HSC English Prescriptions

2027–2028

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# Foreword

This document contains information about texts for English courses for the Higher School Certificate in 2027–2028. It is relevant to students studying Year 11 courses in 2026.

The document should be read in conjunction with:

* the English 11–12 syllabuses and other support documents
* Official Notices published on the NESA website.

In selecting specific texts for study, teachers should consider the ethos of the school and its local community.

NESA reserves the right to make changes to electives and texts listed in this document. Schools will be advised of changes to electives, texts or the content of texts by Official Notices published on the NESA website.

Curriculum advice may be obtained by contacting NESA at:

Phone: (02) 9367 8276

Fax: (02) 9367 8476

# Study of HSC English prescribed texts

The study of texts prescribed in any course for the Higher School Certificate examination may not begin before the completion of the Preliminary course.

NESA provides information about the responsibilities of schools on the commencement of study of prescribed texts in [Assessment Certification Examination](https://curriculum.nsw.edu.au/ace-rules) (ACE).

## Text requirements

Information about text requirements for each course can be found on the NESA website.

* + [English Studies](https://curriculum.nsw.edu.au/learning-areas/english/english-studies-11-12-2024/overview/course)
	+ [English Standard](https://curriculum.nsw.edu.au/learning-areas/english/english-standard-11-12-2024/overview/course)
	+ [English Advanced](https://curriculum.nsw.edu.au/learning-areas/english/english-advanced-11-12-2024/overview/course)
	+ [English EAL/D](https://curriculum.nsw.edu.au/learning-areas/english/english-eald-11-12-2024/overview/course)
	+ [English Extension](https://curriculum.nsw.edu.au/learning-areas/english/english-extension-11-12-2024/overview/course)

## **Collections and editions**

Where a prescribed text is listed as a series of poems or short stories, all listed selections constitute the prescribed text.

Specific editions of the texts set for study are listed in this document. If the specified edition is out of print or widely unavailable, schools may use any suitable edition of the text selected. Where a text is quoted in an examination question, it will be from the listed edition.

## English Studies: Narrative and human experiences

#### Prose fiction

* Parrett, Favel, *Past the Shallows*
* van Neerven, Ellen (ed), *Flock: First Nations Stories Then and Now*

Winch, Tara June, ‘Cloud Busting’; Weller, Archie, ‘Shadows on the Wall’; Thompson, Adam, ‘Honey’; Saward, Melanie, ‘Galah’; Lucashenko, Melissa, ‘Dreamers’; Leane, Jeanine, ‘Forbidden Fruit’

#### Poetry

* Dawe, Bruce, *Sometimes Gladness*

‘Enter Without So Much as Knocking’, ‘The Not-so-good Earth’, ‘Life Cycle’, ‘Homo Suburbiensis’, ‘Up the Wall’, ‘Weapons Training’, ‘The Corn Flake’

* Noonuccal, Oodgeroo, *My People*

‘Corroboree’, ‘Ballad of the Totems’, ‘No More Boomerang’, ‘Son of Mine’, ‘We Are Going’, ‘The Past’, ‘Reed Flute Cave’

#### Drama, film, media or nonfiction

* Law, Michelle, *Miss Peony* (drama)
* Perkins, Rachel, *One Night the Moon* (film)

## English Studies: Writing for purpose

#### Short prescribed texts

* Araluen, Evelyn, ‘Finding Ways Home’ (nonfiction)
* Bradbury, Ray, ‘The Pedestrian’ (prose fiction)
* Garner, Helen, ‘Dear Mrs Dunkley’ (nonfiction)
* Lesson, Luka, ‘May Your Pen Grace the Page’ (performance poetry)
* Saunders, George, ‘Failures of Kindness’ (speech)
* Winton, Tim, ‘My Father’s Axe’ (prose fiction)

## English Standard and English Advanced: Texts and human experiences

#### Prose fiction

* Au, Jessica, *Cold Enough for Snow*
* Malouf, David, *An Imaginary Life*
* Lawson, Henry, *The Penguin Henry Lawson Short Stories*

‘The Drover’s Wife’, ‘The Union Buries Its Dead’, ‘Shooting the Moon’, ‘Our Pipes’, ‘The Loaded Dog’

#### Poetry

* Dobson, Rosemary, *Rosemary Dobson Collected*

‘Young Girl at a Window’, ‘Summer’s End’, ‘Cock Crow’, ‘A Fine Thing’, ‘Child of Our Time’, ‘Piltdown Man’, ‘Every Man His Own Sculptor’

* Harwood, Gwen, *Selected Poems*

‘The Glass Jar’, ‘The Violets’, ‘At Mornington’, ‘Father and Child, I and II’, ‘A Valediction’, ‘Beyond Metaphor’, ‘The Sharpness of Death’

