MAKE YOUR MARK is a series of revision resources geared at helping students as they prepare for their HSC in English.

The exercises and advice in this Robert Gray’s Poetry revision guide will help students get to grips with what the examiners are looking for, and how to really make their mark when it comes to the exam. Model essays and workbook activities expose the structural techniques behind strong responses and help familiarise students with how they will be assessed.

This book features the following:

- Guidance on deconstructing exam questions and engaging properly with the prompt statement.
- Model essays with workbook questions encouraging students to think like the marker, followed by marker annotations for comparison.
- Practical preparation strategies and top tips from experienced HSC English teachers.
- Additional practice questions and suggested related texts.

About the authors

Emily Bosco and Anthony Bosco are qualified and experienced English teachers who currently teach HSC students. Between them they run Into English, offering BOSTES-accredited professional development for teachers and publishing their own HSC English classroom resources.

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HSC ENGLISH:
THE TEMPEST

Emily Bosco • Anthony Bosco
THE TEMPEST

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HSC ENGLISH
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MARK IT!

MARKER'S COMMENTS
Written between 1610 and 1611, *The Tempest* is widely regarded as the last play William Shakespeare authored. The play follows Prospero, who has been usurped by his brother Antonio as Duke of Milan, and finds himself in exile on a remote island with his daughter, Miranda. Initially consumed by feelings of revenge, Prospero seeks to restore himself and Miranda by conjuring a storm that shipwrecks Antonio, Alonso (the King of Naples) and their company on the island. However, as Prospero begins to enact his plans for revenge upon those he feels have wronged him, he gradually discovers that 'the rarer action is in virtue, than in vengeance'. Through following the experiences of those on the island, we are invited to reflect on the importance of virtues such as mercy, compassion, acceptance and change to the achievement of forgiveness and deliverance from the imprisoning feelings of anger and vengeance. It is this process of reflection that enables us to discover the truth in Prospero’s words.

This book has been written to help you better understand and prepare for the demands of the Area of Study: Discovery. Within these pages, you will find lots of advice about this course, and how to best prepare and revise. You will also find three sample annotated essays offering a discussion of a variety of characters in the play. By reading each essay and progressing through the activities, you will experience what it is like to ‘be the marker’, which will help you to arrive at a much better understanding of what your teachers are looking for when they mark your essays. This understanding will assist you enormously in improving your own essay-writing skills.

The expected length of a 40-minute response would be in the region of 1200 words. The model essays provided in these books are intentionally longer in order to demonstrate many conceptual points about the texts and essay-writing techniques. When writing your own essays, you will exercise your judgement on what to include in the time you have available in order to show the examiner your understanding of the question, your knowledge of the text and your skill as a writer. In addition, these three essays demonstrate a range of writing skills and the final essay in this book offers the most sophisticated approach to *The Tempest*. It is designed to be of use to Advanced and Extension students. However, be sure to work through all three essays to really get to grips with essay-writing technique and to discover a range of ideas related to the texts.

We wish you the very best of luck in your HSC English exams!

Emily Bosco and Anthony Bosco
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GET REVISING

REVISING FOR YOUR EXAMS

Your HSC in English will introduce you to a wealth of excellent, exciting literature, and will open your eyes to new ways of viewing the world around you. However, preparing for any exam can be stressful, whether you like the subject or find it difficult, especially with so many demands on your time. You need to be sure that you’re using your time wisely and being as effective as you can in your revision. Preparation is key, and there are a few things you can do to make sure you feel confident when it’s time for the exam, and to help you to achieve your full potential.

One of the first things you should do is to familiarise yourself with the structure of the HSC English exam papers. Knowing what to expect in the exam is the best way to know how to prepare.

ABOUT THE PAPERS

Whether you are undertaking English (Standard) or English (Advanced), you will complete two exam papers that are organised as follows:

PAPER 1: AREA OF STUDY

This paper is common to both English (Standard) and English (Advanced). Everyone sits the same exam. You will be given 2 hours’ writing time, plus 10 minutes’ reading time.

This paper is designed to assess your understanding of the Area of Study: Discovery, and how you respond to questions about it. There are three sections:

• Section I—short answers (15 marks). This is the section where you will read a collection of unseen texts and answer a series of short-answer questions.
• Section II—creative writing (15 marks). This is the section where you will compose a piece of creative writing on the topic of discovery in response to a specific stimulus.

