK OUT OF 60 | THE ONE THING TO FIX NEXT TIME |
|---|---|---|
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**Fill one row every time you sit a set.** A tracker with three rows in it is worth more than a perfect one you never started, because the pattern you are looking for only shows up across attempts, not inside one.

# About this resource

MA99 EDUCATION

## Scope

NSW English Standard, Year 11. Written to the NSW English Standard 11-12 Syllabus 2024, all three Year 11 focus areas, for students sitting the HSC in 2028 and later years. Every literary text quoted here is in the public domain or was written for MA99 and says so. Texts in copyright are discussed, not quoted. Quotations were checked against a published text.

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