* Wagan Watson, Samuel, *Love Poems and Death Threats*

‘The Remedy of Butterflies’, ‘Finn’, ‘Let’s Talk!’, ‘El Diablo Highway’, ‘Blacktracker... Blackwriter... Blacksubject’, ‘End of Days’, ‘Addendum’

#### Drama, film, media or nonfiction

* Flanagan, Richard, *Question 7* (nonfiction)
* Gow, Michael, *Away* (drama)
* Perkins, Rachel, *One Night the Moon* (film)

## English Standard: Language, identity and culture

#### Prose fiction

* Lahiri, Jhumpa, *The Namesake*
* Winch, Tara June, *Swallow the Air*

#### Poetry

* Antrobus, Raymond, *The Perseverance*

‘Echo’, ‘Jamaican British’, ‘Ode to My Hair’, ‘Dear Hearing World’, ‘The Ghost of Laura Bridgman Warns Helen Keller About Fame’, ‘Dr Marigold Reevaluated’, ‘To Sweeten Bitter’

* Aitken, Adam, Boey, Kim Cheng and Cahill, Michelle (eds), *Contemporary Asian Australian Poets*

Boey, Kim Cheng, ‘Stamp Collecting’; Khokhar, Misbah, ‘The Onyx Ring’; Wei Wei Lo, Miriam, ‘Bumboat Cruise on the Singapore River’; Musa, Omar, ‘Air Force Ones’; Yu, Ouyang, ‘New Accents’; Savige, Jaya, ‘Circular Breathing’; Ten, Maureen (Ten Ch’in Ü), ‘Translucent Jade’

#### Drama, film, media or nonfiction

* Bairéad, Colm, *The Quiet Girl* (film)
* Valentine, Alana, *Shafana and Aunt Sarrinah* (drama)

## English Standard: Close study of literature

#### Prose fiction

* Anderson, MT, *Feed*
* Arnott, Robbie, *Limberlost*

#### Poetry

* Duffy, Carol Ann, *Collected Poems*

‘War Photographer’, ‘Stealing’, ‘In Mrs Tilscher’s Class’, ‘We Remember Your Childhood Well’, ‘The Good Teachers’, ‘Little Red Cap’, ‘Mrs Midas’

* Noonuccal, Oodgeroo, *My People*

‘Corroboree’, ‘Ballad of the Totems’, ‘No More Boomerang’, ‘Son of Mine’, ‘We Are Going’, ‘The Past’, ‘Reed Flute Cave’

#### Drama, film, media or nonfiction

* Shakespeare, William, *Much Ado About Nothing* (drama)
* Villeneuve, Denis, *Arrival* (film)

## English Advanced: Textual conversations

#### Prose fiction and poetry

* Baynton, Barbara, *Bush Studies* (prose fiction)

AND

Cobby Eckermann, Ali, *Inside My Mother* (poetry)

‘Clay’, ‘Inside My Mother’, ‘Warriors at Salt Creek’, ‘Unearth’, ‘Eyes’, ‘Key’, ‘Jacob’, ‘Nurture’

* Blake, William, *The Complete Poems* (poetry)

‘To Morning’, ‘The Sick Rose’, ‘The Tyger’, ‘The Human Abstract’, ‘A Poison Tree’, ‘Proverbs of Hell’, ‘The Book of Urizen, Chapter I’

AND

Tokarczuk, Olga, *Drive Your Plow Over the Bones of the Dead* (prose fiction)

#### Poetry and film

* Keats, John, *The Complete Poems* (poetry)

‘On First Looking into Chapman’s Homer’, ‘When I have fears that I may cease to be’, ‘La Belle Dame sans Merci’, ‘Ode on a Grecian Urn’, ‘Ode to a Nightingale’, ‘Ode to Melancholy’, ‘Bright star! would I were steadfast as thou art’

AND

Campion, Jane, *Bright Star* (film)

#### Poetry and drama

* Shakespeare, William, *Hamlet* (drama)

AND

* Dickinson, Emily, *Selected Poems of Emily Dickinson* (poetry)

21 ‘To learn the Transport by the Pain’, 40 ‘I felt a Funeral, in my brain’, 58 ‘No Rack can torture me’, 64 ‘Much Madness is divinest Sense’, 67 ‘I died for Beauty – but was scarce’, 96 ‘One need not be a Chamber – to be Haunted’, 103 ‘Because I could not stop for Death’, 149 ‘The show is not the show’

#### Drama and nonfiction

* Shakespeare, William, *Julius Caesar* (drama)

AND

Machiavelli, Niccolo, *The Prince* (nonfiction)

#### Prose fiction and film

* Woolf, Virginia, *Mrs Dalloway* (prose fiction)

AND

Daldry, Stephen, *The Hours* (film)