Practise writing essays under timed conditions to get your planning and drafting down to a fine art. You’ll find some practice questions later in this book.
• Section III—extended response (or integrated analytical response) (15 marks). This is the section where you will write about the prescribed text you have studied at school, as well as about other related texts of your own choosing.

Total marks: 45

PAPER 2: MODULES

Your questions for this paper will be specific to the course you are taking: Advanced or Standard. This paper allows 2 hours’ writing time, but just 5 minutes’ reading time. Again, there are three sections:

• Section I—Module A analytical response (20 marks)
• Section II—Module B analytical response (20 marks)
• Section III—Module C analytical response (20 marks).

Total marks: 60

When you look at all the sections across the two HSC papers, you can see that there are three distinct types of response that you will be asked to produce, each assessing a different set of skills and abilities:

• Comprehension and analysis skills—how well you read and interpret texts (Paper 1 Section I)
• Creative writing—your ability to express your conceptual understanding of the Area of Study: Discovery in an imaginative way (Paper 1 Section II)
• Extended response—assessing your skills in analysis and evaluation (Paper 1 Section III, and Paper 2 Sections I, II and III).

Knowing what types of question you’re going to be given and how you’re expected to respond means there should be no surprises!

PRACTISE, PRACTISE, PRACTISE

The best way to be prepared for all the question types is to practise, practise, practise! Regular practice of your skills in responding to questions under exam-style conditions is the best possible preparation for the HSC exams. If you commit to a regular routine of practice each week, you will give yourself the very best chance of walking into your English exams feeling confident and thoroughly prepared to achieve your full potential.
Here are four things you can start doing immediately to get yourself into a routine of regular revision and practice:

1. Know your rubrics and the exam expectations for the Area of Study: Discovery and each of the three modules.
2. Collect a set of practice questions for each section of the exam papers.
3. Organise a study timetable that allocates a specific time or times each week between now and your exams to complete exam practice under timed conditions.
4. Find a suitable space to do your exam practice. This may be a quiet room at home, at school, at a local library, or anywhere where you can be confident that you are not likely to be disturbed for the duration of the allocated writing time. Give the practice question your full concentration as you would do in the exam. And turn off that phone to reduce the risk of distraction!

Once you have completed these four steps, you are ready to start practising. Why not do it right now? There’s no time like the present! Did we mention how important it is to PRACTISE, PRACTISE, PRACTISE?

UNDERSTANDING HOW YOU WILL BE ASSESSED (SECTIONS I AND II)

The MARK IT! section later in this book is designed to provide you with sample questions, model essay responses and practice opportunities for Paper I Section III, the extended response. But as you now know, Sections I and II carry equal weight, and knowing what to expect and how you will be assessed is key to being prepared.

PAPER 1: SECTION I SHORT ANSWERS

In Section I of Paper 1, you will be asked a series of short-answer questions that relate to the unseen texts that have been provided in the exam paper. These questions range in value from 2 to 6 marks.
MARK IT!

In this section you’ll find model essays answering Paper 1 Section III exam-style questions on *The Tempest*. For each essay, you will:

1. See how to deconstruct the question, and read the tips on getting started with a response.

2. Read the model essay and answer questions based around the marking criteria. Essentially you are being the examiner! Mark the essay by writing in the spaces provided or by highlighting/underlining the essay as required.

3. Read the examiner’s comments and compare them with your own marking.

When you’ve finished you could try your hand at your own response to the questions, or there are more questions for you to try at the end of the book, along with other suggested related texts.

The MARK IT! exercise will help you get to grips with what your examiners are looking for, see what makes a strong essay response and, most importantly, understand how to really **make your mark** when it comes to your exam.
PLANNING A RESPONSE

Before you start writing, it is important to spend a few minutes planning out your essay response. This is because the purpose of your essay is to answer the question you have been given, so it makes sense to consider the question carefully so that you can work out how to best answer it.

1. The first step is to develop an insightful thesis that directly addresses the question you have been given. Your thesis is your overall ‘big’ answer to the question. It is a statement of your position or line of argument and must reveal your conceptual understanding of discovery. Remember: this is a conceptual essay. This means that you must show what you know and understand about discovery using the texts you have studied.

2. Once you have decided on a thesis, you need to perform a quick mental check to test it to make sure you can sustain it throughout your essay. To do this, think about how your thesis applies to each of the texts you have chosen to explore in your essay.