## English Advanced: Critical study of literature

#### Prose fiction

* Austen, Jane, *Pride and Prejudice*
* Ondaatje, Michael, *Warlight*

#### Poetry

* Glück, Louise, *Poems*

‘The Wild Iris’, ‘Nostos’, ‘Vita Nova’, ‘Youth’, ‘Mitosis’, ‘Harvest’, ‘A Village Life’

* Yeats, William Butler, *WB Yeats: Poems selected by Seamus Heaney*

‘The Wild Swans at Coole’, ‘An Irish Airman Foresees His Death’, ‘Easter 1916’, ‘The Second Coming’, ‘Sailing to Byzantium’, ‘An Acre of Grass’, ‘Long-legged Fly’

#### Drama

* Shakespeare, William, *Othello*
* Shakespeare, William, *King Henry IV, Part 1*

## English EAL/D: Texts and human experiences

#### Prose fiction

* Parrett, Favel, *Past the Shallows*
* van Neerven, Ellen (ed), *Flock: First Nations Stories Then and Now*

van Neerven, Ellen, ‘Each City’; Thompson, Adam, ‘Honey’; Saward, Melanie, ‘Galah’; Saunders, Mykaela, ‘River Story’; Lucashenko, Melissa, ‘Dreamers’; Leane, Jeanine, ‘Forbidden Fruit’

#### Poetry

* Gray, Robert, *Coast Road: Selected Poems*

‘Journey to the North Coast’, ‘Flames and Dangling Wire’, ‘The Meatworks’, ‘Late Ferry’, ‘A Country Town’, ‘The Calm’, ‘To the Master, Dogen Zenji’

* Noonuccal, Oodgeroo, *My People*

‘Corroboree’, ‘Ballad of the Totems’, ‘No More Boomerang’, ‘Son of Mine’, ‘We Are Going’, ‘The Past’, ‘Reed Flute Cave’

#### Drama, film, media or nonfiction

* Darling, Ian, *Stories of Me* (media)
* Winton, Tim, *The Boy Behind the Curtain* (nonfiction)

‘Havoc: A Life in Accidents’, ‘A Walk at Low Tide’, ‘Betsy’, ‘The Wait and the Flow’, ‘Chasing Giants’, ‘The Demon Shark’

## English EAL/D: Language, identity and culture

#### Prose fiction

* Lahiri, Jhumpa, *The Namesake*
* Winch, Tara June, *Swallow the Air*

#### Poetry

* Antrobus, Raymond, *The Perseverance*

‘Echo’, ‘Jamaican British’, ‘Ode to My Hair’, ‘Dear Hearing World’, ‘The Ghost of Laura Bridgman Warns Helen Keller About Fame’, ‘Dr Marigold Reevaluated’, ‘To Sweeten Bitter’

* Hughes, Langston, *The Collected Poems*

‘The Negro Speaks of Rivers’, ‘Mother to Son’, ‘I, Too’, ‘The Weary Blues’, ‘Madam and the Phone Bill’, ‘Lincoln Theatre’, ‘Theme for English B’

#### Drama, film, media or nonfiction

* Law, Michelle, *Miss Peony* (drama)
* Pung, Alice, *Unpolished Gem* (nonfiction)

## English EAL/D: Close study of text

#### Prose fiction

* Keegan, Claire, *Small Things Like These*
* Bradbury, Ray, *Fahrenheit 451*

#### Poetry

* Frost, Robert, *The Collected Poems*

‘The Tuft of Flowers’, ‘Mending Wall’, ‘After Apple-Picking’, ‘The Road Not Taken’, ‘Nothing Gold Can Stay’, ‘Stopping by Woods on a Snowy Evening’, ‘Acquainted with the Night’

* Wright, Judith, *Judith Wright: Collected Poems*

‘Northern River’, ‘The Hawthorn Hedge’, ‘The Bushfire’, ‘The Killer’, ‘Flame Tree in a Quarry’, ‘Train Journey’, ‘Magpies’

#### Drama, film, media or nonfiction

* Harrison, Jane, *Rainbow’s End*, from Cleven, Vivienne et al., *Contemporary Indigenous Plays* (drama)
* Villeneuve, Denis, *Arrival* (film)

## English Extension 1: Electives

### Elective 1: Confessional worlds

In this elective, students consider the interplay of performance, intimacy and artifice in confessional worlds. They explore and evaluate the construction of voices used in confessional worlds as representations of revelation and evaluate the implications of unreliability, subjectivity and bias. In reading and engaging with texts students explore how the auto-biographical nature of confession challenges, enlightens and personalises significant cultural, historical, and political contexts and can reveal insights about authenticity, identity, memory, and self-representation. Students explore the way writers adapt, reshape, and experiment with textual forms, language features and voice to interact with their socio-cultural contexts. They examine how language can both reveal and conceal an author’s culture, context, and personality.

In their responding and composing, students explore, analyse, experiment with, and critically evaluate, their prescribed texts and other appropriate texts. They write imaginative compositions that use textual forms and language to represent confessional worlds.

In this elective, students are required to study THREE of the prescribed texts, which must include at least TWO extended print texts. Students are also required to study ONE related text of their own choosing. Texts can be drawn from a range of contexts and media to explore how writers continue to construct and interrogate confessional worlds.

#### Extended print

* Brontë, Anne, *The Tenant of Wildfell Hall* (prose fiction)
* Didion, Joan, *The White Album* (nonfiction)

‘The White Album’, ‘Holy Water’, ‘Notes Toward a Dreampolitik’, ‘Bureaucrats’, ‘Good Citizens’

* Hughes, Ted, *Birthday Letters* (poetry)

‘The Shot’, ‘Trophies’, ‘Moonwalk’, ‘Error’, ‘A Short Film’, ‘The Beach’, ‘A Picture of Otto’

* Mansfield, Katherine, *The Collected Stories* (prose fiction)

‘Prelude’, ‘Je ne Parle pas Francais’, ‘Bliss’, ‘Psychology’, ‘The Daughters of the Late Colonel’

* Williams, Tennessee, *The Glass Menagerie* (drama)

#### Film or media

* Anderson, Wes, *The Darjeeling Limited* (film)

**OR**

### Elective 2: Historical worlds

In this elective, students consider the interplay between truth and reality in historical worlds. They explore and evaluate the ways historical worlds represent events, periods, and people, shape our understanding of the past, and can challenge notions of bias, authority, legitimacy and truth. Students explore texts that are a representation of the past and texts that use the past to make sense of our time and place. In reading and engaging with historical texts they explore the representation of memory and the relationship between personal and collective experiences. Students critically evaluate the ways historical worlds can represent shifting political, social and cultural values, contexts and attitudes. In reading and engaging with texts students reconsider their own values and assumptions about the past and the ways in which we come to know it.

In their responding and composing, students explore, analyse, experiment with, and critically evaluate their prescribed texts and other appropriate texts. They write imaginative compositions that use textual forms and language to represent historical worlds.

In this elective, students are required to study THREE of the prescribed texts, which must include at least TWO extended print texts. Students are also required to study ONE related text of their own choosing. Texts can be drawn from a range of contexts and media to explore how texts continue to construct and interrogate historical worlds.

#### Extended print

* Auden, WH, *Selected Poems* (poetry)

‘Spain’, ‘In Memory of W.B. Yeats’, ‘September 1, 1939’, ‘Memorial for the City’, ‘The Shield of Achilles’, ‘Moon Landing’, ‘Archaeology’

* Byatt, AS, *Possession* (prose fiction)
* de Waal, Edmund, *The Hare with Amber Eyes* (nonfiction)
* Gaskell, Elizabeth, *North and South* (prose fiction)
* Ishiguro, Kazuo, *An Artist of the Floating World* (prose fiction)

#### Film or media

* Coppola, Sofia, *Marie Antoinette* (film)

**OR**

### Elective 3: Hybrid worlds

In this elective, students consider literary worlds that experiment with and manipulate form and language to explore new possibilities for structure, time and hybridity. They explore and evaluate a range of hybrid literature that can represent notions of exploration, experimentation, vulnerability and exaltation. Students also examine the ways texts call attention to their form and the ways the reader and writer participate in shaping meaning. They explore experimental writing that tests the limits of genre to draw attention to textuality and the way we read.

In their responding and composing, students explore, analyse, experiment with, and critically evaluate their prescribed texts and other appropriate texts. They write imaginative compositions that use textual forms and language to represent hybrid worlds.

In this elective, students are required to study THREE of the prescribed texts, which must include at least TWO extended print texts. Students are also required to study ONE related text of their own choosing. Texts can be drawn from a range of contexts and media to explore how texts construct hybrid worlds to explore new possibilities.

#### Extended print

* Araluen, Evelyn, *Dropbear* (poetry)

‘Index Australis’, ‘Playing in the Pastoral’, ‘The Trope Speaks’, ‘Bad Taxidermy’, ‘Mrs Kookaburra Addresses the Natives’, ‘To the Parents’, ‘The Last Bush Ballad’

* Austen, Jane, *Northanger Abbey* (prose fiction)
* Faulkner, William, *As I Lay Dying* (prose fiction)
* Foster Wallace, David, *Consider the Lobster* (nonfiction)

‘Authority and American Usage’, ‘The View from Mrs Thompson’s’, ‘How Tracy Austin Broke My Heart’, ‘Up, Simba’, ‘Consider the Lobster’

* Smith, Tracy K, *Life on Mars* (poetry)

‘Sci-Fi’, My God, It’s Full of Stars’, ‘The Museum of Obsolescence’, ‘The Universe: Original Motion Picture Soundtrack’, ‘They May Love All That He Has Chosen and Hate All That He Has Rejected’, The Universe as Primal Scream’, ‘Everything That Ever Was’

#### Film or media

* Nolan, Christopher, *Memento* (film)

**OR**

### Elective 4: Natural worlds

In this elective, students consider the relationship between literature and the natural environment. By exploring and evaluating natural worlds that can celebrate nature, the wilderness and our place within it, students consider notions of self-renewal and the pastoral. They encounter a range of local and global authors who build literary worlds to show the intersection of culture and nature. Students also consider natural worlds for their beauty and fragility and the role they play in shaping culture, identity and purpose. Students explore texts that represent the relationship between literature and the natural world in a changing ecological context.