3. After you have checked your thesis, it is a good idea to generate a list of relevant connections between your texts.

4. Finally, it is important to decide on the order in which you will write about the texts. It is good essay practice to write about your prescribed text first. In the case of The Tempest, it is a good idea to specify particular characters to focus upon and track their development across the play, from beginning to end, before moving on to your related text (as demonstrated in the model essays that follow). It is also a possibility to vacillate back and forth between texts, focusing on one element or aspect of the concept of discovery at a time. However, if you are going to adopt this structure, you need to ensure that you are using linking words as well as carefully constructed topic sentences that clarify which text you are currently focusing on, in order to ensure that there is both fluency and clarity throughout your response.
MODEL ESSAY 1

DECONSTRUCT THE QUESTION

This quote uses keywords from the BOSTES English Stage 6 Prescriptions 2015–2020 for the AoS: Discovery. It is essential that you know the rubric well. When you are presented with an excerpt from the rubric as a stimulus statement, it is advisable to know the context of the quote. In other words, where does it appear in the rubric? And, what other statements or ideas does it relate to?

‘To make a discovery is confronting, yet transformative.’ Explore how this view is represented in your prescribed text and ONE related text of your own choosing.

Explore: this type of question is asking you to enquire into the concept by examining ideas closely and then creating links between these ideas, for example, the different aspects or elements of the AoS: Discovery, before and after or cause and effect.

How: this means that you must evidence your argument through close textual referencing and an analysis of the textual forms and features used by the composer to shape meaning.

Make sure that you select a related text that relates to both the question and The Tempest. Better responses establish connections between and among texts. This is known as synthesis.
GETTING STARTED

Make sure you’ve read through ‘Planning a response’ on p. 16. Now that you’re ready to start, ask yourself:

• In what ways are the confronting discoveries in my texts similar or different?
• Are the discoveries confronting for different reasons?
• Are the characters across my texts changed or transformed in different ways?

Let’s see how the model essay tackles the question. As you read, make notes or highlight/underline elements of the essay that demonstrate strong writing technique or salient points. The questions alongside the essay should get you thinking about how the essay addresses the question and meets the rubric.

MARK IT!

‘To make a discovery is confronting, yet transformative.’ Explore how this view is represented in your prescribed text and ONE related text of your own choosing.

The process of making discoveries is often challenging as it usually demands of us that we reconsider our pre-existing values and attitudes. Although the discoveries that emerge from such reflection and re-evaluation are often uncomfortable, they are ultimately significant for their capacity to reveal to us greater knowledge of ourselves, others and the world. Such emotionally confronting discoveries are evident in William Shakespeare’s drama The Tempest, where the discoveries made by Prospero as a consequence of seeking vengeance allow him to express compassion and forgive those who have committed wrongs against him. Similarly, Mariana’s discovery that her lover will not come for her in Alfred Lord Tennyson’s poem ‘Mariana’ is also confronting; however, unlike Prospero, the self-awareness resulting from this discovery leads Mariana to feelings of worthlessness and despair. Therefore, although the process of discovery can prove...
difficult, both writers reveal that it is nonetheless transformative in ways that lead the individual away from misconception and towards greater enlightenment.

In The Tempest, Prospero is confronted with the arrival of his treacherous brother Antonio and Alonso, the King of Naples. As both conspired to unseat Prospero as Duke of Milan, Prospero is initially desirous of revenge. Entrapped by feelings of anger at his ‘false brother’ and at the ‘treacherous army levied’ by Antonio and Alonso to ‘extirpate’ Prospero from the dukedom, Prospero chooses to inflict suffering upon those responsible for his exile. It is this choice that prevents him from discovering the restorative power of compassion and forgiveness. This is established in the exposition of the play’s opening act, where it is revealed that Prospero is not only responsible for engaging Ariel to conjure the storm that has shipwrecked Antonio, Alonso, Ferdinand and the others, but that he has revelled in the destruction his magical powers have caused. His enthusiastic exclamation ‘Why, that’s my spirit!’ (act 1, scene 2) in response to Ariel’s report of havoc aboard the ship during the storm, communicates Prospero’s delight in the suffering inflicted upon his enemies. However, Prospero’s thirst for vengeance is shown to be ultimately self-destructive. It signals his decline into being an unstable ruler who struggles with challenges to his authority, and who is frequently driven to irrational and cruel outbursts. This emotional inconstancy is initially apparent in the contrast established between his former self as the magnanimous brother and Duke whose ‘trust ... had indeed no limit’, and his present self, whom Caliban believes punishes ‘for every trifle’. This negative aspect of Prospero’s character is further