In their responding and composing, students explore, analyse, experiment with, and critically evaluate their prescribed texts and other appropriate texts. They write imaginative compositions that use textual forms and language to represent natural worlds.

In this elective, students are required to study THREE of the prescribed texts, which must include at least TWO extended print texts. Students are also required to study ONE related text of their own choosing. Texts can be drawn from a range of contexts and media to explore how texts construct natural worlds to explore the relationship between beauty and fragility.

#### Extended print

* Coleridge, Samuel Taylor, *Samuel Taylor Coleridge: The Complete Poems* (poetry)

‘This Lime-Tree Bower My Prison’, ‘Rime of the Ancient Mariner’, ‘The Eolian Harp’, ‘Frost at Midnight’

* McLeod, Alistair, *Island* (prose fiction)

‘The Boat’, ‘In the Fall’, ‘The Lost Salt Gift of Blood’, ‘The Road to Rankin’s Point’, ‘Winter Dog’, ‘The Tuning of Perfection’, ‘Clearances’

* Oliver, Mary, *New and Selected Poems, Volume One* (poetry)

‘When Death Comes’, ‘The Waterfall’, ‘The Sun’, ‘The Swan’, ‘Morning Poem’, ‘Wild Geese’, ’Sleeping in the Forest’, ‘Aunt Leaf’

* Shakespeare, William, *As You Like It* (drama)
* Smith, Ali, *Autumn* (prose fiction)
* Yunkaporta, Tyson, *Sand Talk* (nonfiction)

**OR**

### Elective 5: Shakespearean worlds

In this elective, students consider the nature and characteristics of the worlds of Shakespeare's works. They explore, interrogate and evaluate the ways these worlds can be referenced, reconstructed, extended or subverted in other texts. Students consider the enduring nature of Shakespeare’s work, and the way his work is valued across a range of cultures and contexts. They examine how Shakespeare’s worlds can represent concepts of individualism and subjectivity. In reading and engaging with Shakespearean worlds through texts other than those written by Shakespeare, they will deepen their understanding of the ways structure, ideas, content, and language are adapted and appropriated in new ways. Students evaluate Shakespearean worlds that represent moments of crisis and new ways of understanding the world.

In their responding and composing, students explore, analyse, experiment with, and critically evaluate, their prescribed texts and other appropriate texts. They write imaginative compositions that use textual forms and language to represent Shakespearean worlds.

In this elective, students are required to study THREE of the prescribed texts, which must include at least TWO extended print texts. Students are also required to study ONE related text of their own choosing. Texts can be drawn from a range of contexts and media to explore how Shakespearean worlds have endured.

#### Extended print

* Al Bassam, Sulayman, *The Arab Shakespeare Trilogy* (drama)
* Atwood, Margaret, *Hag-Seed* (prose fiction)
* Shakespeare, William, *The Merchant of Venice* (drama)
* Shapiro, James, *1599: A Year in the Life of William Shakespeare* (nonfiction)
* Stoppard, Tom, *Rosencrantz and Guildenstern are Dead* (drama)

#### Film or media

* McKay, Adam, *The Big Short* (film)

## English Extension 2: Author study

### Areas of critical enquiry

For ONE of the following authors, students examine the way that significant thinkers, theories, or movements have shaped ideas about:

* the influence of the author’s personal, social, historical and literary context on their writing
* the author’s experimentation with and contribution to textual form
* the ways the author has influenced subsequent writers and texts
* the ways the author is celebrated, represented, appreciated and criticised by a wide range of readers and scholars.

##### Henry James

* The way that James’ writing was influenced by a changing world
* James’ experimentation with and contribution to narrative point of view and narratology
* The connections between and influence of James’ work across multiple forms, including fiction, memoir and criticism

##### Haruki Murakami

* The critical reception of Murakami’s work by the Japanese and western literary establishments
* The contemporaneous impact of Murakami’s distinctive written voice, style and themes
* The way Murakami expresses ideas in multiple forms, styles and languages

##### Alexis Wright

* Wright's contribution to Culture and Storytelling, and to contemporary Australian literature
* The way that Wright’s fiction reconfigures ideas of time, place, history, memory and storytelling
* Considerations of authenticity, voice and cultural representation in Wright’s work

Appendix

# Alphabetical list of prescribed texts for the HSC 2027–2028

| Author | Title | Publication details | Course details | Type of text |
| --- | --- | --- | --- | --- |
| Aitken, Adam, Boey, Kim Cheng and Cahill, Michelle (eds) | *Contemporary Asian Australian Poets* | Puncher and Wattmann, 2013,ISBN: 9781921450655 | Standard: Language, identity and culture | Poetry |
| Al Bassam, Sulayman | *The Arab Shakespeare Trilogy* | Bloomsbury Publishing, 2014, ISBN: 9781472526489 | Extension 1: Shakespearean Worlds | Drama |
| Anderson, MT  | *Feed* | Candlewick Press, 2012, ISBN: 9780763662622  | Standard: Close study of literature | Prose fiction |
| Anderson, Wes | *The Darjeeling Limited* | 2007 | Extension 1: Confessional worlds | Film |
| Antrobus, Raymond | *The Perseverance* | Tin House Books, 2021, ISBN: 9781951142421 | Standard: Language, identity and cultureEAL/D: Language, identity and culture | Poetry |
| Araluen, Evelyn | *Dropbear* | University of Queensland Press, 2021, ISBN: 9780702263187 | Extension 1: Hybrid worlds | Poetry |
| Arnott, Robbie | *Limberlost* | Text Publishing, 2023, ISBN: 9781922458766 | Standard: Close study of literature | Prose fiction |
| Atwood, Margaret | *Hag-Seed* | Hogarth/Penguin Random House, 2016,ISBN: 9781781090237 | Extension 1: Shakespearean Worlds | Prose fiction |
| Au, Jessica | *Cold Enough for Snow* | Giramondo Publishing, 2022,ISBN: 9781925818925 | Standard and Advanced: Texts and human experiences | Prose fiction |
| Auden, WH | *Selected Poems* | Faber and Faber, 2009, ISBN: 9780571241538 | Extension 1: Historical worlds | Poetry |
| Austen, Jane | *Northanger Abbey* | Penguin Classics, 2003, ISBN: 9780141194851 | Extension 1: Hybrid worlds | Prose fiction |
| Austen, Jane | *Pride and Prejudice* | Penguin Classics, 2003, ISBN: 9780141439518 | Advanced: Critical study of literature | Prose fiction |
| Bairéad, Colm | *The Quiet Girl* | 2022 | Standard: Language, identity and culture | Film |
| Baynton, Barbara | *Bush Studies* | Text Publishing, 2012, ISBN: 9781922079497 | Advanced: Textual conversations | Prose fiction |
| Blake, William | *The Complete Poems* | Penguin UK, 1977, ISBN: 9780140422153 | Advanced: Textual conversations | Poetry |
| Bradbury, Ray | *Fahrenheit 451* | HarperCollins, 2008, ISBN: 9780006546061 | EAL/D: Close study of text | Prose fiction |
| Brontë, Anne, | *The Tenant of Wildfell Hall* | Bloomsbury, 2018, ISBN: 9781847497277 | Extension 1: Confessional worlds | Prose fiction |
| Byatt, AS | *Possession* | Random House UK, 2009, ISBN: 9780099503927 | Extension 1: Historical Worlds | Prose fiction |
| Campion, Jane | *Bright Star* | 2009 | Advanced: Textual conversations | Film |
| Cobby Eckermann, Ali | *Inside My Mother* | Giramondo Publishing, 2015,ISBN: 9781922146885 | Advanced: Textual conversations  | Poetry |
| Coleridge, Samuel Taylor | *Samuel Taylor Coleridge:* *The Complete Poems* | Penguin Classics, 1997, ISBN: 9780140423532 | Extension 1: Natural worlds | Poetry |
| Coppola, Sofia | *Marie Antoinette* | 2007 | Extension 1: Historical worlds | Film |
| Daldry, Stephen | *The Hours* | 2002 | Advanced: Textual conversations | Film |
| Darling, Ian | *Stories of Me* | 2012 | EAL/D: Texts and human experiences | Media |
| Dawe, Bruce | *Sometimes Gladness* | Pearson Education; 6th edition, 2006, ISBN: 9780733978791 | Studies: Narrative and human experiences | Poetry |
| de Waal, Edmund | *The Hare with Amber Eyes* | Vintage, 2011, ISBN: 9780099539551 | Extension 1: Historical worlds | Nonfiction |
| Dickinson, Emily | *Selected Poems of Emily Dickinson (James Reeves edition)* | Heinemann Education, 1959, ISBN: 9780435150235 | Advanced: Textual conversations | Poetry |
| Didion, Joan  | *The White Album* | HarperCollins Publishers, 2017, ISBN: 9780008284688 | Extension 1: Confessional worlds | Nonfiction |
| Dobson, Rosemary | *Rosemary Dobson Collected* | University of Queensland Press, 2012, ISBN: 9780702239113 | Standard and Advanced: Texts and human experiences | Poetry |
| Duffy, Carol Ann | *Collected Poems* | Pan MacMillan Paperbacks, 2019, ISBN: 9781447231752 | Standard: Close study of literature | Poetry |
| Faulkner, William | *As I Lay Dying* | Vintage, 2004,ISBN: 9780099479314 | Extension 1: Hybrid worlds | Prose fiction |
| Flanagan, Richard | *Question 7* | Random House Australia, 2023,ISBN: 9781761343452 | Standard and Advanced: Texts and human experiences | Nonfiction |
| Foster Wallace, David | *Consider the Lobster* | Little, Brown and Company, 2007, ISBN: 9780349119526 | Extension 1: Hybrid worlds | Nonfiction |
| Frost, Robert | *The Collected Poems* | Random House UK, 2013, ISBN: 9780099583097 | EAL/D: Close study of text | Poetry |
| Gaskell, Elizabeth | *North and South* | Penguin Classics, 2003,ISBN: 9780140434248 | Extension 1: Historical worlds | Prose fiction |
| Glück, Louise | *Poems* | Penguin Classics, 2022, ISBN: 9780241526088 | Advanced: Critical study of literature | Poetry |
| Gow, Michael | *Away* | Currency Press, 1988, ISBN: 9780868192116 | Standard and Advanced: Texts and human experiences | Drama |
| Gray, Robert | *Coast Road: Selected Poems* | Black Inc, 2014,ISBN: 9781863957021 | EAL/D: Texts and human experiences | Poetry |
| Harrison, Jane | *Rainbow’s End* fromCleven, Vivienne et al, *Contemporary Indigenous Plays* | Currency Press, 2007, ISBN: 9780868197951 | EAL/D: Close study of text | Drama |
| Harwood, Gwen | *Selected Poems* | Penguin Books, 2001, ISBN: 9780141006680 | Standard and Advanced: Texts and human experiences | Poetry |
| Hughes, Langston | *The Collected Poems of Langston Hughes* | Vintage Classics, 1995, ISBN: 9780679764083 | EAL/D: Language, identity and culture | Poetry |
| Hughes, Ted | *Birthday Letters* | Faber and Faber, 2005, ISBN: 9780571194735 | Extension 1: Confessional worlds | Poetry |
| Ishiguro, Kazuo | *An Artist of the Floating World* | Faber and Faber, 2013, ISBN: 9780571283873  | Extension 1: Historical worlds | Prose fiction |
| Keats, John | *The Complete Poems* | Penguin Classics, 1977,ISBN: 9780140422108 | Advanced: Textual conversations | Poetry |
| Keegan, Claire | *Small Things Like These* | Faber and Faber, 2022, ISBN: 9780571368709 | EAL/D: Close study of text | Prose Fiction |
| Lahiri, Jhumpa | *The Namesake* | HarperCollins, 2004, ISBN: 9780006551805 | Standard: Language, identity and cultureEAL/D: Language, identity and culture | Prose fiction |
| Law, Michelle | *Miss Peony* | Currency Press, 2023, ISBN: 9781760628178 | Studies: Narrative and human experiencesEAL/D: Language, identity and culture | Drama |
| Lawson, Henry | *The Penguin Henry Lawson Short Stories* | Penguin, 2009, ISBN: 9780143180128 | Standard and Advanced: Texts and human experiences | Prose fiction |
| Machiavelli, Niccolo | *The Prince* (translated by Tim Parks) | Penguin, 2011, ISBN: 9780141442259 | Advanced: Textual conversations | Nonfiction |
| Malouf, David | *An Imaginary Life* | Random House UK, 1999, ISBN: 9780099273844 | Standard and Advanced: Texts and human experiences | Prose fiction |
| Mansfield, Katherine | *The Collected Stories* | Penguin Classics, 2007,ISBN: 9780141441818 | Extension 1: Confessional worlds | Prose fiction |
| McLeod, Alistair | *Island* | Vintage, 2002, ISBN: 9780099422327 | Extension 1: Natural worlds | Prose fiction |
| McKay, Adam | *The Big Short* | 2015 | Extension 1: Shakespearean worlds | Film |
| Nolan, Christopher | *Memento* | 2000 | Extension 1: Hybrid worlds | Film |
| Noonuccal, Oodgeroo | *My People* | Wiley, 2020, ISBN: 9780730391098 | Studies: Narrative and human experiencesStandard: Close study of literatureEAL/D: Texts and human experiences | Poetry |
| Oliver, Mary | *New and Selected Poems, Volume One* | Beacon Press, 2004, ISBN: 9780807068779 | Extension 1: Natural worlds | Poetry |
| Ondaatje, Michael | *Warlight* | Vintage, 2019, ISBN: 9781784708344 | Advanced: Critical study of literature | Prose fiction |
| Parrett, Favel | *Past the Shallows* | Hachette Australia, 2013,ISBN: 9780733630491 | Studies: Narrative and human experiencesEAL/D: Texts and human experiences | Prose fiction |
| Perkins, Rachel | *One Night the Moon* | 2001  | Studies: Narrative and human experiencesStandard and Advanced: Texts and human experiences | Film |
| Pung, Alice | *Unpolished Gem* | Black Inc, 2006, ISBN: 9781863951586 | EAL/D: Language, identity and culture | Nonfiction |
| Shakespeare, William | *As You Like It* | Cambridge University Press, 2015, ISBN: 9781107675124 | Extension 1: Natural worlds | Drama, Shakespearean text |
| Shakespeare, William | *Hamlet* | Cambridge University Press, 2014, ISBN: 9781107615489 | Advanced: Textual conversations | Drama, Shakespearean text |
| Shakespeare, William | *Julius Caesar* | Cambridge University Press, 2014, ISBN: 9781107615519 | Advanced: Textual conversations | Drama, Shakespearean text |
| Shakespeare, William | *King Henry IV, Part 1* | Cambridge University Press, 1998, ISBN: 9780521626897 | Advanced: Critical study of literature | Drama, Shakespearean text |
| Shakespeare, William | *Much Ado About Nothing* | Cambridge University Press, 1998, ISBN: 9781107619890 | Standard: Close study of literature | Drama |
| Shakespeare, William | *Othello* | Cambridge University Press, 2014, ISBN: 1107615593 | Advanced: Critical study of literature | Drama, Shakespearean text |
| Shakespeare, William | *The Merchant of Venice* | Cambridge University Press, 2014, ISBN: 9781107615397 | Extension 1: Shakespearean worlds | Drama, Shakespearean text |
| Shapiro, James | *1599: A Year in the Life of William Shakespeare* | Faber, 2006, ISBN: 9780571214815 | Extension 1: Shakespearean worlds | Nonfiction |
| Smith, Ali | *Autumn* | Beacon Press, 2004, ISBN: 9780807068779 | Extension 1: Natural worlds | Prose fiction |
| Smith, Tracy K | *Life on Mars* | Graywolf Press, 2011,ISBN: 9781555975845 | Extension 1: Hybrid worlds | Poetry |
| Stoppard, Tom | *Rosencrantz and Guildenstern are Dead* | Faber, 2017, ISBN: 9780571333721 | Extension 1: Shakespearean worlds | Drama |
| Tokarczuk, Olga | *Drive Your Plow Over the Bones of the Dead* | Text Publishing, 2018, ISBN: 9781925773088 | Advanced: Textual conversations | Prose fiction |
| Valentine, Alana | *Shafana and Aunt Sarrinah* | Currency Press, 2010, ISBN: 9780868198828 | Standard: Language, identity and culture  | Drama |
| Villeneuve, Denis | *Arrival* | 2016 | Standard: Close study of literatureEAL/D: Close study of text | Film |
| van Neerven, Ellen | *Flock: First Nations Stories Then and Now* | University of Queensland Press, 2021, ISBN: 9780702263033 | Studies: Narrative and human experiences EAL/D: Texts and human experiences | Prose fiction |
| Wagan Watson, Samuel | *Love Poems and Death Threats* | University of Queensland Press, 2014, ISBN: 9780702253270 | Standard and Advanced: Texts and human experiences | Poetry |
| Williams, Tennessee | *The Glass Menagerie* | Penguin, 2009, ISBN: 9780141190266 | Extension 1: Confessional worlds | Drama |
| Winch, Tara June | *Swallow the Air* | University of Queensland Press, 2006, ISBN: 9780702235214 | Standard: Language, identity and cultureEAL/D: Language, identity and culture | Prose fiction |
| Winton, Tim | *The Boy Behind the Curtain* | Penguin, 2017, ISBN: 9780143785996 | EAL/D: Texts and human experiences | Nonfiction |
| Woolf, Virginia | *Mrs Dalloway* | Penguin Classics, 2000, ISBN: 9780141182490 | Advanced: Textual conversations | Prose fiction |
| Wright, Judith | *Judith Wright: Collected Poems* | HarperCollins, 2016, ISBN: 9780207181351 | EAL/D: Close study of text | Poetry |
| Yeats, William Butler | *WB Yeats: Poems selected by Seamus Heaney* | Faber and Faber, 2005, ISBN: 9780571222964 | Advanced: Critical study of literature | Poetry |
| Yunkaporta, Tyson | *Sand Talk* | Text Publishing, 2023, ISBN: 9781922790514 | Extension 1: Natural worlds | Nonfiction |